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JUL 2 1962
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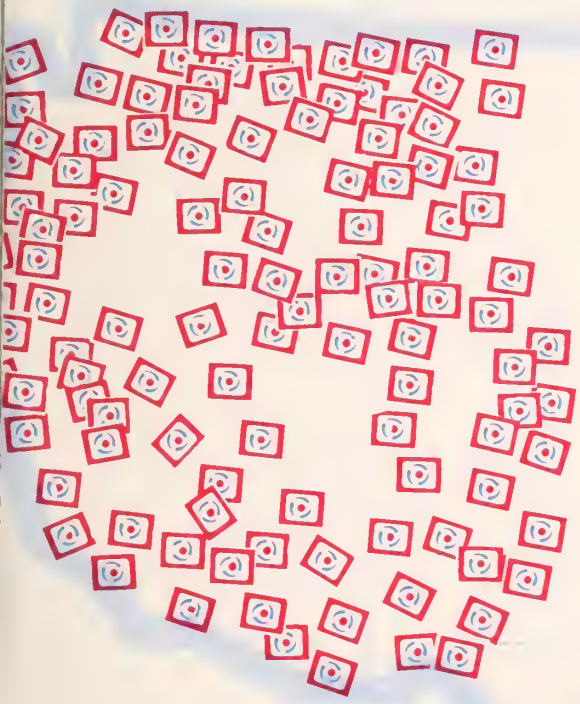
SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

2 JULY 1962—40c a copy / $8 a year

PROTECTION TIFF
—What went on behind the scenes after the lid blew off product protection p 27

TROUBLESHOOTER
—How Eastern cuts confusion by giving passengers flight news via radio p 34



If the WEST is your market,

ABC RADIO WEST

delivers the sales impact of personalities, the inside coverage of 116 stations, plus cost efficiency ★ ★ ★

ABC RADIO WEST

ABC RADIO PACIFIC
INTERMOUNTAIN NETWORK
ARIZONA NETWORK

Want to see a dazzling affirmation of Western art?



New Wing of Buffalo's Albright-Knox Art Gallery

COME TO BUFFALO!

Buffalo is alive, alert, artistic — in Culture as in Commerce.

An example: More than 250,000 visited the new $2,000,000 contemporary addition to the Albright-Knox Gallery in a recent three-month period. World art leaders came to see one of the finest collections of contemporary art. This addition to the traditional gallery now ranks Buffalo with New York, London and Amsterdam as an art center.

Buffalo accepts the new while retaining a loyal appreciation of the old. To reach this progressive cultural and industrial community, use the quality image and quality programming on WBEN-TV. Selling is an art that comes easy — when you advertise on WBEN-TV.

National Representatives: Harrington, Righter and Parsons, Inc.

WBEN-TV

an affiliate of WBEN-AM-FM

The Buffalo Evening News Stations

CH. **4**

CBS in Buffalo



*KA MANA HOEUEU POE HOOLOHE

May 1, 1962

Mr. William B. Caskey
Executive Vice President
WPEN Radio Station
2212 Walnut Street
Philadelphia, Pennsylvania

Dear Bill:

We have just completed a campaign on the Wm. Penn Broadcasting Company which is the most astounding tribute to the radio sales power I have witnessed in a long, long time.

The campaign for Northwest Airlines which ran on the Mac McGuire Show on WPEN-AM and WPEN-FM sold one hundred seats at $800 per seat for a trip from Philadelphia to Hawaii and return. My understanding is that in other cities as much as three months was required to sell forty or fifty seats; but in far less time, you people at Wm. Penn Broadcasting more than doubled that figure.

One interesting side light which I think you should know about is that WPEN-FM accounted for 34% of the total sales. In other words, FM sold 34 seats at $800 each. This information was obtained at a meeting last night of all of the people who are going on the trip.

You certainly have two powerful radio stations when it comes to selling.

Sincerely yours,

Charles J. Sena

Charles J. Sena
Vice President

Jane A. Stretch
TRAVEL SERVICE INC.
CHERRY HILL INN HADDONFIELD, N. J.
HOMANOY 3-0330

ASIA
S. AMERICA
N. AMERICA
EUROPE
AFRICA
ANTARCTICA
ROUND THE WORLD
Journey Anywhere Smartly

*THE POWER TO SPUR LISTENERS

WPEN—WPEN-FM account for $80,000 sale in unusual radio promotion

As Mr. Sena says in his letter, "you certainly have two powerful radio stations when it comes to selling."

Whether you're selling a product off the shelf or an airflight trip to Hawaii, if you're thinking of selling Philadelphia, start where the selling is easy. To smart buyers, that could only mean WPEN and WPEN-FM.

The Station of Personalities

WPEN
PHILADELPHIA

Represented nationally by Gill Perna, Inc.

DAIRYLAND JUBILEE★

gets to the hearts of Wisconsin viewers!

New audience for **DAIRYLAND JUBILEE** (Sat. 7:30 to 8 p.m.). Now the highest rated local variety show in this market (ARB or Nielsen).

★ **ALSO:** New audience for the **STANDARD NEWS ROUNDUP** at 10 p.m. Mon. thru Fri. Up 42% (ARB March '62)

★ **PLUS:** Additional new audiences for **SEVEN ARTS'** Warner features and **COLUMBIA POST-48's . . .** and exclusive **Milwaukee Braves baseball.**

Whether it's variety, news or top film product, WKOW-TV is first in favor. Timebuyers, be sure to check all three—ARB, Nielsen and your Young TV man—for the current Wisconsin South/Central market story.

WKOW TV abc

MADISON, WISCONSIN





Ben Hovel, Gen. Sales Mgr.
Larry Bentson, Pres., Joe Floyd, Vice-Pres.
Tony Moe, Exec. Vice-Pres. & Gen. Mgr.

MIDCO

Midcontinent Broadcasting Group

WKOW-AM and TV Madison • KELO-LAND TV and RADIO Sioux Falls, S. D. • WLOL-AM, FM Minneapolis-St. Paul • KSO Des Moines

© *Vol. 16, No. 27* • **2 JULY 1962**

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Fast reaction is common reaction with RKO General audiences. Their built-in loyalty to these strong stations, and their belief in the dependability of RKO General advertisers mean that you need less time to introduce a service, build a brand, make a sale.

You sell fast on RKO General stations because you sell in 6 of the top 10 markets, plus one of the South's richest areas. You reach areas populated by 67 million consumers.

You sell fast because adult programming and a sense of community responsibility have helped make RKO General the largest, most powerful independent broadcast chain in the country.

Get the details on reaching the RKO General target markets, fast and efficiently. Talk to your local RKO General Station or the RKO National Sales Division man.

NATIONAL SALES DIVISION OFFICES

New York: Time & Life Building, LOngacre 4-8000
Chicago: The Tribune Tower, 644-2470
Hollywood: 5515 Melrose, HOllywood 2-2133
San Francisco: 415 Bush St., YUkon 2-9200
Detroit: Guardian Bldg., WOodward 1-7200
Atlanta: 1182 W. Peachtree N.W., TR 5-9539
Dallas: 2533 McKinney St., RIverside 2-5148
Denver: 1150 Delaware St., TAbor 5-7585

RKO GENERAL

A GENERAL TIRE ENTERPRISE

NEW YORK WOR-AM/FM/TV **LOS ANGELES** KHJ-AM FM TV
DETROIT CKLW-AM/FM TV **BOSTON** WNAC-AM FM TV THE YANKEE NETWORK **MEMPHIS** WHBQ-AM TV
SAN FRANCISCO KFRC-AM/FM **WASHINGTON, D.C.** WGMS-AM/FM



WGAL-TV history reads like a Horatio Alger book. It is a story of years of successful striving, pioneering, and conscientious endeavoring to serve *all* listeners in the many cities and communities throughout its region. In this multi-city market, advertisers find an interesting success story. WGAL-TV delivers a vast and loyal audience because it is far and away the favorite of viewers throughout its coverage area.

WGAL-TV

LANCASTER, PA. · NBC and CBS

WGAL-TV Channel 8

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York · Chicago · Los Angeles · San Francisco



2 July 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

PROTECTION STANDOFF

WBC to notify advertisers if less than 15 minutes protection applies; Bates memo terms move a victory

WBC last week issued a statement to implement its product protection policy of 1 May 1962—the very statement that touched off an industry furore.

In a nutshell, WBC will notify advertisers who request 15 minutes protection of locations in which this minimum will not be met. Then the advertiser can change brands, switch the location—or stand pat knowing the protection is less than what he'd like.

The WBC statement produced an immediate internal memo at Ted Bates, terming the WBC clarification a victory for its side.

Actually, the WBC implementation appears on the surface to be a reply to a demand made by Lee Rich of B&B (see SPONSOR-WEEK, 11 June, p. 7) that the agency wouldn't pay for spots unknowingly—and "unknowingly" is a crux of the matter—place with less than 15 minutes of separation.

WBC described the statement as a clarification, not a policy change.

The statement was entitled: "The Procedure for Implementation of the WBC May 1, 1962 Protection Policy."

It read: "Whenever a local or national spot advertiser indicates that he wishes to buy only in those locations where his commercial is separated from a competitive commercial by 15 minutes and station has sufficient advance notice (given to it by the network where it is involved), or subsequent to his buying the schedule station is informed that his commercial will be within 15 minutes of a competitive product it will be station practice to do the following:

"1) Advise the advertiser of the fact.

"2) Afford him the following alternatives:

"a. Remain in the present location.

"b. Permit the advertiser to substitute a different product of his for the commercial involved.

"c. Move the announcement to another available location, at the applicable rate."

FAULK'S $3.5 MIL. LIBEL VICTORY

John Henry Faulk, former radio and tv performer, won compensatory and punitive damages to the extent of $3.5 million against three defendants, Aware, Inc., Vincent W. Hartnett, and the late Laurence A. Johnson.

Faulk argued he had been dismissed by CBS in 1956 because an Aware bulletin falsely labeled him a "Communist sympathizer."

The award was believed to be the largest ever made in a libel suit.

KTTV to rep itself

Los Angeles:

KTTV, Los Angeles, will represent itself across the nation by expanding its New York and Chicago sales offices and by opening an office in San Francisco by 1 October, station president Robert W. Breckner announced last week.

Breckner emphasized that the 12-year relation with Blair-TV was not being severed through any fault of the rep. "KTTV still considers the Blair organization the best in the field," said Breckner. "This move is predicated on changing philosophies and systems, plus the unique marketing patterns and problems of the volatile Los Angeles market, rather than dissatisfaction with Blair-TV."

Blair-TV took KTTV's departure with equanimity, since the station's special problems entailed unusual extra manpower expense to the rep.

It's estimated that the switch involved some $4 million in annual billings.

TvB: DEMOGRAPHIC DATA NEEDED—BUT HOW?

TvB's special Committee on Television Research Standards and Practices has reported that demographic information is needed but failed to agree how it should be provided.

The interim report was based on a survey of agency needs. The deadlock arose on the question of what

(Continued on page 10, col. 3)

$5 MIL. DRISTAN ACCOUNT TO ESTY

AHP's Dristan cold tablets has gone to Esty with its $5 million account.

However, several related Whitehall products bearing the Dristan brand label are staying at Tatham-Laird, whence the cold tablet account came. These are liquids and sprays. (Esty already has the Pertussin liquid remedies belonging to Chesebrough-Pond's.)

For Esty the new account equals in size the $5 million Nescafe account lost to McCann-Erickson a few months ago.

H-R names 2 managers

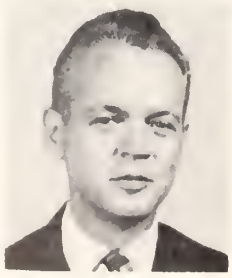
H-R has named John T. Bradley as Eastern tv sales manager and Grant Smith as Midwestern tv sales manager.



John T. Bradley

Bradley, who was Midwestern tv sales manager for the past four years, assumes his new duties in New York 9 July. He has been with H-R since 1953 and was San Francisco tv sales manager. Earlier, he was with KHJ-TV and Don Lee Television in Los Angeles and San Francisco.

Smith, who succeeds Bradley in the Chicago office, has been an H-R account executive for the past five years. Earlier, he was with Presba, Fellers & Presba in Chicago as timebuyer, media director, and account executive.



Grant Smith

MGM into live tv

The diversification efforts of tv companies continued last week as MGM-TV, the video arm of the motion picture producer, revealed it would enter the live and tape fields.

MGM-TV signed an agreement with Steve Carlin's Argosy Productions to co-produce live and tape tv shows.

The MGM move is not unique. In recent seasons other tv film houses, such as Screen Gems, a Columbia Pictures subsidiary, have moved into the live area.

Meanwhile tv film companies which are not off-shoots of motion picture companies have been spilling back into the older medium: MCA, Seven Arts, and Filmways are three companies of this type.

NBC, ABC BULLISH ON COLOR TV FUTURE

There's an upbeat ahead for color in 1962-63, according to statements made by officials of NBC TV and ABC TV last week.

Don Durgin, v.p., NBC TV sales, told the National Association of Music Merchants in New York that NBC TV will program 2,000 hours in color next season. This 1962-63 figure is equal to more than eight years of theatrical color production.

Durgin said 68% of NBC's TV's nighttime schedule will be in color next season, compared to 57% this season and 41% last season.

Alfred R. Schneider, v.p. and assistant to the executive v.p. of ABC, mentioned that the ABC TV o&o's would increase color programing, speaking before an EIA symposium in New York.

He said that the five o&o's and 27 other stations have agreed to trans-

(Continued on page 50, col. 1)

FTC WIDENS LOOK AT ANALGESIC ADS

Washington, D. C.:

The FTC last week held up cases involving advertising by four painkillers in order to undertake an investigation of the entire analgesic field.

Cases have been placed on suspense involving AHP's Anacin, B-M's Bufferin and Excedrin, Plough's St. Joseph Aspirin, and Sterling Drug's Bayer Aspirin.

The purpose of the suspense is to put all analgesic advertisers on the same basis so that all competitors can be examined.

Pilkington Report in on BBC and comm'l tv

London:

The Pilkington Report, awaited for two years, was released here last week. The report, covering British tv and radio services, recommends a second channel for the non-commercial BBC and proposes a drastic reorganization of the commercial Independent Television Authority.

The report termed commercial tv programing in Britain "trivial" and called for "an organic change of function" within the ITA. It is proposed that the ITA take over much of the program planning and selling now done by four major 11 minor programing companies. It is also proposed that surplus profits of the ITA would be taxed away.

The report recommended a second BBC television channel, local BBC radio service, the introduction of color tv, acceptance of the 624 line standard instead of 405, increased hours of broadcast service, and higher household license fees.

The committee rejected arguments for both a quota on tv imports and the introduction of pay tv.

Although the committee was commissioned by the British Government, it's findings will not necessarily become official policy.



Effective immediately...WJAR, owned and operated by The outlet company, Rhode Island's largest department store, proudly announces the appointment of H-R Representatives, Inc. as exclusive national representatives

AN H-R UNI-PLAN STATION

*e is for entertainment

RADIO-TV BREEDING CHIEFS OF ALL MEDIA

Looks like air media has become the breeding place for top-bracket executives in other fields of communications entertainment.

An outstanding case in point at the moment is the appointment—so it appeared at presstime—of Joe Culligan to the presidency of the Curtis Publishing empire.

Culligan, 43, at McCann-Erickson, is one of the most colorful personalities spawned by the neo-radio era. He made quite a dent on the business with drive and imagination.

Another air-media-nurtured figure (also in his 40's being mentioned for transplant to another climb is CBS TV president James Aubrey. The new spot: the presidency of 20th Century Fox.

CBS public attitude study on tv to be published

CBS' Frank Stanton announced last week the completion of the first comprehensive study of public attitudes towards tv.

The study was done through a CBS grant by the Bureau of Applied Social Research of Columbia University and will be published in regular book form.

The study inquired as to tv's role in the recreational lives of people, how they feel about the job tv is doing, how they react to different types of programs and commercials, segments of the "viewing public," and how people feel about tv compared with their actual use of the medium.

Publication plans of the book will be announced shortly.



New channel 9 in Syracuse, WNYS-TV, appoints PGW

FORTHCOMING NEW TV STATION in Syracuse, N.Y., WNYS-TV, owned by Channel 9, Syracuse, has appointed Peters, Griffin, Woodward as its exclusive national station representatives. Above, left to right, standing are Charles Kinney, tv v.p. and Lloyd Griffin, president-tv, both PGW, and Henry T. Wilcox, a director of Channel 9; seated are William Grumbles, station general manager, Asher Markson, station president, and H. Preston Peters, president of PGW. Station will be ABC TV affiliate on the air 9 September.

TvB demographic data

(Continued from page 7, col. 3)

kind of information should be sought and what form it should take.

Corinthian's Don. L. Kearney was head of the special committee to look into computer usage to provide more media data.

In interviews with ten leading agencies, it was discovered that three planned to use computers and intended to seek demographic data, two planned to use computers but had no specific plans, and five had no definite plans.

The committee made a set of five recommendations. First, there is an agreement that more local demographic data is needed. But there is no common denominator on what kind of data to get. The committee found other media are not hastening to provide comparable local demographic data.

Second, the committee found that considerable further study would be needed before agreement could be reached on just what data should be sought.

Third, because products have varying market profiles, either fine breakdowns should be published, assembled as needed from research reports, or information as needed should be available on special order from the research company.

Fourth, it is recommended that research companies pay special attention to sample quality and stability. Larger or more balanced samples would result in greater confidence as successive reports accumulate. However, agencies do not require audience characteristics as often as ratings. Twice a year would appear to be sufficient.

Fifth, it is recommended that the time being additional demographic information be available separate reports at extra cost to advertisers, agencies, and stations special use. Thus the cost of current research reports would not increased.

More SPONSOR-WEEK continued on page



Syracuse' number one independent station for the past year...

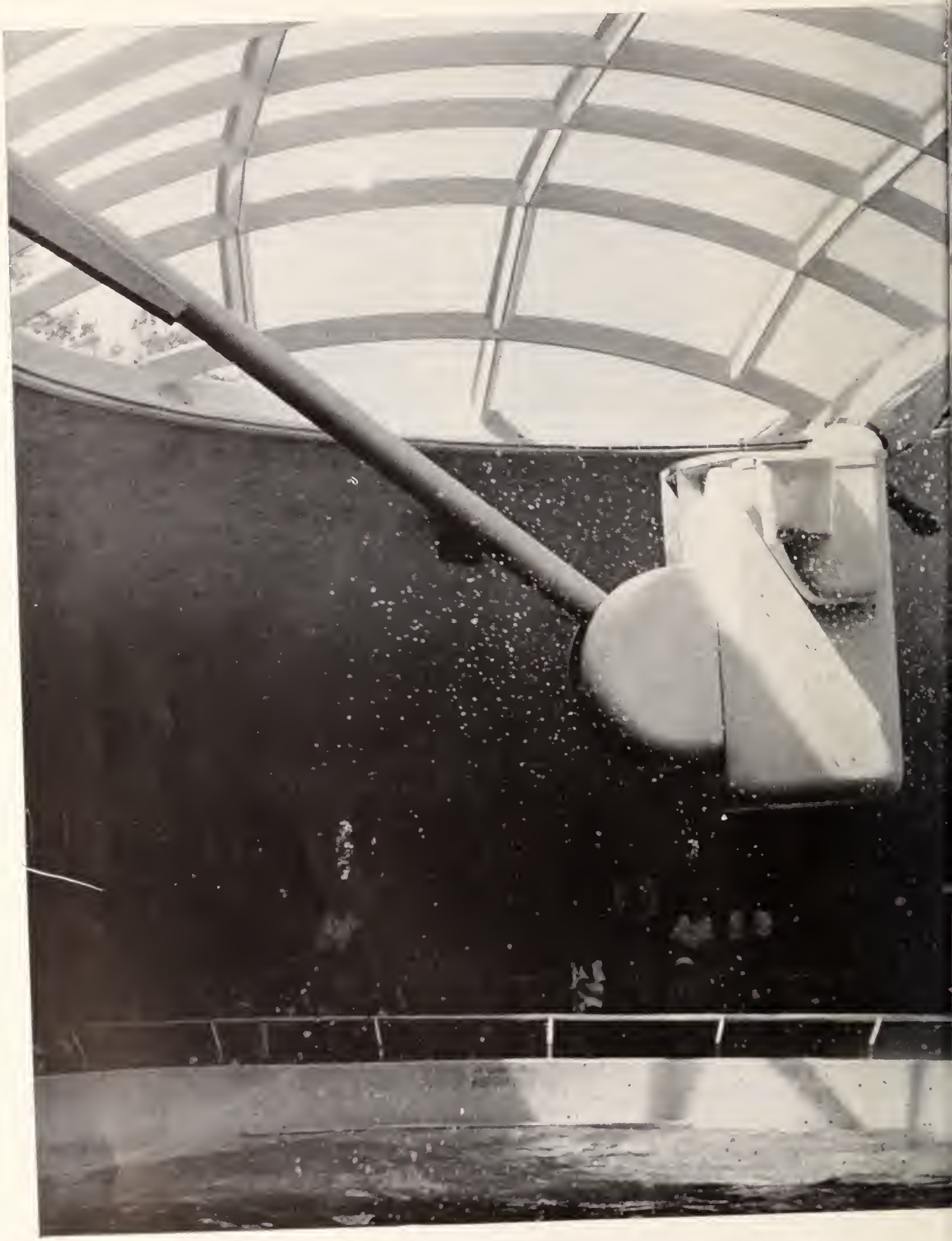


"THE DRIVING FORCE IN SYRACUSE"

WOLF BECOMES AN H-R UNI-PLAN STATION

by proudly announcing the appointment of H-R Representatives, Inc. as exclusive national representatives effective immediately.

In Chicago



. . . **the Chicago Zoological Park,** popularly known as Brookfield Zoo, contains one of the world's best collections of mammals, birds, reptiles and amphibians. Its most recent innovation, the Seven Seas Panorama, is the *only* inland, indoor porpoise exhibit in the world!



In Chicago

WGN

RADIO

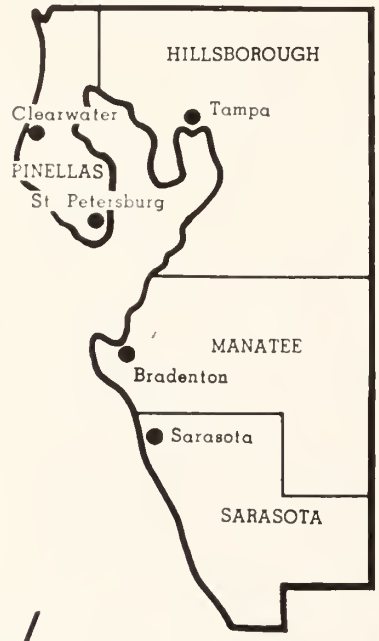
reaches more homes and cars** than any other Chicago radio station!*

**NSI—Feb. & Mar., 1962*
***Chicago Auto Radio Audience Survey—1961*

— *the most respected call letters in broadcasting*

WGN IS CHICAGO

84%
OF FLORIDA'S 2nd LARGEST MARKET



1/3 OF THE COST!

That's right, in the densely populated 4-county Tampa Bay Market, WSUN is the best buy for the money by far!

263,100* TV Homes Daily
UNDUPLICATED A.B.C.

*TV Magazine, April '62

WSUN-TV
Tampa - St. Petersburg

Get all the facts from
Natl. Rep. Venard Rintoul
& McConnell
S. E Rep. James S. Ayers

by John E. McMillin

Commercial commentary

Igor's clambake



I'm certain that Jim Aubrey, Hubbell Robinson, Mike Dann and other CBS TV luminaries would like to forget "Noah and the Flood" with all possible undeliberate speed.

The 60-minute Igor Stravinsky-George Balanchine-Breck shampoo extravaganza a couple of weeks ago was certainly the most horrendous cultural fiasco of the past tv season (the *New York Times* critic said it was "enough to retard the progress of the arts in this country by a great deal") and I've no desire to add to the gnashing of teeth at 485 Madison by a much as a single gnash.

It strikes me, however, that before we allow "Noah and the Flood" to slither away into the limbo of tv's more miserable, misbegotten mistakes, there are a few matters which deserve comment.

The ugly fact is—Igor's clambake was lousy art, lousy television, and a disgracefully lousy use of advertising dollars.

The shocking fact is that so many high placed tv and advertising executives apparently lacked the perception, self-confidence and vigor to recognize it for what it was, and prevent its presentation.

If tv is ever going to reach full maturity as a medium, we've got to do better than this.

Bamboozled by esthetes

I don't doubt that the network, agency and advertiser officials who had to pass on "Noah" were dazzled and awed by Stravinsky's reputation as an authentic 20th Century genius.

I'm certain that many felt just as I would have—shy and bashful about presuming to comment critically on the occult mysteries of modern music and the modern dance. Few of us are qualified.

But there was one phase of "Noah and the Flood," the most important phase, which anyone with even a modest liberal arts education should have been able to spot as phoney baloney.

This was the script, book, and story line, prepared by Stravinsky and his egregious young protege, Robert Craft.

According to the massive promotion which CBS put behind "Noah," the text of the opus was culled from the Book of Genesis, two cycles of 15th Century English miracle plays, a "metaphysical poem" plus certain original material. Sounds classy, doesn't it?

Actually, the Stravinsky-Craft writing duo went far beyond these sources in their search for unrelated bits and snippets.

The fall of Lucifer, for instance, is not mentioned in Genesis (it gets a tiny reference much later in Isaiah). But Lucifer, apparently, was dragged in to give Balanchine a chance to show his stuff.

The *Te Deum* and *Sanctus* which opened and closed the work are traditional Latin hymns (unrelated to the Noah story) and Stravinsky seemed to be using them just to provide a becoming aura of respectable Roman Catholic piety to the presentation.

(*Please turn to page* 60)

Why it pays to advertise your station in a broadcast book

BECAUSE YOU PINPOINT THE BUYER

In a personal interview survey of "top-billing timebuyers" made by the salesmen of a national representative firm 97% of the respondents specified broadcast books as their *first* reading choice; 95% as their second.

How did the non-broadcast magazines fare? Only two votes for first; three for second.

Which underscores a cardinal point when buying a business magazine schedule. Put your dollars where they impress readers who can do you the most good.

Whether you are shooting for $2,000,000 in national spot billing or $200,000 the principle is the same. Sell the men and women who *really* do the buying.

In the world of national spot placement actual "buyers" number fewer than you might think. Perhaps 1500-2000 "buyers" (some with job title, others without) exert a direct buying influence. Another 3000-5000 are involved to a lesser and sometimes imperceptible degree.

Unless your national advertising budget is loaded (is yours?) we recommend that you concentrate exclusively on books that *really* register with national spot buyers. In this way you avoid the campaign that falls on deaf ears.

a service of

SPONSOR



The Steve Allen Show is seen at 11:15 P.M. Monday—Friday on the WBC stations in: **Boston,** WBZ-TV 4; **Baltimore,** WJZ-TV 13; **Pittsburgh,** KDKA-TV 2; **Cleveland,** KYW-TV 3, and **San J**
cisco, KPIX 5. And in: **New York,** WPIX 11 (11:00 P.M.); **Portland, Maine,** WGAN-TV 13 (11:15 P.M.); **Springfield, Mass.,** WHYN-TV 40 (11:15 P.M.); **Washington, D. C.,** WTOP-TV 9 (11:25 P



90-minute man

He is a multi-phased entertainer: a star comedian, actor, satirist; an author of short stories, a novel, an autobiography, a volume of poems; *and* a lyricist-composer (over 2,000 songs, 30 record albums) and pianist; *and* a discoverer and developer of new talents.

He is also a concerned citizen and public speaker, vitally interested in the issues of our time.

His name: Steve Allen.

It's precisely because Steve Allen—as an entertainer and a man—combines *all* these talents that he was picked by WBC to be starred and enjoyed *every weekday evening, for 90 minutes,* by the millions of late-evening viewers of the WBC TV stations; and of other individual TV stations who seek new levels of late-evening programming.

Yet, the full measure and meaning of WBC's Steve Allen Show can only be seen, in depth, behind what is visible on the TV tube.

It's to be found in more than the fact that WBC's Steve Allen Show is the largest programming project ever undertaken by a group of individual TV stations.

The full meaning of this series must be measured also by the way it fits into the basic concept of WBC's programming philosophy for its own and other TV stations.

WBC has already produced such wide-ranging series as Intertel...Man and His Problems... Face of the World...Adventures in Numbers and Space...Reading Out Loud...American Civil War ...English for Americans...College Presidents Speak, and others.

Each of these series has been created to permit the WBC stations to supplement the comprehensive schedules of their affiliated networks; to fill and enlarge their local program services.

Now, the Steve Allen Show adds a versatile new dimension to WBC programming—one of exceptional talent, entertainment and stimulation, for the many American families who like to end their day, happily, with television.

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ+WBZA, WBZ-TV, Boston; KDKA, KDKA-TV, Pittsburgh; WJZ-TV, Baltimore; KYW, KYW-TV, Cleveland; WOWO, Fort Wayne; WIND, Chicago; KPIX, San Francisco and WINS, New York (subject to FCC approval).

bus, Ohio, WTVN-TV 6 (11:15 P.M.); **Indianapolis,** WLW-I 2 (11:30 P.M.); **St. Louis,** KTVI 2 (10:30 P.M.); **Minneapolis,** WCCO-TV 4 (10:30 P.M.); **Des Moines,** KRNT-TV 8 (10:30 P.M.); **s City,** KMBC-TV 9 (10:15 P.M.); **Phoenix,** KOOL-TV 10 (10:15 P.M.); **Tucson,** KOLD-TV 13 (10:15 P.M.); **Portland, Oregon,** KATU 2 (10:30 P.M.); and **Los Angeles,** KTLA 5 (10.30 P.M.).

KNOW THE **facts**

THEN, YOU'LL BUY TERRE HAUTE

TERRE HAUTE LEADS...

- WTHI-TV is the Nation's Number One Single Station Market in Homes Delivered Per Average Quarter-Hour (6:00 PM to Midnight—45,000)*

TERRE HAUTE LEADS...

- WTHI-TV reaches MORE Homes Per Average Quarter-Hour than any Indiana station** (6:30-10:00 PM, Net Option Time, Monday through Sunday)

WTHI-TV TERRE HAUTE	SOUTH BEND	EVANSVILLE	FORT WAYNE
53,600	Station A—26,300 Station B—32,300 Station C—28,200	Station A—46,800 Station B—25,200 Station C—26,400	Station A—29,500 Station B—33,800 Station C—31,200

TERRE HAUTE LEADS...

- WTHI-TV is Your Second "Must Buy" in Indiana

*Basis March 1962 ARB **Except Indianapolis

Represented by

Edward Petry & Co., Inc.

WTHI-TV

CHANNEL 10 · CBS · ABC

TERRE HAUTE, INDIANA



Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

2 JULY 1962
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Air media sellers shouldn't worry any about the possible impact on advertising expenditures of the gyrating stockmarket, because the Madison Avenue pulsetakers with economic orientation don't seem to be looking around for storm-cellars.

SPONSOR-SCOPE last week crosschecked with several of these agency seers and the general impression gathered was that they feel that **the consumer level of buying and intent to buy is much too high for them to forecast other than a good climate for advertising for the last quarter of 1962 and the first quarter of 1963.**

To further capsulize their appraisal: they expect the business community to perform on **two disparate planes:** it will continue to **grumble about the Kennedy administration's lack of ardor for business keynoters** but that won't stop it from **keeping itself flexible in going after the consumer's dollar.**

ABC TV has made available a couple Bing Crosby specials — an hour each — for the coming season, at a package price of $522,100 gross per show.

The package breaks down as follows: time, **$117,600;** program, **$402,500,** and networking, **$2,000.**

There appears to be no end to price variation, as far as NBC TV is concerned. The latest innovation: charging **less for the first half of an hour's daytime show.** It's being applied to the **Merv Griffin variety strip** debuting around 1 October.

It may not be a first but it's certainly offbeat: The Gardner-Denver Co., of Quincy, Ill., is using spot radio—along with newspapers—to sell its air tools to small plants.

The stratagem is being tested in **Minneapolis, Cleveland** and **Los Angeles** for **four weeks with five 60-second spots a week.**

Effectiveness will be measured by the responses received for a booklet illustrating the factory uses of the company's power tools.

The Rose Bowl is still the hottest sports event in tv.

And that undoubtedly accounts for the fact that along with the Sugar Bowl it's the **most expensive special event one-shot in the business, namely $700,000.**

SPONSOR-SCOPE asked Nielsen for the sports events that during the current season (October 1961—May 1962) scored the 10 highest averages and here they are:

	EVENT	DATE	NETWORK	AVG. AUDIENCE %
1.	Rose Bowl	1/1/62	NBC TV	31.0
2.	NFL World Championship	12/31/61	NBC TV	28.8
3.	Sun. Sports Spectacular	1/28/62	CBS TV	20.1
4.	Sugar Bowl	1/1/62	NBC TV	19.8
5.	NFL Championship	11/23/61	CBS TV	18.9
6.	East-West Game	12/30/61	NBC TV	18.1
7.	Pro Bowl Football	1/14/62	NBC TV	17.4
8.	Kentucky Derby	5/5/62	CBS TV	16.8
9.	NCCA National Football	12/2/61	ABC TV	15.9
10.	Fight of the Week	12/9/61	ABC TV	15.3
	Sun. Sports Spectacular	4/1/62	CBS TV	15.3



SPONSOR-SCOPE *continued*

BBDO's media department declines to get upset by any adverse stand that TvB may take on the notion of stations and reps supplying agencies with demographic audience data.

Observes the agency, more in patience than pique, the agencies can get special tabs on such data but it would be to the **advantage of the seller** to make the material available on his own and thereby **anticipate qualitative questions raised by a buyer.**

Adds the agency: **TvB should be doing an educational job on the seller,** explaining how this data can expand the dimensions of spot tv selling, **instead of raising questions about the need for this information among important spot agencies.**

(For more developments in this "qualitative quandry" see 18 June SPONSOR article, page 29, same issue's SPONSOR-WEEK, page 11 and today's SPONSOR-WEEK, page 7.)

The cigarette companies may have to channel much more of their tv budgets into spot this fall because the tv networks find themselves stymied from filling in any more business of this type without cutting down on product protection.

Another possible target of diversion: **sports series** and **individual sports events.** Even this area may be a cropper, since **virtually all the lower-priced sports packages have been preempted by some cigarette advertiser or another.**

It doesn't look as though Colgate will throw substantial weight behind its fluoride dentifrice until the fall.

A suspicion in competitive circles is that Colgate's holding off **crystallizing its copy and media approach until it gets an inkling whether the ADA will recognize any brand other than Crest.**

Shares of market for the three dentifrice leaders as they've recently stacked up: **Crest, 30%; Colgate, 23%; Gleem, 20%.**

A prominent topic of chitchat along Michigan Avenue last week was Helene Curtis' switching of its Suave hairdressing and shampoo brands from Campbell-Mithun to JWT.

The reason for the clucking: **JWT is the shop that Alberto-Culver pulled out of a few months ago** while the agency was still presenting campaign plans for A-C's VO-5 shampoo, a bustling competitor of the Suave item.

The swing-over of Suave ($2.5 million) has caused some dismay also among the Chicago reps. They recall that **when VO-5 shampoo was in the planning stage at JWT there were reports that the agency was focusing attention on the use of network tv,** whereas during Suave's stay at Campbell-Mithun the accent has been on **spot tv.**

These reps think it's a pretty safe bet that JWT will lure this money into network come September, the takeover date.

If only for the record, **here are the ratings for the public service-informational specials on the tv networks for this April:**

PROGRAM	AVERAGE AUDIENCE %	AVERAGE HOMES
The Great Challenge	4.4	2,156,000
Vanishing 400	13.2	6,468,000
Friendship 7—John Glenn (CBS TV)	13.5	6,615,000
Flight of Friendship 7 (NBC TV)	14.3	7,007,000
He Is Risen	16.8	8,232,000
Breakthrough: Heart	9.8	4,802,000
Sixty Hours to the Moon	8.4	4,116,000
April Average	**11.5**	**5,635,000**
March Average	**11.1**	**5,439,000**



SPONSOR-SCOPE *continued*

It's a long way from being a sellout at night for the fourth quarter on any of the tv networks.

Even **CBS TV** has quite a batch of commercial minutes available on **Wednesday, Thursday and Friday.**

It's hard to calculate from the latest fall schedules approximately how many minutes are open, because the **spot carriers don't indicate whether the sales are of the alternate week type or in batches of 6, 7 and etc. over the 13-week stretch.**

A rough calculation indicates that **CBS TV has the least number of commercial minutes open for the last quarter** (at least 120) and that between them **ABC TV and NBC TV might rack up about 400 minutes.**

It's interesting to note how the top 10 nighttime regular series rate in terms of younger and older housewives.

SPONSOR-SCOPE obtained from ARB covering April a breakdown on this variation of popularity and the figures broadly showed this **bent:**

PROGRAM	NETWORK	HOUSEWIFE APPEAL
Ben Casey	ABC TV	Younger
Wagon Train	NBC TV	Older
Dr. Kildare	NBC TV	Fairly balanced
Bonanza	NBC TV	Fairly balanced
Hazel	NBC TV	Older
Perry Mason	CBS TV	Older
Andy Griffith	CBS TV	Older
Perry Como	NBC TV	Older
Danny Thomas	CBS TV	Older
Gunsmoke	CBS TV	Older

It was only a few years ago that network tv daytime expressed jubilance over the fact that its billings had gone ahead of Life magazine.

The latest bit of exultation in that area: at the rate daytime billings are running—the indications for 1962 are $225 million—**that sector of the medium will outgross Life and the Saturday Evening Post in combination.**

According to PIB, last year **Life ad gross was $138,090,000** and the **Post, $86,540,000,** making a total of **$224,630,000,** whereas daytime tv accounted for **$206,576,000.**

So far in '62 Life and the SEP's billings have been under the 1961 level, but the way things have been going in network daytime tv **hitting the $225-million mark should be a cinch.**

Incidentally, there's also a good chance of network daytime tv **outbilling the total gross for 32 different national magazines aimed strictly at women.** Last year the **32 did $217,324,000 collectively.**

Seems that Mohawk carpet is on the way to making a tradition of sponsoring an hour variety Thanksgiving afternoon as its annual promotional effort.

For the third successive year it will underwrite such an event on **NBC TV,** with the **network producing** and **Maxon** overseering.

NBC TV has already picked up a couple of participants in the Pro Football Highlights of the Week—there'll be 14 half-hours of them Saturday, 5-5:30 p.m. during the last quarter.

The initial buyers are **Mennen and Chesebrough,** with the package going for **$10,000 gross a minute.**



SPONSOR-SCOPE *continued*

Watch for Campbell to get really rolling this fall in its switch of emphasis to dehydrated soups.

It's a market in which Campbell is determined not to play second fiddle, particularly to Lipton.

One facet of the Government's antitrust suit against Revlon hits hard at the underpinning of this manufacturer's distribution and sales structure.

And that facet is this: **complete control over the channels of distribution and over whom these channels, or franchiseholders, should or should not sell to.** It's the basic principle upon which Revlon has built its business.

The suit, besides attacking these exclusive franchises, **alleges price fixing at both the wholesale and retail levels.**

Revlon is only exceeded in gross sales by Avon, which uses 60,000 bellpushers.

The idea of covering two baseball games at the same time will be tried out on WGN-TV, Chicago, 14 July and the beneficiaries, at no extra cost, will be the sponsors of the regular Cubs-White Sox games, namely Hamm, Phillips Petroleum, Reynolds and the Chicago Tribune.

It happens that both teams will be on a hometown stand that day and the **intersplicing of the play from the two parks will involve over 50 production and engineering people, eight cameras and two remote trucks.**

Note: In Chicago they must love both home teams. Mixing 'em up in New York would only inflame fanaticism against the other league.

Don't expect tv stations far and wide to cotton to this idea pronto, but buyers as well as sellers of spot may be inclined to toy with it in their less taxing moments.

The concept comes from a rep and in gist is this: **set up an ROS rate for gaps that come with the ending of a schedule in mid-summer and the resumption of this schedule in the fall.**

A regular spot advertiser could use this ROS to **supplement his commitments and for flight addicts it would come in handy as a rateholder.**

And for stations it would help take up the slack without adding to the complexity of the ratecard.

One of the major commercial producing houses in New York seems bent on having some sort of periodic chart on production set up so that he and his competitors can use this as a yardstick in measuring the flow of their own business.

It would be something along the lines in vogue with **spot tv** and **spot radio.**

Five film commercial producers and two tape houses would contribute **their monthly production volume to a designated firm of public accountants.** The **individual billings would, of course, be kept confidential,** but the **monthly total** would be made available to all the contributors, and, if they so elected, to the trade press.

American families do a lot of moving but you can't tell it from the amount of money the moving van people spend on spot tv.

Their total contribution to the medium last year came to around **$250,000,** with **Bekins, American Red Ball** and **North American** accounting for all but $5,000 of it.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 50; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 64; and Spot Scope, page 56.

KQV

RADIO 14

OVER



OVER 40 YEARS

ABC OWNED RADIO STATION

OWNED AND OPERATED BY AMERICAN BROADCASTING—PARAMOUNT THEATERS, INC.

robert e. eastman & co., inc.



555/5th

Mentioned in error

Your article on "The Great Time-Killer" that appeared in the May 21st issue of SPONSOR has just been brought to our attention. In the last paragraph you mention "Crown Publishing" instead of World Publishing who published Harold Mehling's book. Since we are mentioned in error and in not too favorable a light as you know, I would appreciate a correction of this statement in the next issue of SPONSOR.

Virginia Townsend
publicity director
Crown Publishers
New York

► World Publishing was correctly named as publisher of "The Great Time-Killer" in the first paragraph of the "Commercial Commentary" referred to above. Through an error, Crown Publishing was mentioned in the last paragraph. SPONSOR is glad to correct this mistake.

A service to broadcasting

Thanks much for the nice story in the June 18 issue of SPONSOR. I feel that the story did industry in general and the broadcast stations of Detroit a real service. ("If News is What You Want, Ask Radio.")

Would you be kind enough to have someone in your circulation department forward me ten (10) copies of the book (June 18 issue) and bill me for same.

Walter Patterson
executive v.p.
Knorr Broadcasting
Detroit

The wax-making act

I would like to call your attention to an error printed in the May 14th issue of SPONSOR (*"Cleaner Cleans Up With Spot"*).

In an article on the S. C. Johnson Company you say, "Armstrong Linoleum lately got into this wax-making act." The Armstrong Cork Company —producers of Armstrong Linoleum —has been in the wax-making act since 1925. We recently introduced an exclusive new floor care product that makes it possible to clean and polish resilient flooring in one operation.

Stanley Hyle
public relations department
Armstrong Cork
Lancaster

SPONSOR'S 40-year album

I have just seen the 40-year album and I think it is just plain wonderful.

Congratulations to you on a superb job.

Will you please send us, and bill us for 12 regular copies and two hard-cover copies.

Cecil Woodland
general manager
WEJL
Scranton

Your "40 Year Album of Pioneer Radio Stations" is just great and it certainly lives up to the advanced billing given it.

Would you please send us two hard-cover editions.

Robert Jones
v.p. and gen. manager
WFBR
Baltimore

Thank you so much for the copy of your 40-year album. You have assembled a fascinating collection of pictures and facts.

Many congratulations on your excellent job!

Mildred L. Joy
chief librarian
National Broadcasting Co.
New York

CONGRATULATIONS TO YOU FOR YOUR 40TH ANNIVERSARY RADIO JOB SPECIAL. BOB LAMBE, JACK PRINCE, AND I ARE TREMENDOUSLY IMPRESSED.

Jim Evans
sales promotion mgr.
WTAR
Norfolk, Va.

Congratulations on your handsome 40-year album of pioneer radio stations. Boy, you really out-did yourself!

This is a treasure chest of nostalgia and factual information that I know every broadcaster will cherish.

Geer Parkinson
vice president
WRYT
Pittsburgh

While the ink's wet

Thanks so much for your prompt reply to our urgent request for a subscription to SPONSOR. We have received the magazine before, and are happy to report that we find it as interesting and informative as we had remembered it.

However, our prime purpose in subscribing is to have the *Spot-Scope* section as soon as it is humanly possible to get it, which is certainly not by 2nd class mail as the book was sent.

We are more than willing to pay the airmail postage, or whatever your requirements might be, in order to have the buff *Spot-Scope* section airmailed to us the moment it is off the presses.

Carl Falkenhainer Advtg.
Los Angeles

A whole of a piece

Your article "Etv Gets Big Business Boost," (18 June) worked out perfectly. You had the right man on your staff, who some time ago took the time to find out what NET was all about on his own and he did some all-inclusive research on his own and wrote *a whale of a piece.*

Ed Pfister
NETRC
New York

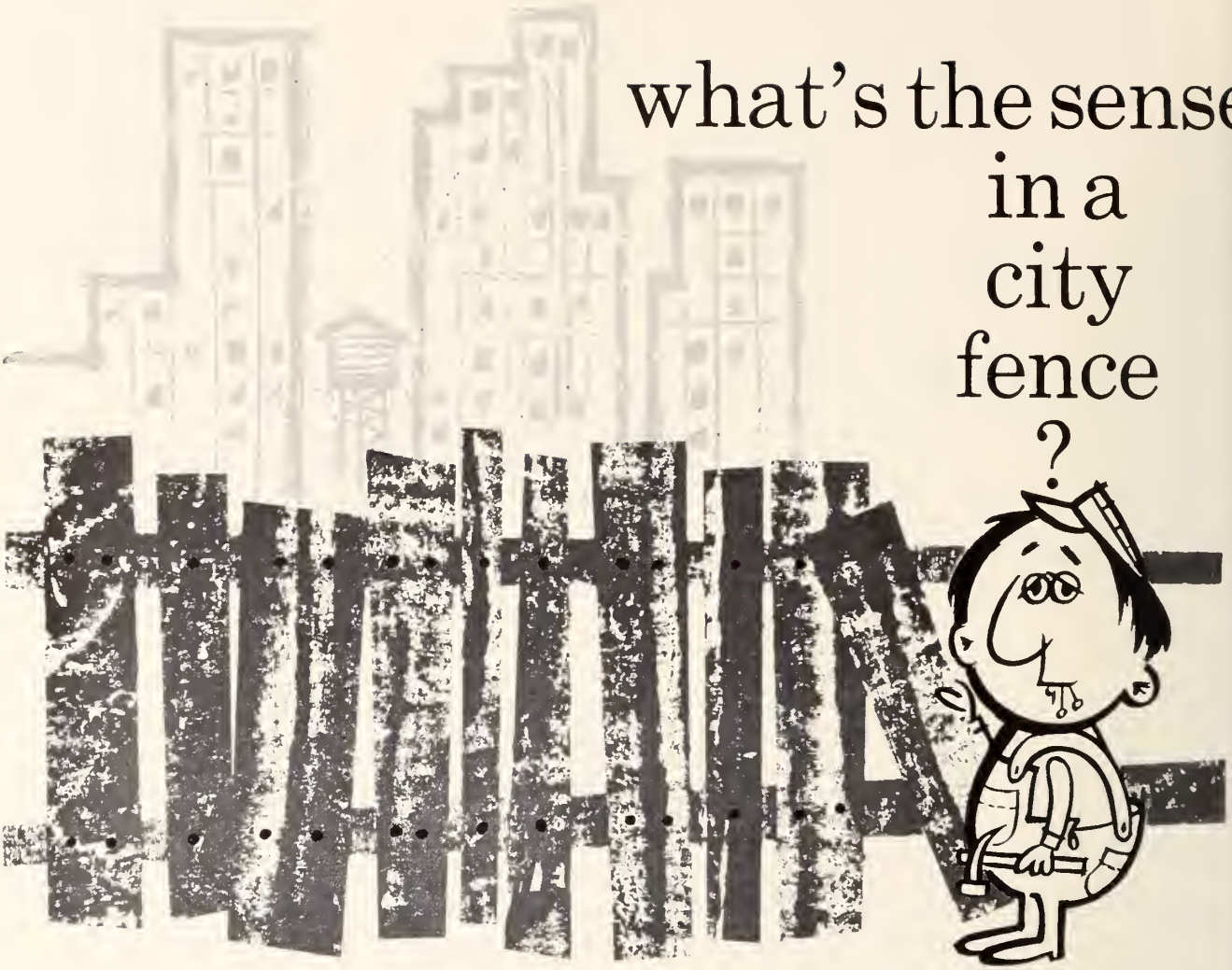
COBRE

DISTRIBUTORS

Specializing in the sale and services of American television programing in all European countries.

For Professional, Personal and Profitable Contacts With All West European Television Management, Write To:
Arthur Breider • Corso Europa 22 • Milan, Italy

what's the sense in a city fence ?



*the Charlotte TV MARKET is First in the Southeast with 595,600 Homes**

Building a fence around a city makes as much sense as using the Standard Metropolitan Statistical Area concept of market evaluation.

Proving the point: Atlanta and Miami have SMSA populations of 1,017,188 and 935,047. The Charlotte SMSA population is 272,111 by comparison . . . **BUT the total Charlotte TV Market is first in the Southeast with 595,600 TV Homes.***

Nailing it down: WBTV delivers 43.4% more TV Homes than Charlotte Station "B."**

COMPARE THESE S.E. MARKETS	CHARLOTTE 595,600	ATLANTA 562,600	MIAMI 556,600	NEW ORLEANS 418,200	LOUISVILLE 409,900	NORFOLK-PORTSMOUTH 309,000

*Television Magazine-1962
**NCS '61-Nightly

WBTV

CHANNEL 3 ◎ CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising TvAR Representatives, Inc.



PRODUCT PROTECTION—SENSE OR NONSENSE?

SPONSOR goes behind the scenes to reveal what really happened in the explosive Westinghouse-Bates dispute

The product protection debacle—hurled into the open when Ted Bates threatened Westinghouse Broadcasting with a $2-3 million spot cancellation unless 15-minute "insulation" was guaranteed—reached some significant climaxes last week:

- Bates, having requested over 500 television stations to re-affirm a 15-minute minimum protection in writing, reported that out of 400 responses,

Multi-product advertisers are cited by nets, stations as the biggest problem in separation controversies









PRODUCT protection row, observers note, centers mainly around soaps, drugs, foods —tv's major takers. Biggest of all, P&G—competitive within as well as without—entered the recent fray by demanding full 15-minute protection assurance from stations prior to buys

only seven are still "in negotiation," that out of these seven only one has given a flat "No." As for this single holdout, it is anticipated that an agency representative will travel shortly to the station in question to try personally to "bring it around."

• The leading groups, aside from Westinghouse, "have satisfied us as to their intentions and practices" (Edward A. Grey, senior v.p. in charge of media operations, Bates). These include Corinthian, Triangle, and RKO General, reported earlier to have taken varying positions of defiance.

• CBS and ABC o&os, reported by several New York newspapers and broadcast trade journals to be edging into the Westinghouse camp, gave full assurance of the continuance of their 15-minute separation policies.

• NBC o&os, while asked by Bates to reconsider their 10-minute protection policy of some two years' standing (though not generally known until the Bates-Westinghouse dispute), told SPONSOR that no cancellations or threats of cancellations had been received from the agency, and that "we now have their request under advisement."

• And Westinghouse itself, the drama's protagonist, was reported by reliable industry sources to be drawing up an "implementation of policy that will afford Bates what it needs."

All in all, what had been mainly a war of words seemed headed swiftly toward a truce of words. As one group spokesman summed it up, "It's all being settled by semantics." But the broadcast industry could look back upon the most publicized skeleton in the industry closet since the congressional hearings on network programing. It could also look forward to an uneasy and precarious peace.

What was it all about? What caused it? How did it get out of hand? In order to feret out the story behind the story—to part, so to speak, the guts from the glib—SPONSOR went not only to the principals in the cast, but talked to the growing number of walk-ons as well. As alert, we trust, to the unsaid, as it was impossible not to be to the said, this is how the puzzle seems pieced together:

When Westinghouse, in frankly worded language, disclosed it was reducing its separation time between competitive commercials from 15 to 10 minutes, no longer guaranteeing even the 10-minute buffer, the majority of broadcasters (it can be seen now, in retrospect) were caught unprepared. For several years the problem of product protection had been growing increasingly more sticky, abetted by the new buying habits of network advertisers (i.e., participations; schedule spreads), by the upswing in multi-product advertising in 60-second commercials (i.e., piggybacks, "integrated" spots), and by the

seemingly endless flow of new products from the major soap, drug and food manufacturers.

Few broadcasters were happy about advertiser/agency insistence upon the 15-minute rule of thumb, but most saw advantage in letting time run its course; in the gradual changing of agency/advertiser attitudes through private, relatively quiet, meetings; in concerted industry action rather than isolated incident. The Television Bureau of Advertising, in fact, had already gone so far as to proclaim product protection "obsolete."

Thus, when the evolutionary-rather-than-revolutionary approach was shattered by the Westinghouse pronouncement, there was confusion not unlike Washington's during the U-2 incident. In the hours following Bates' threatening action, it looked as though the industry was divided for sure. The New York *Times*, in a 7 June article, reported both NBC TV and Corinthian as siding with Westinghouse, CBS TV as going along with the 15-minute protection continuance. Individual broadcasters, on the other hand, were unsure whether to view the Westinghouse move as foolish or noble, regretting it on the one hand, admiring it on the other. They [the broadcasters] had been trapped, as one observer put it, "preposterously in the middle, forced to a show-down without adequate arms."



EDWARD A. GREY, Bates' media chief, was initiator of action against Westinghouse, stresses advertiser's right to insulation

Why did Bates take the action it did, and why did it wait 17 days after the Westinghouse letter to take it? Grey says numerous meetings were held with Westinghouse officials during this 17-day silence, to try to persuade them to change their minds. He told SPONSOR, too, that, being the largest spot agency, it was incumbent upon it to assume leadership in the response. First came the warning of total spot cancellation, on behalf of all its clients on the five Westinghouse stations. This was followed by letters to the 500 other tv stations, demanding promises for a continuation of the 15-minute protection. Then, when Westinghouse refused to revoke its newly stated policy, the working press had virtually a field day: Bates cancelled all 52-week schedules outright, planned to let those due to expire within three or four weeks expire naturally—with no renewal.

But is this really what happened?

(*Please turn to page* 47)

EDITORIAL

WHO'S RIGHT about product protection?

In the accompanying article SPONSOR is presenting what we believe is the first and only objective account of the recent Bates vs. Westinghouse and agency vs. broadcaster fracas to appear in either the trade or general press.

Our editors have endeavored to report impartially "who said what and what happened" in the great 15- vs. 10-minute protection hassle.

As reporters they have been careful not to take sides, pro or con, on the protection matter.

But as a responsible trade journal, we do have a strong editorial opinion on this controversial subject. And we want to make our position crystal clear to all our friends in advertiser, agency, and broadcaster circles:

1. We believe that the product protection question is primarily, and almost solely, an economic problem. And should be settled by the free play of economics in a free society, not by hard-nosed stubbornness, or purple emotionalism, on either side.

2. In a genuinely free economy the amount of product protection which a station or network would give its clients would be determined roughly by the laws of supply and demand.

3. Any attempt by a giant client, or by a giant agency to dictate—through a threat of power—the rules of a free marketplace is contrary to the concepts of free enterprise and a free democratic society.

4. The question of whether Colgate Shaving Cream or Ivory Soap should be given 15- or 10-minute product protection is a relatively trivial one.

5. The question of whether Colgate, P&G or Ted Bates should be put in the position of acting like ruthless monopolistic juggernauts is a very serious one.

6. In future, before over-zealous media men start getting tough in behalf of their clients, we suggest they consult top level corporate managements in Cincinnati and elsewhere.



GRAND PRIZE award for "Who Says Beer Is a Man's Beverage?" spot was produced by MPO Videotronics for United Brewers Assn. (JWT)

U. S. PRODUCERS WIN ABROAD

✔ Robert Lawrence Productions becomes 1st American firm to win the Cup of Venice in international festival

✔ Grand Prize of the International Advertising Film Festival goes to MPO and JWT for United Brewers spot

No more than a handful of Americans attended the dazzling 1962 International Advertising Film Festival in Venice, Italy, 11-15 June. But U. S. commercials walked off with the cake.

This was merely one of the festival's curious sidelights, but a disturbing one for the few Americans there. The final night saw Robert Lawrence Productions of New York take the coveted *Coppa di Venezia* (best general production of those entries consisting of a minimum of six commercials never before won by an American firm), and MPO Videotronics cop the Grand Prize award for "Who Says Beer Is a Man's Beverage?" (for United Brewers through J. Walter Thompson). There were more than 1,000 in attendance, and only seven of them were Americans. This, despite the fact that a sizeable share of the 496 entries were of U. S. origin.

This glaring absence, according to on-the-scene reports to SPONSOR, was made doubly incomprehensible by the sizes of most other nations' delegations. Great Britain's contingent was 302. France showed up with 157. Germany kicked in 131. Even Argentina managed to send nine, and the South Africans six. Other countries, with relatively negligible entries, were nonetheless amply represented.

Second only to the American lapse was the puzzle surrounding the Japanese entries. No other nation's commercials received the instantaneously favorable reaction from the audience that Japan's did, yet not a single Japanese commercial won prizes in the main categories. Particularly applauded was a commercial employing a small Japanese girl eating ball-shaped chocolate candies produced by the Japan Color Movie

Co. According to one U. S. film producer, "this delightfully inexpensive commercial, alive with subtle humor, epitomized the theory that simplicity is often overlooked in the professional atmosphere surrounding the brain power of an appointed advertising agency."

Another interesting sidelight to the festival proceedings (held, by the way, at the Lido Palazzo del Cenema, which faces the Adriatic) was the general view of entries prior to the actual awards. Many well-known French producers, for example, had predicted that this year's crop of American commercials were not up to standard; that they were, in fact, quite bad.

"This view," says an American producer, "isn't too difficult to understand when you consider the tremendous difference in approach between U. S. producers and those from most of Europe. The French and Italian technique, for example, is beyond a doubt artistic and colorful. The trouble is, it's so artistic and colorful that one tends to ignore the subliminal attempt to sell a product, an end result which the producer seems bent on camouflaging. Instead of an effective blend between the attention-getting technique and the 'sell,' there is such an overwhelming effort to hide the final unveiling that one feels led on a path of trepidation. By the time the point is made you begin to wonder if it was worth it."

Adding: "However, this is just one man's opinion. Who knows? Maybe the purpose of commercials is to entertain, not sell."

The *Coppa di Venezia* (Cup of Venice) is given by the city of Venice to the producing company obtaining the highest average points in the jury's voting. Among the commercials helping Robert Lawrence Productions take it this year were "The Clairol Story" (through Foote, Cone & Belding) and "Boy and Cars" (produced for General Motors, through Campbell-Ewald). With the award went a personal commendation from Peter Taylor, director of the Festival: "This is a most coveted prize, because it means that all your films were of the highest possible standard in comparison with all other entries."

The *La Grand Prix de la Television* (Grand Prize) won by MPO Videotronics, Inc., marks the first time in several years that this award has been given to a U. S. producer. It was taken last year by a British producer and for two consecutive years before that by commercials produced overseas for Chevrolet. This year's winner, "Who Says Beer Is a Man's Beverage?", was written by Al Hamam and Jack Wohl, with music by Mitch Lee, all of J. Walter Thompson. MPO Videotronics producer was Bill Susman. The commercial was directed by Charles Dubin.

The eight major categories for tv commercials were: live action, 15-45

(*Please turn to page* 48)



"THE CLAIROL STORY" (FC&B) was one of several commercials helping Robert Lawrence Productions take the coveted cup given by the city of Venice, the first to an American producer



"BOY AND CARS" for General Motors (Campbell-Ewald) also convinced jurors of Robert Lawrence skill. The producer obtained the highest average points in voting by six-country jury

PAIR THE STATION AND CITY

Of the 6,000-odd broadcasting stations in the United States, chances are that darned few of them maintain their studios and transmitter in the same location. With this in mind, SPONSOR editors compiled a list of stations with well-known studio locations, but little known transmitter sites, to test the knowledge of the media-phile.

Listed below are the call letters and correct studio locations of 40 radio and television stations. In the center column are transmitter sites. However, they are scrambled in such a way that transmitter locations here are not paired with the correct station. If you think you know who belongs to what (no fair peeking in SRDS),

STATION AND CITY	TRANSMITTER SITE	WRITE IN ANSWER HERE
WABC *New York*	WHITESTOWN, N. Y.	
KCBS *San Francisco*	HAYWARD, CAL.	
WJRZ *Newark, N. J.*	LYNDHURST, N. J.	
KTNT-TV *Seattle-Tacoma*	VIEW PARK, WASH.	
WINS *New York*	GRAND ISLAND, N. Y.	
WGN *Chicago*	ITASCA, ILL.	
WTAR-TV *Norfolk*	CLACKAMAS, ORE.	
WNBC *New York*	NEW SCOTLAND, N. Y.	
KGO *San Francisco*	MT. PLEASANT, S. C.	
KCRG-TV *Cedar Rapids, Iowa*	WALKER, IOWA	
WUSN-TV *Charleston, S. C.*	TUCKER, GA.	
WIBX *Utica, N. Y.*	NEAR NEWARK, CAL.	
WBEN *Buffalo, N. Y.*	HAMPTON TOWNSHIP, PA.	
KRAK *Sacramento*	NOVATO, CAL.	
KFAY *San Francisco*	HERALD, CAL.	
WCAU *Philadelphia*	LODI, N. J.	
WEBR *Buffalo, N. Y.*	PARMA, OHIO	
KEX *Portland, Ore.*	GRAPEVINE, TEX.	
WMT-TV *Cedar Rapids, Iowa*	MARION, IOWA	
KDKA *Pittsburgh*	MEDFORD, MASS.	

WITH ITS TRANSMITTER SITE

write in what you think is the correct transmitter site in column three.

FCC rules for am radio stations require that "the transmitter of each standard broadcast station be so located that primary service is delivered to the borough or city in which the main studio is located in accordance with the Standards of Good Engineering Practice."

Caution: the rules for transmitter location do not require stations to locate antennae in the same state as the main studio.

To check your write-in answers against the correct locations, turn to page 64.

STATION AND CITY	TRANSMITTER SITE	WRITE IN ANSWER HERE
KXYZ *Houston*	CEDAR HILL, TEX.	
WEEI *Boston*	TRENTON, MICH.	
WSB *Atlanta*	KEARNEY, N. J.	
WJR *Detroit*	DRIVER, VA.	
KYW *Cleveland*	HAMBURG, N. Y.	
WFAA *Dallas*	DEEPWATER, TEX.	
WJAR-TV *Providence*	REHOBOTH, MASS.	
WCOP *Boston*	MOORESTOWN TOWNSHIP, PA.	
WBBM *Chicago*	ROSELLE, ILL.	
KSD *St. Louis*	GRANITE CITY, ILL.	
WROC-TV *Rochester, N. Y.*	CORINTH, N. Y.	
WAST (TV) *Albany, N. Y.*	BRIGHTON, N. Y.	
WTVT (TV) *Tampa-St. Petersburg*	ORANGE CITY, FLA.	
KTVI (TV) *St. Louis*	MIDDLEVILLE, MICH.	
WDAU-TV *Scranton, Pa.*	PORT WASHINGTON, N. Y.	
WOOD-TV *Grand Rapids*	SAPPINGTON, MO.	
WESH-TV *Daytona Beach*	LIMONA, FLA.	
WFLY (FM) *Troy, N. Y.*	RANSOM TOWNSHIP, PA.	
WFAA-TV *Dallas-Fort Worth*	LEXINGTON, MASS.	
WHN *New York*	EAST RUTHERFORD, N. J.	

HOW 'FLITE FACTS' TOOK SHAPE

Eastern Air Lines' unique radio campaign to inform customers of flight conditions in 10 key cities involved a lot of work, especially for FRC&H's timebuyer

Eastern Air Lines' "res" clerks and ticket agents received a belated "Christmas present" early this year —the airline's "Flite Facts" radio campaign.

The electronic bauble makes work for the airline's employees much easier by informing customers of flight delays and cancellations via regularly scheduled radio announcements. This in turn reduces mob scenes at the airports and cuts down on the tremendous number of telephone inquiries about flight operations during holidays and bad weather.

This situation, a recurrent one to which Eastern's president M. A. McIntyre had given much thought, reached a climax of nightmarish proportions last Christmas after a build-up which began before Thanksgiving Day. It was a leathery-knot problem which McIntyre determined to have unraveled.

Not only was it bad business to do nothing, the former Air Force Under Secretary decided, but it particularly effected Eastern's Air Shuttle between Boston, New York and Washington—a service close to the carrier's president, and one of his best-known innovations since joining the airline in 1959.

One thought which returned to McIntyre again and again was that the key to the whole problem might lie in somehow broadcasting the information on delays, cancellations, and further airline data—in other words, to enhance customer convenience by bringing flight data to the customers, reducing the need for them to seek that information from the airline.

McIntyre called in Eastern's advertising agency, Fletcher Richards, Calkins & Holden, to determine if such a plan could work. From this beginning, Eastern's highly successful "Flite Facts" radio campaign was soon brought into existence.

Starting as a test in four cities, "Flite Facts" has developed into approximately one-minute announcements every hour on-the-hour from 6 a.m. to midnight, seven days a week, on a key radio station in 10 cities.

The campaign began 1 March on WNAC, Boston; WCKR, Miami; WHN, New York, and WMAL, Washington, and was expanded 1 April to include WSB, Atlanta; WBT, Charlotte; WLS, Chicago; KTRH, Houston; WDSU, New Orleans, and WFLA, Tampa.

At the agency's first meetings, presided over by Bradley A. Walker, board chairman and Eastern account supervisor, and by Sy Frolick, senior vice president, radio-tv, both the use of tv and radio was considered in a five or 10-minute time period daily.

Tv was eliminated at this point for a number of reasons: the medium offered less physical accessibility for regular "news" broadcasts of the type planned; tv stations were unable to clear satisfactory spots in prime time periods, and costs were much higher than radio.

Now warming to its task, FRC&H had timebuyer Jim Kelly begin investigating all radio stations in the four cities to weigh the possibility of using each, based on each station's coverage, programing, rates, and other factors.

In the meantime, Manson Steffee, FRC&H's tv-radio writer-producer on the EAL account, worked on sample "Flite Fact" announcements and



KTRH, HOUSTON, aired its first "Flite Facts" (via now outdated phone set-up) with help of PGW radio account executive Georg Ponte (rear) and news director Ken Fairchild



"FLITE FACTS" radio stations have been receiving messages over Bell System Teletype machines since 21 May. Above, teletype operator Christine Wisell punches keys in airline's New York home office as Eastern president M. A. McIntyre (l) and FRC&H board chairman "Brad" Walker look on

commercials and found that they could be handled in approximately one-minute messages if they were done with great frequency—12 times a day (now 19 times a day).

Kelly then called virtually every station or station rep in the four cities, to see what he could come up with (this was soon to be repeated when six more cities were added).

Some stations were unable to provide the time because of news schedules, ball games, or unbreakable contracts. Several stations were able to agree to the time after convincing other advertisers and agencies of Eastern's need for an inflexible time set-up, and getting them to agree to switches in placement of their messages. "That sure was a pesky problem," Kelly said.

Once an agreement had been made between the stations and the agency, a meeting of the station managers and their reps was held in New York, headed up by Walker and Frank Sharpe, Eastern's vice president of customer service.

At the meeting, the full details were presented, questions invited, and each station took away a "Flite Fact" information sheet for the personnel to use as a guide in making the unusual program work.

Steffee, in cooperation with H. F. (Bob) Abbott, the airline's manager of customer service planning at New York's Idlewild Airport, hammered out the contents of the announcements guided by McIntyre's admonition to 1) be truthful, 2) add to passenger convenience, 3) avoid airline lingo.

"Flite Facts" breaks down into three parts: 1) a standard 10-second taped opening which retains the same Eastern "Flite Facts" identification in all 10 cities. 2) the middle copy of variable length which informs the airline's customers of flight delays, cancellations, etc.—by arrival and departure times and not by flight numbers. 3) a closing commercial "tag" of 20, 30 or 10 seconds duration prepared by the agency and sent by mail to the stations.

Any of many subjects are used depending on weather or activities going on at the flight's destination (e.g., festivals) as the main part of each announcement. These are followed by the specific commercial tag which Eastern desires.

The "Flite Facts" information originates from Eastern's SCOPE (System Control Operational Planning and Execution) set-up at Idlewild.

Each of the 10 radio stations receives a separate report—in red ink—about 15 to 30 minutes before each broadcast hour by way of Bell Sys-

(*Please turn to page* 49)



EX-AGENCY folks at H-R (l to r) Gil Miller, account exec., radio; Gene Malone, account exec., tv; Al Ritter, assistant sales mgr., tv; Jack Canning, account exec., radio; Avery Gibson, vice president, sales development; Max Friedman, eastern radio sales manager; Art Berla, assistant sales manager for special projects, television; Tom Buchanan, account executive, television

WHY BUYERS BECOME SELLERS

Here's lowdown on why agency-trained personnel switched to rep firms. Agency experience helpful. "Rep selling more challenging with greater financial rewards"

Virtually all menfolk in station repping who reflect on their past jobs in advertising agencies do so with thanks for experiences acquired; but the nostalgia, it appears, isn't as thick as the 70-cent spread advertised on the air. SPONSOR last week talked with numerous rep firm inhabitants who switched, so to speak, from buying to selling. What motivated them to give up their Madison Avenue timebuying chores in favor of selling the merits of broadcast advertising?

On the whole, most rep men did not hesitate longer than it takes to deliver an I.D. to come up with quotable answers. However, several tart replies came from rep firm personnel that must obviously be recorded without identifying the respondents.

For example, there was one who said dourly: "As a buyer, I had to make sure I got the best time available for my objectives. As a seller, I have to unload what I have. The heck with the buyer's objectives; I've got my own objectives; I've got my own problems."

Said another grizzled rep and escapee from the ad agency dodge: "The great blessing is *not* having to work with an account executive."

Still another rep salesman growled: "My callouses are now in a different extremity." What seems certain after talking to station reps is that the loot's better on the other side of the street—and that's why they became sellers!

Here, for example are the thoughts of time salesmen who came "across-the-desk" from media departments of agencies: Bob Burke, Young-Tv, formerly Benton & Bowles, Grey, and Cunningham & Walsh, told SPONSOR: "My entire nervous system has done a double reverse. Instead of worrying about being able to buy it, I worry about being able to sell it." His colleague, Esther Ranch, at Adam Young, Inc., formerly chief timebuyer, Leo Burnett, said succinctly, "Now I buy the lunches instead of getting them."

Declared Ted Brew, Adam Young, Inc., formerly media supervisor, BBDO: "I discovered that you never really get to know a market until you sell it because to attain in-depth knowledge of an area, you must get to know each station as well as your own. I found out, too, that you never know people until you sell several various kinds." Bob Syers, Adam Young, Inc., formerly BBDO, said proudly, "I never before realized the creative potential and vast scope of radio until I sold it."

The boys at H-R Television and H-R Representatives who migrated to station repping from the advertising agency business took with them considerable experience—assets that are standing them in good stead in their present endeavors.

There's Gil Miller, now account exec at H-R Reps, who was formerly

t Donahue & Coe. "My agency experience (he was an assistant to an account executive) taught me lessons I'll never forget, but it's the rep business for me all the way!"

Gene Malone, account exec., H-R TV, was a buyer at William Esty. "The satisfactions are the same on both sides of the fence," he told SPONSOR.

Al Ritter, assistant sales manager for H-R TV, was a buyer at Compton. "Previous agency experience makes it possible for a rep to see both sides of the coin, and thus do a better job of servicing and selling," Ritter explained.

Jack Canning, account exec at H-R Reps, was a buyer at SSC&B. "Agency experience is most helpful in sales since it tends to give a salesman a better overall picture of media objectives and marketing problems."

Avery Gibson, presently H-R vice president, sales development, and formerly a copywriter at Williams, Stark & Hinkle, Washington, D. C., told SPONSOR: "The experience gained from an agency-client relationship has proven invaluable to me as a representative."

Max Friedman, eastern radio sales manager for H-R Reps, was at one time a partner in Meneogh & Friedman, Des Moines. Friedman told SPONSOR: "Both reps and agencies jobs have terrific stimuli—you belong where you find yourself the happiest."

Art Berla, assistant sales manager for special projects, H-R TV, and former chief timebuyer, BBDO, said succinctly: "The challenges are the same." Tom Buchanan, account executive, H-R TV, and former owner of Berkshire Advertising Associated, Mass., said that "the handling of a wider range of accounts makes the representative selling more interesting."

Similar sentiments were expressed at The Katz Agency. The consensus was that the satisfactions come from greater responsibility—to both the stations they represent and to the buyers they sell—more challenge, and greater financial rewards.

Among the Katz men—in just the New York and Philadelphia offices—who were "agency trained," are (TV Sales) Mike Membrado, TV-East sales manager, formerly of Cunningham & Walsh; Frank McCann, TV-East assistant sales manager, formerly, Y&R and Ted Bates; Ollie Blackwell, director of tv audience development, formerly Ted Bates; Russ Gaudreau and Dave Allen, both of Benton & Bowles; Al Westerman, Ted Bates; Des O'Neill, Bryan Houston, K&E; Bruce McEwen, Y&R.

From the radio sales section of The Katz Agency the following hail from agencies: Arne Ramberg, manager, Philadelphia office, formerly of N. W. Ayer; Sal Agovino, McCann-Erickson and William Esty, and Lew Greist, Hicks & Greist.

Many opportunities open to station representative workers



FORMER agency men: (1) James Theiss, v.p. & gen. sls. mgr., Blair TV Assoc.; (2) Jerry Gibson, sales, Blair & Co.; (3) Roy Terzi, tv acct. exec., PGW; (4) Lloyd Griffin, pres., tv, PGW; (5) Santo Crupi, Boston office, Avery-Knodel; (6) John Del Greco, N.Y. sales, Avery-Knodel; (7) Burt Adams, Harrington, Righter & Parsons, account executive; (8) Robert Lamkin, Harrington, Righter & Parsons, account executive

A check at the Edward Petry & Co. office also revealed a number of men who had made the transition from the agency business to the rep field and were happy indeed to do so.

Among them were Robert L. Hutton, Jr., v.p., tv promotion. Hutton's first job was copywriter at BBDO. He said one major appeal of station and rep promotion is the expanded creative scope it provides. Another attraction which promotion offers is the final sale, according to Hutton.

Malcolm ("Mike") James, recently appointed group sales manager, tv division, Petry, was formerly a timebuyer at Ted Bates, R&R, and Anderson & Cairns. "One of the rewards which I find in the rep selling field is the greater latitude in media planning for an account or prospective account." James said. "During my seven years as a buyer, there was usually one set of restrictions or another set up by the client, within which we had to work. On the media side, you are free to develop a proposal which you think will do the most good and then you are free to sell it to the agency in whatever kind of verbal and written presentation you see fit."

William J. Mathews, Jr., tv salesman, Edward Petry, worked in media and other departments at Y&R. In the rep field, he said, he had more opportunities for contacts "with people and a chance to work on more accounts than in the agency field . . . media selling also provides a more thorough orientation in broadcasting operations and, through travel, in market knowledge and comprehension."

Louis A. Smith, v.p. of the Petry Chicago office, and former owner of an ad agency, said that small agency work was "fascinating, intriguing, creative but . . . those extra hours both day and night, spent over the copy table can't compare to the compensation received for the same amount of time used for a competitive sales pitch. When you *sell* something, the results are right there in front of you."

A desire to concentrate on the broadcast media led Petry's tv research director, Bob Schneider, from agency to rep business. Exposure to all media, in a five-and-a-half-year stint at SSC&B, helped pinpoint broadcasting as his main interest. Rep research work, he feels, allows the researcher to develop an intimate knowledge of his medium and his markets.

In the CBS Radio Spot Sales shop one also finds a number of agency-trained individuals, among them, account exec Ray Kremer, formerly director of radio/tv, Rutledge & Lilienfield and Lambert & Feasley; account exec Gene Litt, formerly timebuyer at K&E and other agencies; account exec Warren Jennings, formerly at Peddlar & Ryan and Caltkins & Holden; account exec Carleton Sieck, formerly v.p., H. Charles Sieck, Inc.; Hank Poster, director, sales promotion, formerly in media research, Biow Co., and director, radio/tv, Goldenthal Agency; assistant director, sales promotion, Norm Gins-

All say they are glad they once worked for ad agencies



FROM buyer to seller: (9) Warren Jennings, acct. exec., CBS Radio Spot Sales; (10) Ray H. Kremer, acct. exec., CBS Radio Spot Sales; (11) Eugene Litt, acct. exec., CBS Radio Spot Sales; (12) Smith, v.p., tv, Chicago, Petry; (13) Wm. J. Mathews Jr., tv salesman, Petry; (14) Bob L. Hutton Jr., p., tv promotion, Petry; (15) Arne Ramberg, mgr., Phil. office, radio sales, Katz Agency; (16) Frank McCann, East. asst. sls. mgr. tv, Katz

burg, and former president, Creative Campaigns; John Buzby of the Chicago office, who worked for Zimmer, Keller & Calvert and Mike Keating of the Los Angeles office who was with Honig, Cooper, and Harrington. Said the aforementioned Kremer, "Whenever I'm getting ready to make a sales pitch, I ask myself how would this sound to me if I were on the other side of the desk . . . the time I did spend on the 'other side of the desk' in the agency business makes it easier for me to come in with the kind of offering that makes the most sense to the customer."

Said Litt: "I'm glad I had timebuying experience in the agency field. It helps immeasurably in my seeing things from the viewpoint of my clients and in making the best possible recommendations to them."

In the radio division of Edward Petry & Co., there is, for example, Marty Percival, Eastern radio sales manager, who previously worked for SSC&B as media research analyst and as timebuyer at McCann-Erickson. "The biggest single advantage, to me, in working for an agency was being exposed to the selling methods of the best time salesmen in the broadcasting business," he said.

Ed Rohn, Petry radio account exec, was a timebuyer and account exec at Maxon, Compton, Cecil & Presbry and Warwick & Legler. Joe Raffetto, Petry radio account exec, came from Y&R where he was senior media buyer. Raffetto thought selling was more creative and more challenging. Joe Devlin, Petry radio account exec, came from D-F-S, where he was media supervisor. Dick Branigan, another Petry radio account exec, was a timebuyer at JWT and Mc-E. Both Devlin and Branigan said they gained much on the agency side that is applicable in selling.

Like other rep houses, Harrington, Righter & Parsons has lots of buyers who turned sellers, beginning at the top with Turk Righter who for several years was a buyer at Y&R. Others include Burt Adams, HRP account exec, previously with Mc-E; Robert Lamkin, HRP account exec, previously senior timebuyer at Compton; John Jay Walters, HRP

(*Please turn to page* 49)

SPOKEN WORDS—WORTH MORE THAN 1,000 PHOTOS

One picture worth a thousand words?
You give me 1,000 words and
I can have the Lord's Prayer,
the twenty-third psalm,
the Hippocratic oath,
a sonnet by Shakespeare,
the Preamble to the Constitution,
Lincoln's Gettysburg address,
and I'd have enough left over for
just about all of the Boy Scout oath
and I wouldn't trade you
for any picture on earth.

"There are times when pictures not only add nothing, but they actually get in the way. For proof of this we can exhibit that nearly extinct but well remembered art form, the radio drama."

So spoke Dallas Williams, president of Dallas Williams Productions, Hollywood, when he recently addressed the Southern California Broadcasters Assn. on the power of radio sound.

"One picture is worth a thousand words," Williams quoted the famous phrase. "But I don't believe it," he continued. He followed his statement with a self-styled "Declaration of Independence" from the limitations of that well-known epithet of unknown origin. His words, widely acclaimed, were reprinted on parchment for distribution to admirers (see picture above).

Speaking further of the impact of the spoken word, Williams said: "This vehicle [radio] can still evoke reactions and emotions in its listeners and prompt them to paint far more intricate pictures in their own minds than any motion picture could ever paint for them on the screen. The greatest producer in the world would reach his limits of sheer imagination and budget without even beginning to construct the setting that the merest child can build up in an instant.

"Do you think you will ever in all your life hold in your hands a picture that will match the word picture of Fibber McGee's closet? I've seen pictures of Normandy beaches on D-Day, but never one that got to me quite like George Hicks did when he talked about it on the radio that morning."

THE RENAISSANCE IN RADIO

Leading advertising spokesman gives new views on obstacles in radio and how to speed up radio's rebirth; illuminates some 'back-biting' comments in industry

***John Crichton,** president of American Association of Advertising Agencies, sets forth important questions in a speech recently presented at the 1962 annual convention of the Colorado Broadcasters Association. The text of the address is reprinted here for the benefit of* SPONSOR *readers. For a profile of Crichton see 21 May issue.*

Ladies and Gentlemen:

As you have heard, I'm a Colorado boy, and I was reared on Colorado radio. I built a crystal set and a one-tube set, and the object was to bring in KOA, KLZ, and KFEL loud and clear.

I think I was lucky, in a way, because 30 years ago all radio was conscious of its cultural mission. Networks and stations were vying to bring to their audiences the finest in art and entertainment which was available to them. In my day, school children grouped in classrooms to listen to Walter Damrosch explain the background and detail of the music he conducted. And for many people, their first contact with the world of classical music and the great drama, came through radio. It was radio which pioneered the minute-by-minute reporting of sports and politics, which originated the public events forum.

I am, in short, one of that generation of Americans who has every reason to be grateful to radio, because it did so much to enrich our lives and to make life more meaningful.

Today I shall be talking primarily about radio.

Many advertising agency men today believe that radio is in the midst of renaissance. They believe it for a variety of reasons. Most of my talk today will deal with the obstacles to that renaissance, and suggestions as to how the renaissance might be accelerated. The examples and quotes are drawn from member agencies active in radio.

First, let me make a very general statement. Radio is a great medium of communication, probably the closest thing to a truly universal medium that exists. There are radio stations in towns which can support no daily newspaper; there are radio stations in towns where the total laydown of national magazines is a handful; there are radio stations in towns unreached by television. If the most baleful prophets of 1950 had been completely right, and networking had ended forever in radio, it is quite possible that some government service might have had to be organized. There is no question of the great national service radio performs, or of its contribution to the individual local community.

Nor is there any question of its unique adaptability. About a month ago, when Astronaut Scott Carpenter was flung into orbit, men who lived in the commuting areas of New York could be seen clutching their transistor radios on the trains, following his epic flight. They had left their television sets, where they saw the preliminaries or the actual blast-off; on their laps, still folded in many cases, were newspapers printed several hours earlier which detailed the background of the new Project Mercury shot; but the medium able to adapt to the problem of supplying the latest news was the radio.

Second, I don't plan to talk about the rate problems of radio. Because I don't talk about them doesn't mean there aren't problems. The lack of definition in rate cards as to what constitutes a local advertiser, or a regional advertiser, or a retail advertiser, or a national advertiser, makes selling difficult for you, makes estimating difficult for agencies, and makes buyers extremely skeptical. In the belief that radio rates are totally unfathomable, many advertisers and agencies have written radio off.

I would like to cover five major points:

1. The problems of too many radio stations
2. The problems of too many commercials
3. The problems of inadequate research
4. The problems of automated buying
5. The problems of ill-advised selling

If any one comment runs through the views of major broadcast agencies, it is that radio suffers from too many stations and too many commercials.

Obviously, neither of us can do anything about the number of stations. But Chairman Minow has now indicated that the FCC has recognized the problem, which presumably represents some kind of progress, and perhaps if the problem won't get better, it will get no worse.

The number of stations means fractionated audiences. The fragmentation of the audience makes radio less attractive as an advertising medium. It makes it difficult for any broadcast measurement service to provide a service acceptable to most of the industry. The "numbers" related to individual components of an over-all radio purchase are so small by comparison to television today or radio in its heydey that they are subject to serious question based on measurement tolerances alone. Also, measuring out-of-home listening is most difficult.

To say it simply, audiences to one commercial are relatively small. With audiences spread out over many stations, high-frequency, multi-station purchases are generally needed to obtain satisfactory market coverage.

This had led some agencies to conclude that radio can only be effectively used in massive quantities. Others say flatly that they now consider radio as a supplemental



medium. "Radio has become a supplementary advertising medium which can best be utilized to deliver additional frequency at lost cost once the major or basic media plan has been established."

Anyhow, the number of stations has complicated the measurement problem in radio, and since radio is not adequately measured it carries this defect into agency media departments, who like to be able to figure *efficiencies*, and to make statistical comparisons with other media as a foundation for comparison.

Now, with so many stations on the air and the decline of radio networking, it was probably inevitable that stations turned to local advertisers, and that they sold a great many commercials at low rates. But stations are now heavily commercialized.

Advertising men, looking at this problem say:

"Stations are jamming the air with commercials which in turn makes the medium less attractive to advertisers as well as the listener."

"Some stations literally throw in as many as 20 commercials an hour . . . the number of commercials in radio is astronomical. . . . It seems to us inconceivable that the radio listener can be reached and influenced by the number of commercials to which he is subjected in the course of an hour."

One major agency remarked the "low level attentiveness." It said that radio is often regarded as background accompaniment to other activities, and unique commercial treatment is frequenlty required to gain attention. Unhappily, because of over-commercialization, "advertisers creatively have become either noisy or cute, to separate themselves and blast their way out of the background."

I think you may see that the problem of the many stations, and the many commercials, and the inadequate research are in many respects one problem.

The advertising agency looking at radio fears that "when radio becomes nothing but two musical numbers separated by a one-minute commercial, it becomes fairly easy to operate a 'shutter' mind." And while they may see and sympathize with the station operator who, caught in a profit squeeze resolves his problem by selling more spots, they believe it is hard on the advertiser and listener alike.

So far this has been a fairly gloomy speech.

Without softenng any of what has been said thus far, agencies have some words of hope, as well:

One agency says briefly that its television is up and its radio is down, largely because it needs demonstrations for its accounts. "For bread and butter products, where word pictures can do a job, where the argument is essentially rational, where demonstration adds little or nothing, where a long, detailed expostulation isn't necessary—in these cases, radio always has been and always will be able to serve efficiently and effectively."

A New York agency, billing more than $40,000,000, talks about a recent increase in the agency's investment in radio, due to a new client utilizing radio as a basic element in an introductory campaign.

(*Please turn to page* 61)

WHY PRIME TIME '20s' ARE

✒ Values to advertisers of night network chainbreaks shown in basic spot presentation by CBS TV Stations

✒ Quick penetration of market, including hard-to-reach viewers, achieved with schedules of spot 20s

What amounts to basic advertiser-agency briefing on the use of 20-second spot announcements in prime network evening time is being delivered these days by the CBS Television Stations division.

Its new presentation, "The Prime Challenge," is designed to sell 20s on the five CBS TV o&o outlets and each pitch closes with a specific proposition for a specific account.

From an industry standpoint, however, the "Prime Challenge" is of special interest because it spells out the case for prime time 20s in terms which are applicable to many station and spot situations.

Recently representatives and stations managers in certain markets have been reporting a softening of demand for prime 20s, due partially to the fact that more of these announcements are now available (because of the extension of chain break length) and partially to the resistance which certain agency creative departments continue to put up against less-than-a-minute commercials.

For such skeptics, the new CBS Television Station presentation is a formidable challenge in its delineation of the values in the 20-second prime time spot.

As put together by Robert F. Davis, the division's director of research, under the direction of Bruce Bryant, v.p. and gen. mgr., "The Prime Challenge" covers nine specific advantages of 20s in network evening hours.

First comes the "*universal appeal*" of prime time. Says CBS. "It delivers all of your market—including the hard to reach segments: the working housewives (30% of all housewives); the mid-evening viewer, and the light viewing families."

Second is *speed of market penetra-*

LIST OF 20-SECOND ADVERTISERS

Avon	Colgate	Nescafé
Bell Telephone	Dreyfus	Newport
Blue Bonnet	Fleischmann's	Palmolive
Breck	Gallo	Peter Paul
Budweiser	General Mills	Phillies
Burma-Shave	Hostess	Rambler
Chanel No. 5	Humble Oil	Richfield
Chase & Sanborn	Jergens	Schlitz
Chef Boy-Ar-Dee	Kent	S.O.S. Pads
Chesterfield	Knorr Soups	Swanson
Chevrolet	Lipton	Wonder
Coca Cola	Listerine	Wrigley
Coldene	Maybelline	Yuban

THIS, and other charts shown in this story are from "The Prime Challenge," a presentation on 20-sec. spots by CBS TV Stations

SUCH AN OUTSTANDING TV BUY

tion. According to CBS TV, two spots in prime time can deliver a net unduplicated weekly rating of 36; three spots a week, an unduplicated weekly rating of 18; and four spots a rating of 58% of audience.

Four-week net unduplicated ratings are 65% for the two spots-per-week schedule, 80% for three-a-week, 87% for four.

Third segment of the presentation covers the *advantages of scatter plans* in the use of prime time 20s. With scatter plans now in effect on all CBS-owned stations, "The Prime Challenge" offers an example from WBBM-TV which provides four different adjacencies for a 20 over a four-week period and delivers a four-week net unduplicated rating of 67.2, slightly higher than the rating for two fixed spots.

Four "Media Value" of prime evening 20s, according to CBS spot salesmen, is *Balanced Market Exposure.* Says the presentation, "Advertising media typically concentrate on hard core audience segments. Even with television you get a lot of exposure to the heaviest viewers which tapers off among lighter viewing families."

CBS TV maintains that prime time 20s on a scatter offer an advertiser his best change to even off delivery of his message so as to reach all groups from heaviest to lightest viewing.

To demonstrate the point it offers a special study conducted by Arbitron in New York, comparing two prime spots in scatter plans with four spots in the *Tonight* show.

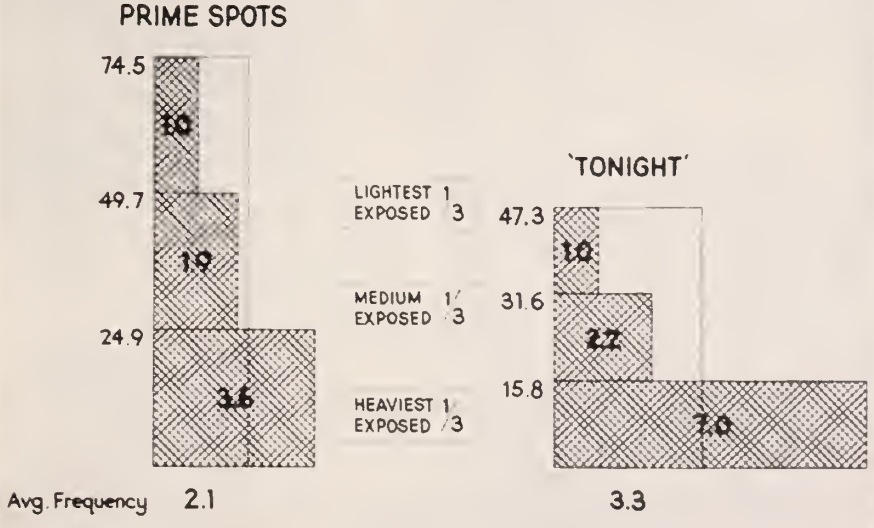
Both reached comparable gross ratings over a four-week period (156.5 for prime spots, 156.1 for *Tonight*). Net unduplicated ratings showed a wide variation, however, with 74.5 for the scatter plan 20s, against 47.3 for the *Tonight* spots.

Dividing these audiences into thirds ("Lightest exposed, medium exposed, and heaviest exposed") the Arbitron study showed that the *Tonight* schedule gave an advertiser great frequency (7.1) among the heaviest viewing third but that he

Comparing '20s' with "Tonight" Spots

	2 PRIME SPOTS PER WEEK (Scatter Plans).	4 'TONIGHT' SPOTS PER WK.
4-week Gross Rating	156.5	156.1
4-week Net Rating	74.5	47.3
Frequency	2.1	3.3

4-WEEK NET AND FREQUENCY



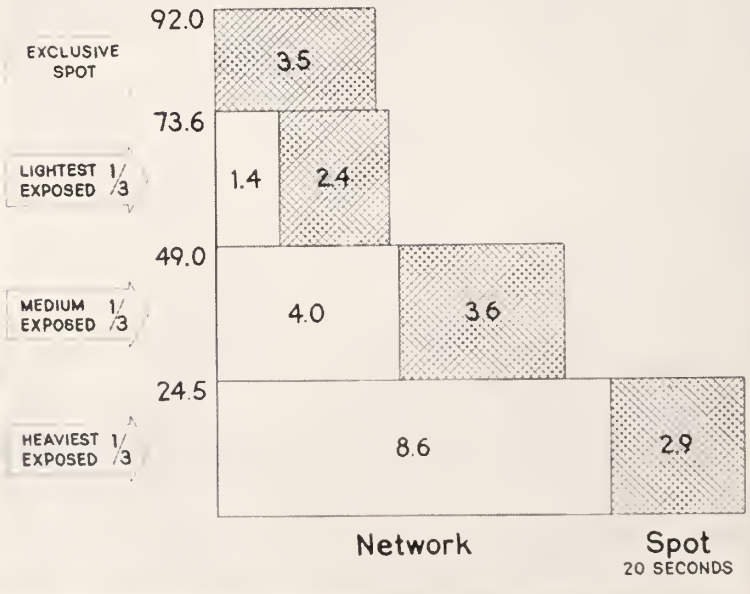
AS PART of its presentation on prime time 20-second spots, CBS Television Stations division offers charts from an Arbitron study which compared audience reach and penetration of two evening 20s and four spots on *Tonight* show, using unduplicated homes, weekly and monthly

Using '20s' with network schedules

HOW SPOT CORRECTS NETWORK IMBALANCE

	4-WEEK NET RATING	FREQUENCY NETWORK	FREQUENCY SPOT
Heavy	24.5	8.6	2.9
Medium	24.5	4.0	3.6
Light	24.6	1.4	2.4
Plus Exclusive Spot	18.4		3.5

4-WEEK NET & FREQUENCY



TWO CHARTS above are from CBS Television Stations' presentation, outlining a schedule of prime time 20s to supplement an advertiser's heavy use of network tv. Presentation stresses network "imbalance" in reaching light viewers

apparently achieved it only at the cost of reach (see charts).

The fifth "*media* value" stressed by The Prime Challenge is *big important markets* and the CBS TV Station presentation even offers some comparisons with network program buying. It notes that a schedule of three nighttime station breaks in the top 10 markets reach more unduplicated homes in a single week than does the average nighttime network program coast to coast, covering 165 markets (9,600,000 homes for the spots, 9,065,000 for the network program).

The sixth "media value" in its presentation is the *prestige and class* of a CBS-owned station; the seventh, *effective commercial length*. Both of these points can probably be better handled in a face to face presentation than in such a summary as this one.

"Media value" No. Eight is *good availabilities*—again a specific CBS pitch.

The ninth "media value" in The Prime Challenge, however, will interest many other stations and representatives, as well as agencies and advertisers.

According to Bruce Bryant, many media men and ad managers still don't realize the fact that prime time 20s are now sold on *modern rate cards*. A combination of discount weight and pre-emptible rate structures now permit an advertiser to buy these spots on a basis of "predictable audience values."

"Not too long ago you bought prime time at flat rates and you could end up with a 10 rating or a 30 rating at the same rate. But spot tv is an ever-changing medium. Today you have this going for you—discount weight and pre-emptible rates. As a result you get predictable values. Also prime time allows you to move with the audience that gives you this near-guaranteed value. For example, during the summer in many markets, spots next to the late evening news can often be the highest rated spots in the market."

Following the discussion of the nine "media values" of the "Prime Challenge" CBS TV spot salesmen present a specific plan to "effectively and efficiently complement" the

(Please turn to page 49)

Media people: what they are doing and saying

TIMEBUYER'S CORNER

Dan Delargy is now the timebuyer for Foster Grant at Donahue & Coe. He was previously with Campbell-Ewald. . . . Ron Siletto, who was an assistant buyer on Yuban, has been made a buyer on Post Cereals at B&B. . . . In Chicago, Jack Bard joined Tatham-Laird as media director. Formerly, he was v.p. in charge of marketing at Edward Weiss & Co. His responsibilities will be the same as former media department manager John Singleton, who was named account supervisor on their P&G account.



DISCUSSING Plaid Stamps' spot plans: (l-r) Phil Leopold, Mike Hauptman, WABC, N.Y.; Ken Hall, D'Arcy a.e.; Ann Willis, Miss Plaid Stamps; Charlie Greer, WABC personality; H. Turner, client's merchandising mgr., Bob O'Connell, D'Arcy media buyer

Things you should know about Fletcher Richards, Calkins & Holden: The media department is based on the concept that media and marketing are inseparable. John Ennis, v.p. and media director, told SPONSOR, "It is impossible for me to describe the media function other than as an adjunct of marketing. An understanding of the market for any given produce—its current characteristics and its predictable future potential —is required study before media selection."

During the week that SPONSOR observed FRC&H's media department, buyers Jim Kelly, Frances John, Liz Griffiths, associate media director Bob Boulware, and media director John Ennis attended account management group conferences with persons from marketing, research, and other departments in order to learn about the marketing objectives set by the client and agency.

(Please turn to page 46)

The PERSONABLE Sound



in KANSAS CITY TOWN!

KUDL

Broadcasting To Kansas City's Happiest Listeners

Irv Schwartz
V.P. & Gen. Mgr.

BAltimore 1-0077

"The EARLY SHOW"
WEEKDAYS 5 to 6:30 PM
HAS the Adult AUDIENCE

WDEF-TV	STA. B	STA. C
40.7	34.9	24.4

Average Share of Audience
LOWEST CPM ADULTS TOO

Nielsen Feb-Mar '62

WDEF TV CH. 12 CBS TELEVISION
CHATTANOOGA
Call ATS
A ADVERTISING TIME SALES INC

NOW!

TOBACCO NETWORK HAS
PERSONALITY PROGRAMMING

NOW 14 daily program features on N. C. Regional Radio Net

Regional News ▯ *Sports* ▯ *Weather*
Commentary ▯ *Farm Reports*

8 POPULAR PERSONALITIES

AVAILABLE:
Full sponsorship / Spot participations / Adjacencies
(Also Merchandising and Promotion)

BUY UP TO 28 STATIONS AT GROUP DISCOUNTS OR SELECT ONLY THE N. C. MARKET YOU NEED!

Get Regional Saturation with *local* "Main Street Radio" coverage...
See complete schedule in SRDS listing; Consult John E. Pearson Co. for details.
TOBACCO RN RADIO NETWORK

TIMEBUYER'S CORNER

(*Continued from page 4*

At these meetings, preliminary recommendations made by both client and agency were appraised in terms of marketing objectives. This was followed by buyer work sessions, under the supervision of either Ennis or Boulware, to discuss the media problems which arose at the account group meetings.

The buyer on each account subsequently worked with the associate media director and media director on a written report in which the media plan was incorporated into the over-all marketing program for presentation to the client. Several more meetings between client and agency personnel were then held to study the media plans further, and the campaign was then set in motion.



MEETING for lunch, Fran Conway (l), director of sales for WDAU-TV, and Bob Eagan, D-F-S media buyer on P&G's Oxydol, talk about the Scranton market at Pen & Pencil

Jim Kelly, Frances Johns, and Liz Griffiths, who buy for such accounts as Eastern Air Lines, U. S. Rubber, and J. P. Stevens, are able to plan and execute programs in all media as well as interpret sales opportunities and problems within the framework of the market-media analysis.

Winners of the recent WBKB, Chicago, Timebuyer's Talent Test were Catherine Nobel of McCann-Marschalk, New York; Len Stevens of Weightman, Inc., Philadelphia; Larry Claypool of JWT, Chicago; and Jane Dahlgren of Honig, Cooper, and Harrington, San Francisco. For estimating closest what channel 7's *Award Movie* would do over a six-week period in the average Trendex ratings, each received an all-expense paid trip for two to Aruba, NWI.

PRODUCT PROTECTION

(*Continued from page 29*)

SPONSOR has learned, from several reliable sources, that while parts of the Colgate and Brown & Williamson schedules were cancelled, they were far from total, perhaps even nominal, and that while the Carter schedule was cancelled outright, it was reinstated a week later. Too, American Home Products, as SPONSOR previously reported, declined to go along with the agency's position, and retained its schedules in full.

"It was coercion by language, not out-and-out deed," noted one observer of the dizzying scene.

"It was a chance for publicity, an opportunity to solidify the agency's role of advertiser-protector," said another.

Surmised one network official, "I think it happened this way: most of Bates' clients, keenly aware of the growing broadcaster dissatisfaction with product protection, nodded an okay to the agency to proceed—but with caution. I understand a couple of these clients privately warned the agency to make damn certain they didn't lose any choice availabilities on top-rated stations, product protection or no product protection."

Says Edward Grey: "It is unfortunate that concern for the advertiser is not recognized by certain factions in the industry. After all, he pays the bills. If patterns in the industry have changed, we think a decision as important as this one [Westinghouse's] should have been made on a careful evaluation of the situation as it exists today. By depriving the advertiser of the insulation around his advertising, what benefit does he pick up in exchange? If he is not getting as much value as he got previously, shouldn't rates be lowered?"

And, referring to the relative silence of other agencies during the heat of the battle, "I'm frankly shocked that so many people fail to recognize that their obligation to their clients doesn't cease once the buy is made. We believe our obligation and responsibility extend far beyond the actual purchase of space and time."

One other agency, at any rate, did not keep silent. On the heels of the Bates action, Benton & Bowles spoke out, declaring—through Lee R. Rich, senior v.p. for media and television programing—that it would refuse to pay for commercials broadcast within 15 minutes of competitive spots. This policy was presumably approved by the agency's clients, two of which—Procter & Gamble and General Foods—are among the nation's three leading spot advertisers. Procter & Gamble itself, with over $50 million in tv spot last year, came out with no-reservation insistence upon strict 15-minute adherence, indicating that future P&G orders will be contingent upon station guarantees of this minimum protection.

Rich, in a special statement to SPONSOR, said, "I understand the autonomy of station policy, but if stations are not going to give our required protection, they must tell us when we make the initial buy. If they don't give protection without telling us in advance, then I don't care what their policies are, we will refuse payment on the unprotected spots."

After the Benton & Bowles entry into what by now had become the new darling of the press, the surmises were more frequent than the facts. The questions most chewed over by daily papers and trade journals:

Did ABC's delay in answering the Bates inquiry indicate another Westinghouse ally? Would Corinthian (which, by this time, had advised Bates that a separation of 10 minutes or more would be observed between products which, in the station's judgment, were directly competitive) stick by its guns? Was it possible that the silence of Storer and RKO General could mean a breakthrough for the station cause? If NBC, whose policies extend to o&o operations, had had a 10-minute protection policy for almost two years, why did Westinghouse alone bear the brunt of Bates' ire? And, finally, would Westinghouse itself be backed into a corner: by the process of elimination be forced to retreat?

One by one, they were answered.

ABC notified Bates as follows: "The ABC-owned tv stations have always endeavored to grant advertisers 15-minute separation from products which are competitive in the station's judgment. This remains our policy at the present time. Among obvious exceptions are announcements separated by programs of less than 15 minutes, also announcements appearing in dramatic programs or feature films where, due to plot construction or story development, acts may vary a few minutes from the 15-minute average separation we make every effort to maintain."

Corinthian, in effect, following a series of meetings with Grey and other Bates officials, submitted a second letter to the agency which qualified its first exceptions to "endeavor to keep 15-minute protection," reportedly similar to ABC's. Donald L. Kearney, Corinthian's director of sales, has told SPONSOR that earlier anger and misunderstanding have departed the stage, that his group's relations with Bates are again normal and workable.

As for Storer and RKO General, Bates anticipates no undue conflicts. Storer, through v.p. Bill Michaels, responded to the Bates inquiry on 13 June with an assertion that the product protection policy for its five stations exceeds, in most instances, the "safety zones" demanded by advertisers. Storer also saw the problem as too complex for simple formula or common policy, noting that the expanding use of multi-product commercials both on and off the network was compounding the confusion.

And that left NBC. Correction. That *leaves* NBC. In its way, this is the most ironic development in the entire fracas. The network's 10-minute separation policy, though officially around for almost two years, has never been widely publicized. If anything, it has been almost secretive. Grey himself claims not to have been aware of it at all until he read about it in the 7 June New York *Times*. And while other agency media chiefs, with whom SPONSOR spoke, admitted to the "vague recollection that it was there," virtually all said they had never had less than 15-minute protection from either the network or the o&os.

But the very fact that it *was* there—had been there all along—could not be summarily dismissed. SPONSOR put the question bluntly to Grey: "Having taken the stand that you have with the Westinghouse group, will you take similar action with NBC?" Replied Grey: "We cannot have two sets of standards. We have asked NBC to revise its policy."

Will NBC oblige? Speaking for the network, Joseph J. Iaricci, tv sales administration director, told SPONSOR late last week: "We do not contem-

plate changing our current policy on product protection." Said a spokesmen for the o&os: "We have received a request from Bates to reconsider our stated policy, and we now have that request under advisement." Meanwhile, with neither cancellations nor threats of cancellations, both the network and most seasoned industry observers see the touchy situation headed quietly for limbo.

As one observer regards it: "With virtually the entire industry now pretty securely in Bates' pocket, a fuss over a network and its stations which have provided 15-minute protection regardless of so-called policy would be utterly ridiculous. It would be not only a foolish but a fatal mistake."

And Westinghouse? Now that the king-size recriminations belong largely to history, practically every network spokesman, group executive, station manager, agency representative and rep with whom SPONSOR has spoken see the air not only clearing but—for all practical purposes—already cleared.

"It's simply a matter of face-saving for both sides now," sums up one outside agency source. How? Through language—the turn of a phrase, the qualitative description—similar to that which got Corinthian "off the hook."

As SPONSOR itself can now sum up the situation—a situation making June somewhat warmer than is seasonal:

1. While privately a growing number of agency media heads see the 10-minute separation as inevitable in the future, they feel advertiser acceptance must be "natural, brought about by individual instances, not shoved in the face like pie." Others, like Frank B. Kemp, senior v.p. and director of media for Compton, stand solidly behind rigid separation policies. Kemp's statement to SPONSOR: "Prod-net protection is a must. We have the bare minimum now [15 minutes] and, if anything, *that* time separation should be increased. The medium should begin thinking of its own image with the public. When competing messages are on top of each other, the viewer loses faith."

2. While emphasis throughout has been on *product* protection, many broadcasters and network officials see the threat as more extensive. "The real worm in the apple," says one, "is the problem of copy claims." NBC's Iaricci points out the case of a leading soap which claims smoothness and softness of skin, elaborates upon deodorant values, promises glamour. Almost wholly sensual, the copy sells everything but what soap is bought for: to wash with. But, because of copy, deodorants, cream lotions, etc., are in direct conflict. And since the major tv advertisers are soaps, drugs, and foods, the chances of copy similarity are continually heightened.

3. While the trend in both the advertiser/agency and broadcaster camps is now toward amicable, "negotiated" settlement, the basic problem of product protection is far from solved. However overwhelmingly most stations have reassured Ted Bates, the 15-minute restriction remains their thorniest thorn. Nor are the networks free from strain. One official notes an advertiser whose buy for the coming season calls for eight 60-second spots spread over a week's nighttime schedule, with multi-product advertising in each one. "And they demand product protection?" he moans.

4. While some industry hopefuls see eventual solution to the problem in the coming together of representatives from TvB, ANA and the 4A's (they've held preliminary meetings during the last two weeks), most industry observers see little likelihood of accomplishment. If not conciliatory—several have confided to SPONSOR—their atmosphere is so clouded with "good intentions and generalities that the practical job of taking the bull by the horns is eluding them." TvB, for example, is now making more moderate its original "product protection is obsolete" pronouncement, advising stations to "give as much product protection as possible." Reason: "The complexities of the issue make hard-nosed policy impossible."

But that 15-minute protection decidedly is on its way out, the majority seem fully convinced. "We had *one-hour* protection once," a network spokesman points out. "And regardless of whether or not Westinghouse jumped the gun, regardless of how victorious the agency position appears on the surface, regardless of the carnival war this whole affair has been turned into—the true signal has been sounded, the rest is simply time. The 10-minute separation is certain to come, sooner or later, and eventually the judgmental area of product protection will be wholly in the hands of the individual broadcaster, where it rightfully belongs."

WORLD COMMERCIALS

(*Continued from page* 30)

seconds; live action, over 45 seconds; cartoon, 15-45 seconds; cartoon, over 45 seconds; animated objects, 15-45 seconds; animated objects over 45 seconds; series, live action; and series, animation. The most coveted awards won in these categories, and announced by an internationally-selected six-man jury, were:

Reach McClinton & Co. for "Two Crates." Martini & Rossi vermouth (Renfield Importers, Ltd.), produced by MGM Studios, directed by Richard Donner.

VPI Productions for "Desert," Volkswagen station wagons, Volkswagen of America, directed by John Capsis and George Tompking. Agency: Doyle Dane Bernbach.

Farkas Films for "Let your fingers do the walking," Yellow Pages, AT&T, directed by Nicholas Farkas and Edward Kogan. Agency: Cunningham & Walsh.

Meldrum & Fewsmith for "Five Car Start." Exide batteries, Electric Storage Battery Co., produced by Roland Reed Productions, directed by Duke Goldstone, Arthur Pierson, and Bruce F. Stauderman.

Larkins Studio, in association with Film Producers Guild, for "Woman Shopping," Horlicks, Ltd., directed by Richard Taylor. Agency: J. Walter Thompson.

Johnson & Lewis Advertising Agency for "Cellist." Bank of America-Bankamericard, produced by Film Fair, directed by Alan Alch.

Alexander Films (S.A., PTY), Ltd., Great Britain, for "British Overseas Airways Corp.," directed by B. Stoltz, P. Rubens, and K. Louw. Agency: P. N. Barnett Co. (PTY).

Guild Television Service, Ltd., in association with Film Producers Guild for "Tools to Trust," Spear & Jackson tools, directed by R. E. D. Potter, Stanley Campbell, and Steve Race. Agency: Oelrichs Advertising, Ltd.

Studio Lambert, Ltd. for "Sixpence." Toblerone chocolates (Chocolat Tobler, Ltd.), directed by Mar-

tin J. Locke. Agency: Greenlys, Ltd.

N. V. Joop Geesink's Filmproductions for "Dollywood," National Biscuit Co., directed by Jan Coolen, Gerard Christenhuis. Agency: McCann-Erickson.

Anglo-Scottish Pictures, Ltd. for "Feature Story," Hotpoint refrigerators, directed by W. A. Vickers. Addlestone Special Effects Studio. Agency: Young & Rubicam.

Fuller & Smith & Ross for "Durability," Aluminum Company of America, directed by Robin Hardy and George Wyland (produced by On Film, Inc.).

Reach McClinton & Co. for "Crate at Sea," Martini & Rossi vermouth (Renfield Importers, Ltd.), produced by Columbia Pictures-Screen Gems, directed by Edgar Beatty. [Ed. note: This award was in addition to the "Two Crates" winner, named earlier.]

Les Cineastes Associes for "Beggin' Man, Frisky Man." Kennomeat dog food (Robert Wilson & Sons, Ltd.). Agency: S. H. Benson, Ltd.

The international team of judges included Leon Raymond Gits (Belgium); Don Francisco Garcia Ruescas (Spain); Dr. Carl Kalin (Switzerland); Thomas Olesen (Holland); Conte Metello Rossi di Montelera; and Harry Wayne McMahan (United States).

'FLITE FACTS'

(*Continued from page* 35)

tem teletype machines.

The teletypes replaced a "hot phone" set-up 21 May, which required station employees to take down the information and to repeat it for correctness, a tedious job. However, phones remain installed as a back stop.

At Idlewild, the "Flite Facts" coordinators are in constant touch not only with the airline's meteorologist there, but also with Eastern's meteorologist in Atlanta. This knowledge is supplemented by U. S. Weather Bureau reports throughout the country.

In addition, the coordinators know about the availability or location of equipment in the entire Eastern system via SCOPE.

Whether "Flite Facts" has proved to be the answer McIntyre sought to cut the "telephone jam," may partly be answered this way: the contract, originally scheduled for 13 weeks, has been extended through June 1963.

Eases impact of strike

As SPONSOR went to press, "Flite Facts" was announcing hourly that all of Eastern's flights had been cancelled due to the flight engineers' strike, which at that time also threatened other airlines.

A spokesman for Eastern—which temporarily discontinued tv, print and other radio advertising—said that "'Flite Facts' certainly has been successful in keeping people off the phones and away from the airports. We can only imagine what we'd be going through now without it."

BUYERS TO SELLERS

(*Continued from page* 39)

account exec, previously buyer at D-F-S, and Lionel Schaen, account exec, previously timebuyer, media supervisor and head of radio/tv department, C. J. LaRoche. Adams summed up the feeling of the HRP group when he said: "I prefer the rep business because here the salesman is more directly responsible for the economic success of his company and his stations. He can see the results of his efforts . . ."

At John Blair & Co. there's Lou Faust, v.p. and general sales manager, who worked as timebuyer at William Esty and Biow. Faust likes it better on the selling side where he works on lots of accounts and meets more people. Al Long, also a Blair man, worked for D-F-S and Mc-E. Jerry Gibson worked at Mc-E.

At Blair TV Associates, there's Jim Theiss, v.p. and general sales manager. Theiss worked at Benton & Bowles as timebuyer. "Selling impels more initiative and creativity," he said. "I enjoy selling better than buying."

At Blair TV, one finds Pete Fulton. He worked at Compton as a buyer. "I left the agency business because I wanted more freedom of expression," he said. Blair's Joe Gavin worked at Franklin Bruck Agency as a timebuyer and also saw service with Cunningham and Walsh. "Every salesman should spend time as a buyer so that he could have a better understanding as to what the buyers' problems and needs are," Gavin observed.

There are several "colonels" at Peters, Griffin, Woodward, Inc., who fit the category of buyers who became sellers. They include the president-tv, Lloyd Griffin, and Roy Terzi, tv account exec. From radio there is v.p. Lee Vanden-Handel. Griffin worked for Knox Reeves Advertising for many years. Terzi formerly was media supervisor at D-F-S. Said Terzi: "In the buying and selling of spot tv, both buyers and sellers use the same tools. It naturally helps the seller to be more efficient and helpful if he knows how the buyer will use the tools." Vanden-Handel came to PGW from Director of Force, Inc., N. J. ad agency.

Many salesmen at Avery-Knodel came from ad agency ranks, among them Donald F. McCarty, director of radio sales, N. Y. McCarty was in media at S. E. Zubrow Advertising, Philadelphia. He feels that in selling spot radio he can be more creative in his thinking on proper utilization of the medium. A-K's Santo J. Crupi of the Boston office, was media director at the Hermon W. Stevens Ad Agency, Boston. Crupi said one of the most gratifying aspects of rep selling was the responsibility for making independent decisions and recommendations.

John J. Del Greco, N. Y. sales, Avery-Knodel, was formerly timebuyer at Lennen & Newell. Del Greco says there's very little difference. The basis of good selling is to know and accurately convey information about a product. He said good media buying is based on thorough knowledge.

PRIME TIME '20s'

(*Continued from page* 44)

present advertising schedules of a specific advertiser.

Typical of these is a sample plan for "Whiz-O." CBS TV Stations division analyzed present Whiz-O network audiences in Los Angeles, proposed to supplement it with a schedule of 20s over KNXT, that employed one fixed spot and three "cume plans."

For the great bulk of the industry, however, the most interesting aspect of the Prime Challenge is the strongest basic briefing it offers on the use of prime time 20s, and the arguments it advances for the value of this type of spot buy.

SPONSOR WEEK WRAP-UP

(Continued from Sponsor Week)

mit in color shows fed by ABC TV in color.

He listed Flintstones, Jetsons, Matty's Funnies and certain feature films as scheduled fall colorcast.

NBC TV's color list includes Meet the Press, Walt Disney, Bonanza, DuPont, Price is Right, David Brinkley. Laramie, Empire, Virginian, Perry Como, Hazel, Andy Williams, Sing Along with Mitch, Jack Paar, Joey Bishop, some Saturday movies and Tonight.

Advertisers

Perhaps the largest gathering in Chicago in the past decade of top name advertising, broadcasting, and publishing executives assembled at a surprise testimonial luncheon for John H. Platt.

Platt retires this week as senior vice president of Kraft Foods after 43 years with the company. Some of the guests: Marvin Harms, Robert Kintner, Fairfax Cone, Maurice Needham, Leo Burnett.

Thomas B. McFadden, a veteran of almost 28 years with NBC, departs



EXECUTIVE CORPS of CBS Radio Affiliates Assn. welcomes members to New York meeting on convention agenda. L-r: Frank Stanton, CBS pres.; E. K. Hartenbower, KCMO, Kansas City, dir. and chmn. of the Assn.; Arthur Hull Hayes, network pres.; John S. Hayes, WTOP, Wash.



LIKE OLD TIMES—A panoramic view of some of the over 100 antiques that took part in the eighth annual WOODland Antique Auto Tour sponsored by WOOD (AM & TV), Grand Rapids

ROARING 20's antique radios viewed by James M. Moroney, Sr. and Jr. of A. H. Belco during WFAA, Dallas, 40th birthday party



MISS CENLA, Jo Ann Wooton, won glamour contest run by KALB, Alexandria, the "voice of mid-Louisiana," and chance for Miss U.S.A.



the network in mid-July to head a marketing program at Trans-World Airlines.

Currently vice president and national sales manager of NBC TV, McFadden will direct an expanded sales program at TWA aimed at creating increased desire for air travel.

Financial report. Sales for **Andrew Jergens** for the six months ended 31 May were $17,191,486 and earnings were $878,312 or 58 cents per share compared with $15,298,670, $729,518, and 48 cents per share for the comparable period of 1961.

PEOPLE ON THE MOVE: Abe B. Imhoff to vice president for special accounts at Schick Safety Razor . . . **George Fenmore,** publicity director of Ideal Toy, to Bennett Public Relations as senior assoicate . . . **James V. Bassett** to president of international operations of Borden Foods . . . **Richard G. Secrist** to vice president of Vick Chemical.

Agencies

Carl Alley, vice president and director of Papert, Koenig, Lois, has resigned to set up an agency with his own name.

Alley's first account is Volvo Import, a $200,000 account formerly based at Sind & Sullivan. (Kastor, Hilton, Chesley, Clifford & Atherton retains the marine division.)

Washington, D.C., agency head Henry J. Kaufman had some advice for agencies which he delivered at the 31st annual management conference of the National Advertising Agency Network.

Talented writers, solid researchers or superior merchandisers are essential in the agency business, he said, but what is really needed is leadership and good management.

Appointments: National Council of



FIRST PRIZE award for sales effectiveness and creative excellence in radio commercials to Liller, Neal, Battle & Lindsey, Atlanta, for Rich's Department Store. L-r: agency pres. Bill Neal; Rich ad mgr. Loring Blackstone; state radio-tv representatives assn. pres. Dick Hunter



BLOOD BROTHERS—Chief Wah Nee Ota, Creek-Seminole, adopted Elton H. Rule (r), ABC v.p., gen. mgr. of KABC-TV, Los Angeles



ALOHA is presented in New York to Robert Jamieson, assistant business mgr. of CBS TV station clearance, and his staff, from affiliate KGMB-TV, Honolulu, to celebrate start of same-day news programing



CREATIVITY is cited by Southern California Broadcasters Assn. whose pres., Robert Light (l), presents award to King Harris, Fletcher Richards, Calkins & Holden exec. v.p., for W. P. Fuller radio campaign

Tourism of Mexico to **The Wesley Associates** . . . W. A. Sheaffer Pen ($1.5 million) to **Gardner,** effective 1 January . . . Prudential Wares division of Ekco Products to **Bozell & Jacobs** . . . The Pennsylvania State Democratic Committee to **North Advertising** for its statewide 1962 ad campaign . . . American Cyanamid agricultural division to **Dancer-Fitzgerald-Sample.**

International entente: Norman, Craig & Kummel has joined the growing list of agencies with overseas affiliations. Agency has acquired a stock interest in Crane Advertising, Ltd. of London and now, in concert with Crane, plans to buy an interest in agencies in France, Italy and Germany.

Mergers: Larrabee Associates and Allan Jack Lewis to form **Larrabee & Lewis.** Combined billings are $3,500,000.

Top brass: D. James DeWolfe to senior vice president and management account supervisor on Colgate-Palmolive at Lennen & Newell . . . **Edward T. Parrack** to president of Ketchum, MacLeod & Grove, succeeding **George Ketchum** who moves to chairman of the board and continues as chief executive officer.

New v.p.'s: Roy R. Borden at Advertising Counselors of Arizona . . . **James W. Packer** at John W. Shaw for station relations . . . **Barry B. Combs** at Universal Advertising Agency . . . **William J. Ratcliff,** at N. W. Ayer for tv and radio commercial production.

PEOPLE ON THE MOVE: Richard T. Ney to marketing services group head at Kenyon & Eckhardt . . . **Leo E. Hughes, Jr.,** to account executive at Geyer, Morey, Ballard . . . **Henry Brenner** to president, **Babette Jackson** to vice president and **Rose Marie O'Reilly** to secretary-treasurer of Radio and Tv Research Council for 1962-63 . . . **Harold Levine** to director of market and product planning for the pharmaceutical division of Shaller-Rubin . . . **Doris J. Rossi** to broadcast writing and production at E. J. Hughes . . . **R. David Nathan** to director of radio-tv at Shaller-Rubin . . **Thomas Nipper** to Los Angeles business manager at Young & Rubicam, replacing **David Van de Walker** who resigned . . **Irving Orenstein** to the creative staff of Weightman, Philadelphia . . . **John W. Cantwell** to the research and copy department at Jack T. Holmes . . . **Andrew Doyle** to the creative service division of K&E . . . **William R. Ayers** to the tv production department of Compton, Chicago . . . **William L. Shotwell** to account executive at Henderson Advertising and Henderson-Ayer & Gillett . . . **Malcolm P. Murphy** to associate director of the evaluation-sales analysis division of Schwerin . . . **Frank J. Goodwin** to manager of production, traffic and forwarding at Kudner.

Tv Stations

New quarters: KOAT-TV, Albuquerque will move into a new building in early fall located near the University of New Mexico . . . Ground has been broken in Davenport, Ia. marking the beginning of construction on new tv and radio studios and offices for **WOC . . . Channel 13 of Rochester,** the firm formed to run the new third station in the market, has moved into offices in the Powers Building at 16 Main Street W., Rochester.

Kudos: WRCV-TV and radio, Philadelphia, were awarded the USO Liberty Bell Award for distinguished service to the USO . . . **Paul R. Swimelar,** local sales manager of KOMO-TV, Seattle, was elected president of the Seattle Executives Assn. . . . **Fred S. Houwink,** vice president and general manager of WMAL (AM & TV), Washington, D. C., has been elected president of Better Business Bureau of the city for a one year term.

PEOPLE ON THE MOVE: Charles A. McFadden to account executive with the local sales staff of WJW-TV, Cleveland . . . **Don Thompson** to sales development director at KOLO-TV, Reno.

Associations

The existing NAB Code got some strong support recently from John Box, Jr., managing director of the Balaban stations.

Box told the summer convention of the Wisconsin Broadcasters' Assn. that adherence to the code was the primary answer to the critics of broadcasting and the only current alternative to governmental regulation.

The Illinois Broadcasters' Assn. is urging its members to support the industry through scholarships to colleges and universities.

The hope is to fill the need for qualified broadcast newsmen.

One effort in this direction: a $1,000 grant made to Bradley University.

PEOPLE ON THE MOVE: Joseph P. Dougherty, vice president of Capital Cities Broadcasting, to president of the Rhode Island Broadcasters Assn. . . . **Betty Furness** was re-elected president of the TV Academy's New York Chapter . . . **Ray Ruester,** director of the news and special events department of WLOF-TV, Orlando, to president of the Florida UPI Broadcaster's Assn., replacing **Harry Hughey** of WSBR, Pensacola, who was chosen as director . . . **Peter Kenney,** Washington vice president for NBC, to NAB's Radio Board of Directors succeeding **P. A. Sugg.**

Kudos: The Connecticut Broadcasters Assn. was congratulated by Governor John Dempsey for its 1961 public service record.

Radio Stations

Curent plans are to expand the National Negro News Network now operating in four markets.

Charter members are WDAS, Philadelphia, WWRL, New York, WAOK, Atlanta, WAMO, Pittsburgh. The stations feed each other news of inter-

est to Negro-market listeners.

The NNNN was formed a month ago.

U. S. motorists average one hour of car radio listening every day, according to RAB's latest presentation called "Driving Force."

Study is based on interviews with 3,000 motorists in six major markets.

Two market studies are being circulated to clients, stations and agencies lauding coverage in New England.

One from the Yankee Network is a 28-page brochure emphasizing the New England coverage of this 32-station chain from Connecticut to Maine.

The other, covering the state of Maine, is from the Maine Broadcasting System and is entitled "Remember the Maine—Market, that is." Brochure stresses that the state's population almost doubles during the summer months.

While radio stations across the country are celebrating their 40th anniversaries, one station plans to turn the clock back to 1776 on 4 July.

WAME, Miami will celebrate the American Revolution by playing, for the entire day, music of the 1700's and six hours of news broadcasts pertaining to 4 July 1776.

Conceived, written and produced by station manager Murry Woroner, the venture had the advice of faculty members at Dade County Junior College.

Washington Federal Savings and Loan of Miami Beach underwrote the costs of the production and is scheduling non-commercial announcements throughout the day to promote a free fireworks exhibit they are presenting.

Ideas at work:

• **WMT**, Cedar Rapids, has prepared two 40-page histories of its 40 years—one recommended for stockholders charting the vital statistics of the station and one a chuckle version designed to demonstrate that while radio is a serious business it has its lighter moments.

• **WLS**, Chicago, is featuring a "Secretary of the Day" promotion to honor Chicagoland secretaries nominated by their bosses.

• **WABC**, New York, has named its First annual Principal of the Year, selected by students, teachers, families and friends. Prize is a color tv set.

• **WCAU**, Philadelphia, is inaugurating a Helicopter reporting service in cooperation with the Atlantic Refining Co. and the local police department.

• **WGN**, Chicago, is running a Junior Basebal Announcer Contest open to all boys between the ages of nine and 15. Idea is to complete in 50 words or less "I would like to announce Cubs baseball on WGN because . . ." and the winner will get to do just that on 26 August plus a free weekend in the city of the 1962 World Series.

Sales: Ralston-Purina bought a 52-week schedule on Caranet, a group of 15 radio stations covering the Eastern part of North Carolina. Buy is for a Monday-Friday segment of the Charlie Slate Farm Program . . . **Humble Oil** (McCann-Erickson) will sponsor USC Trojans games on KNX, Los Angeles and the Stanford Indians games on KCBS, San Francisco.

Sports note: WCCO, Minneapolis-St. Paul will broadcast the Minnesota Vikings professional football games during the 1962 season as flagship station of a Vikings network it is forming in five Northwest states.

On the editorial front: WIND, Chicago general manager Edward Wallis broadcasts as many as three-four half-hour editorials a week on different topics, each rebroadcast four times a day.

Happy anniversary: To **WDBJ**, Roanoke, celebrating its 38th anniversary . . . to **KUGN**, Eugene, Ore., celebrating its 16th anniversary on 4 July.

PEOPLE ON THE MOVE: Clarence H. "Clancy" Sewell to general sales manager of KBEA and KBEY (FM), Kansas City . . . **Edna K. Hanna** has resigned as sales promotion manager of KOMO radio and tv, Seattle . . . **Martin Grove** to the sales promotion department of WMCA, New York . . . **Calvin A. Haworth** to general manager of KFRM, Salina, replacing Robert Hanna who resigned . . . **F. Robert Kenton** to account executive at KHJ, Los Angeles . . . **Donald J. Meyer** to the radio sales staff at WOOD, Grand Rapids . . . **Jesse Spier** to senior account executive at Mutual Broadcasting System . . . **Don Cena** to account executive at KLAC (AM & FM), Los Angeles . . . **Harold Wheelahan** to manager of WDSU (AM & FM), New Orleans . . . **Bill Ellis** to general manager of WFNL, Augusta.

Networks

The venture of NBC and the British Commonwealth International Newsfilm Agency constitutes the first international service for tv newsfilm.

Via the agreement, which takes effect in September, NBC News will have access to all newsfilm available to BCINA which includes that of the BBC, the CBC and the Australian Broadcasting Commission, all of which own BCINA jointly with the Rank Organization and Reuters.

It also marks the first time NBC's newsfilm will be formally syndicated on a world-wide basis. The network will set up its own international newsfilm unit in New York to work to specialized syndication requirements in association with BCINA and will extend its film coverage of North and South America to meet world-wide tv programing needs.

Distribution methods will include tv lines, jet air transport and the trans-Atlantic cable film system operated jointly by NBC and BBC.

Amana Refrigeration (McFarland Aveyard) and Zenith (FC&B) will share the tab for a two-shot golf special on NBC-TV.

Show is Walt Schwimmer's World Series of Golf, scheduled Saturday-Sunday afternoon, 8-9 September.

Contestants: Arnold Palmer, Jack Nicklaus and the winners of the 1962 PGA and British Open, which take place in July.

The last six holes of each day's 18-hole match will be carried live and in color out of the Firestone Country Club Course in Akron.

Sales: NBC TV's "The Virginian," "The Wide Country," and "Saturday Night at the Movies" to Bristol-Myers (Young & Rubicam) . . . **CBS TV's** "Art Linkletter's House Party" and "As the World Turns" to Carnation (Erwin Wasey, R&R) for alternate-week quarter hours . . . **General Mills** will sponsor The King Leonardo series for the 1962-63 season in NBC TV's Saturday a.m. lineup.

New affiliates: KEYJ, Jamestown and KOVC, Valley City, both in North Dakota, to the **CBS Radio** network.

PEOPLE ON THE MOVE: Paul Klempner to manager of client presentations, **Ronald Pollack** to manager of sales proposals and **George Walker** to manager of sales development at the new Sales Proposals unit of NBC TV which will develop brief presentations for individual advertisers . . . **Dr. Joseph T. Klapper** to director of social research at CBS . . . **Alfred R. Schneider** to vice president and assistant to the executive vice president of AB-PT and ABC.

Representatives

In line with the recent spurt of rep firm expansions which includes PGW and Petry, ABC TV National Station Sales is opening a new office.

St. Louis is the new sales branch, with offices at 915 Olive St. Bob Sullivan, formerly with Katz in Chicago, will head the new St. Louis operation.

New quarters also for PGW in Atlanta: 1371 Peachtree St. NE.

As a point of information the Boston-based rep firm of Foster and Creed has changed its name to Bill Creed Associates.

The action is academic and doesn't reflect any changes in management or personnel. Bill Creed continues to headquarter at the Statler Office Building.

Rep appointments: WECT (TV), Wilmington, N. C. to **Advertising Time Sales** . . . KTRM, Beaumont to **Venard, Rintoul & McConnell** . . . WKYT-TV, Lexington, Ky. to **Venard, Rintoul & McConnell** . . . WCAP, Lowell to **Prestige Representation Organization** for sales outside New England, from Everett-McKinney. Kettel-Carter continues as New England rep . . . WEAU-TV, Eau Claire, Wis. reappointed **George P. Hollingbery** . . . KEZY, Anaheim to **Gill-Perna** for the Eastern U. S. Torbet, Allen & Crane remains west coast rep . . . KFRM, Salina and WICU, Erie to **Weed Radio Corp.**

Social notes: Congratulations to **Don Quinn,** director of RKO General National Sales, whose wife Jayne had a son on 20 June . . . What does a vice president of client relations at a big station rep firm do for a vacation—a guy under terrific pressure, constantly in touch with people, concerned with multi-client day-in-day-out problems? Most would get away from it all by going fishing at an isolated spot but not **Ed Codel** of Katz. He's enrolled in the Aspen Executive Program for his vacation!

PEOPLE ON THE MOVE: William W. Bryan, vice president in charge of the Detroit office of Peters, Griffin, Woodward has been elected president of the Detroit chapter of the SRA, succeeding **Charles Fritz** of John Blair. Vice president is **William Morgan** (Adam Young), secretary **Michael J. Lutomski** (Katz) and treasurer **Geno Cioe** (H-R) . . . **Richard L. Branigan** to account executive with the radio division of Edward Petry . . . **Michael M. Duffin** to assistant research manager of Edward Petry . . . **R. Bruce McEwen** to the New York tv sales staff at Katz . . . **Ken Flower** to New York account executive at ABC TV National Station Sales.

Film

WBNS-TV, Columbus, which started with the Seven Arts post-1950 Warners features in the fall of 1961, is doing quite well with the films in prime time.

A seven-month ARB study showed that on Thursdays, 8-10 p.m., the station increased, on the average, its ¼ hour ratings from 13 in October 1960-April 1961 to 19.7 in October 1961-April 1962. Average ¼ hour share-of-audience increased from 20.7% for the first measured period to 29.8% for the second six months. Average ¼ hour homes viewing WBNS-TV increased by 24,605 from 45,070 in October 1960-April 1961 to 69,675 in October 1961-April 1962.

Sales: MCA TV's half-hour, off-network programs have added 17 stations . . . **Economee Television Programs'** "The Ann Southern Show" now in off-network re-run syndication to 42 stations . . . **Warner Bros. Television division** off-network, hour-long series to KGO-TV, San Francisco, WBRC-TV Birmingham, WTVT, Tampa-St. Peterburg . . . **Ziv-UA's** "The Story of —" to O'Keefe Brewing Co., Ltd., of Toronto for a 12-market, firm 52-week deal in Canada via Z.I.T. of Canada division of Ziv-UA . . . **NBC Films'** "Hennessey" to California Oil in 12 southwest markets.

PEOPLE ON THE MOVE: William Self to vice president in charge of production at 20th Century-Fox Television . . . **Gordon Hellmann** to sales promotion manager of Warner Bros. Television division . . . **Geoffrey Selden** to president of VBC Associates . . . **Joel Chaseman** to executive producer for "The Steve Allen Show" at WBC.

Public Service

Fourteen radio stations in the U. S. have been selected by the Voice of America to supply programs for broadcast on the agency's World

(Please turn to page 59)



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

2 JULY 1962
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NAB board meeting last week took place against a less threatening but more puzzling background.

Association leaders were dealing with such thorny governmental problems as the nearly complete "freeze" on new am radio stations. At the same time, the great Minow crusade which had been in full swing during last year's meeting now appeared to have simmered down.

Perhaps because a majority of commissioners made it clear they wouldn't travel too far down the rigid regulatory road charted by Minow, the FCC **had made no new threatening gestures for some time,** excepting only the Chicago programing hearings. On the other hand, moves toward fines, license cancellations and short-term renewals under previous regulatory steps have been continuing unabated.

Commissioner Robert E. Lee, one of the so-called moderates, had issued his report on the Chicago tv hearings just in time for full digestion by the NAB board. He called for more hearings of this type, and asked the FCC to spell out more clearly what is expected of network-owned and affiliated stations by way of local programing. His middle position made it seem most probable that **four commission votes could be secured for both recommendations.**

The am freeze was perhaps the knottiest question with the NAB group, since the shaky position of many stations in over-served markets appeared to spark the FCC move.

Broadcasters are aware of danger in both radio and tv of so-called economic protection. Protection against competition could mean **much more vigorous regulation of the "protected" stations.**

This was an egg-shell situation. Proliferation of stations, as in the past, might mean destruction. The search was for an answer which **would protect the public interest in sound broadcast operations rather than the economic interests of broadcasters.**

Other old issues were still hanging fire, thus **handicapping the NAB board meeting in its efforts to meet problems broadcasters may face.** There had been no network report. There had been no FCC agreement on and no release of new programing sections on application forms.

Radio was taking some of the spotlight from tv in other quarters.

The House Commerce Committee issued a report to follow its recently-approved bill protecting pre-sunrise hours of daytime-only stations. The report was **severely critical of the FCC for failing over a period of so many years to dispose of the longer-hour question once and for all.**

There appeared to be little prospect that the bill could get through a congress not ordinarily disposed to handle hot potatoes it can shunt into other hands, particularly not so late in the session.

However, the limited aims of the bill—to secure pre-sunrise rights for daytimers in communities not served by full-time stations—probably were set to be achieved by FCC action. The Commission had offered to compromise on reversing earlier rulemaking which **would have toughened the FCC stand on pre-sunrise operation.** This was to be in return for killing the bill to give daytimers set minimum 6-6 hours.

The idea of indirect censorship of network programs through the medium of local ordinances penalizing local stations which carry web programs declared offensive, was the latest in this controversial sphere to get a Congressional airing.

(*Please turn to page* 57)



Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

2 JULY 1962
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It looks like spot tv has plucked a previously-network plum in DuPont's Zerex anti-freeze (BBDO).

Reps have been receiving orders for **fall schedules to start 2 September in a host of markets** for the item, which was heavy in network tv participation shows and spot radio in recent seasons.

While Zerex's most formidable competitor Prestone (Union Carbide) has already given the nod to fall network minutes, via Esty, the DuPont product is **committed only for participation in the Show of the Week (NBC TV).** Zerex will probably follow its modus operandi and make a **rush for spot radio to the tune of some 125 markets in late July or early August** so the out-of-pocket outlay for tv spot are dollars formerly concentrated in network tv.

Miles Laboratories (Wade), a spot tv perennial, will be sweetening the spot pot out of Chicago even more this coming fall.

Effective 1 August, all Miles **media orders heretofore placed out of Wade Los Angeles, will emanate from Wade Chicago.** About 10% of the total Miles ad budget had been allocated to the Los Angeles office for buys on west coast stations. Now all will be centered under one Chicago umbrella which is a welcome note for mid-west reps.

Another trading stamp has jumped on the spot tv bandwagon which is picking up speed all the time.

The newcomer is a west coast company, **Blue Chip Stamp Co.,** buying via **JWT Los Angeles.**

Although Blue Chip is just getting its feet wet, it may prove a **breakthrough on the west coast which could swell to proportions of the trading stamp-tv swirl here in the east.** (Five of these shopping-dividend stamps big in New York broadcast and points north and south: King Korn, S&H, Plaid, Triple-S, New York Yellow.)

The summer lethargy seems to have settled around the mid-west meridian.

Word from the Chicago rep shops is that most have scheduled vacations with plans to be **back on the job by 16 July when the spot tv buying blitz is expected to get underway for fall.** Radio is not geared to the same specific D-Day and the **audio-only reps don't anticipate any big push until mid-August.**

Another reason for the quietude on the Chicago timebuying front: reps and stations are still digesting orders placed earlier this spring.

Lots of east coast buying activity last week and a sizable list of accounts already anxious to line up fall schedules indicate no long lulls in the sun this summer for New York-based reps.

Notable among the fall buyers: **DuPont, for a 2 September start for Zerex anti-freeze.** The other eager beavers all have one thing in common: they're **building their campaigns on kids minutes and at the current rate the demand may very shortly exceed the supply.** Accounts active in this category are **DeLuxe-Reading Toys, Maypo Oat Cereal, Hostess cake snacks.**

For details of this and other spot action of the past week see items below.

SPOT TV BUYS

Tussy Cosmetics is seeking prime breaks and late night minutes for an 8 August start in se-

lected markets. The campaign is scheduled for five weeks. Agency is Young & Rubicam and the buyer is Jen Hurley.

DeLuxe-Reading Toys is lining up stations now for its fall campaign. The availability call is for kids minutes starting the first of October and continuing until 15 December. Agency: Zlowe. Buyer: Art Edelstein.

DuPont is buying prime breaks, I.D.'s and fringe minutes for a five-six week drive on behalf of Zerex. Schedules are to start 2 September in a host of markets. Agency: BBDO. Buyer: Bob Storch.

Chesebrough-Pond's launches a campaign on 8 July for Cutex eye makeup, using fringe minutes throughout. Schedules are set to continue for eight weeks. Ageney: Doherty, Clifford, Steers & Shenfield. Buyer: Rita Venn.

Procter & Gamble starts today, 2 July on behalf of Spic and Span cleanser. Schedules are nighttime minutes. Agency: Young & Rubicam. Buyer: Tony Cozzalino. P&G is also involved in a spot push for Cheer, with schedules to start in some markets the first two weeks of July. Also out of Y&R, the buyer is John Huegel.

Maltex, division of Heublein, is seeking kids minutes for a mid-October start. The campaign is of undetermined length and there's a long list of markets involved in the promotion for Maypo Oat Cereal. Agency: Fletcher Richards, Calkins & Holden. Buyer: Johnny Johns.

Continental Baking is buying for its Hostess cake snacks. Live kids minutes start 3 September and continue until 1 December in about 50 markets. Ageney: Ted Bates. Buyer: Art Goldstein.

Blue Chip Stamp Company starts today, 2 July, on a limited-market basis with nighttime fringe minutes and I.D.'s. Flights are in and out for 33 weeks. Agency: J. Walter Thompson Los Angeles. Buyer: Jackie Hopkins.

SPOT RADIO BUYS

Gardner-Denver Co., Quincy, Ill., is testing radio in three markets. Los Angeles. Minneapolis and Cleveland. The manufacturer of air tools, hoists and compressors. wants to determine whether listeners will write in for booklets illustrating uses of its products. The campaign runs for four weeks, using five 60-second spots a week. Agency: Buchen Advertising.

United Fruit begins a campaign this month in the top 15 markets. Schedules are for four weeks, using day minutes Monday through Friday. The agency is BBDO New York and the buyer is Hal Davis.

Stridex, out of Fuller & Smith & Ross, is going into 35-50 markets mid-July. Teenage minutes are being bought for a 16-week run. Frank Delaney is the buyer.

Best Foods division of Corn Products is placing housewife schedules, Wednesday-Thursday-Friday for Nucoa margarine. About 25 markets get five-six week schedules starting mid-July. Agency: Dancer-Fitzgerald-Sample New York. Buyer: Jim Lavelle.

WASHINGTON WEEK *(Continued from page 55)*

The House District Committee held hearings on two identical bills. One section of the measures would provide classification by age for admittance to public performances, motion pictures in particular. The other would apply **fines ($50 to $500) and jail terms (up to one year) for radio and tv station operators who carried offensive programs.**

Chief proponent, lame duck Congressman Carroll Kearn (R., Pa.), testified that if the District of Columbia would pass such a law other communities around the nation would follow. He assailed the fare seen by children in film theatres and on tv screens, and said immediate action is necessary to protect their morals and to stamp out juvenile delinquency.



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

2 JULY 1962
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Apparently P&G has abandoned the idea of cutting a new pattern in the length of commercials for spot tv.

It's been over a year that an agency in the P&G stable has inquired about the **acceptability of a 90-second or two-minute commercial.**

In June 1959 DFS put in a bid for **90-second spots** in behalf of **Dreft,** and less than a year later **Benton & Bowles** inquired around for rates on **two-minute commercials.**

Both offshoots never even got to the experimental stage.

Have you noticed the change in philosophy lately pervading the arena of competitive tv network sales promotion?

In other words, they've **ceased ripping one another apart with counter rating and audience composition statistics?**

Well, two of the organizations explain it this way: one of their competitors has **changed its mode of research hoopla** and so everybody's gone back to positive selling.

A timebuyer at Norman, Craig & Kummel has set himself up in the role of "security" agent on what spot business that emanates from that agency.

He has a long-time addiction for writing letters on the subject to reps.

The tv networks continue to be sticklers for protocol as far as the wares of Hollywood suppliers are concerned.

The rule firmly enforced: if **the independent producer wants a screening** he better not first show it to an **advertiser** or an **agency.**

However, the network will take a look **if an advertiser has bought the show and figures on scheduling it in a period he has bought or would like to buy.**

There are even exceptions to this. A case in point was **CBS TV's declining to view Hazel after JWT had bought the show in Ford's behalf.**

Like there being more than one way of skinning a cat, an agency has divers ways of insuring the longevity of an account.

An interesting case in point is the **real estate** link that invests with permanence the relationship between a certain **clothing chain** and its **agency.**

The agency will **promote a site in a shopping center for the chain, lease the premises** and then **sublease them to the clothier.**

SPONSOR's 40-year Album of Pioneer Radio Stations suggests that the time may be ripe for setting some sort of Radio Hall of Fame from the business side.

Here are some offhand nominations by category:

Agency pioneers in showmanship: **John U. Reber, Milton Biow, Chester LaRoche, Myron Kirk, Tom Harrington, Frank Hummert.**

Advertiser pioneers in creative programing: **George Washington Hill. Bill Ramsey** of P&G, **John Gilman** of Lever, **Dan Wooley** of Standard Brands.

Pioneers in network selling: **Niles Trammell, William S. Paley.**

Leaders in the early days of creative local programing: **Arthur B. Church, Don Lee, Earle C. Anthony, Powel Crosley, Walter Damm.**

They showed the way in network programing: **John Royal, William Paley.**

Blazers of early paths in commercals: **Joe Moran, Robert Colwell, Robert Foreman.**

They set imaginative patterns in promotional writing: **Paul Keston, Vic Ratner.**

WRAP-UP

(Continued from page 54)

Wide English Service.

Director Edward R. Murrow said the stations were chosen because "they are doing the finest programing and public service jobs in the country."

Selected stations: WBT, Charlotte, KSD, St. Louis, KMOX, St. Louis, WGY, Schenectady, WHAS, Louisville, WSB, Atlanta, KSL, Salt Lake City, WGN, Chicago, WJR, Detroit, WSM, Nashville, KSPT, Minneapolis, WTMJ, Milwaukee, WTAR, Norfolk, and the Westinghouse group of stations.

Kudos: Secretary of Labor Arthur Goldberg commended **KGO-TV** for its efforts in spearheading the 1962 "Summer Jobs for Students" campaign in the San Francisco Bay Area . . . **Crosley Broadcasting Corp.** was cited by the Young Americans for Freedom for "distinguished service to the cause of freedom in the field of commerce" . . . **Sterling C. Quinlan,** ABC-TV vice president in charge of WBKB, Chicago, received one of the first Clarence Darrow Humanitarian Awards from the Clarence Darrow Community Center . . . **Paul W. Morency,** president of the Travelers Broadcasting Service Corp., has received the Veterans of Foreign Wars' Distinguished Citizens Award for "outstanding service to the state and nation."

Equipment

Jerrold Electronics Corp. has changed its name to reflect the diversification which has occured during the past year.

New name is The Jerrold Corp., with four operating subsidiaries: Jerrold Electronics Corp., Harman-Kardon, Technical Appliance Corp., and Pilot Radio Corp. (Taco and Pilot were acquired by Jerrold during the past fiscal year.)

The new corporation formed to operate channel 13 in Rochester isn't wasting any time in its effort to get the station on the air as soon as possible.

Richard C. Landsman, president and general manager of the group announced that equipment contracts totalling more than half a million dollars had been signed with RCA.

Contracts are for the tower, to be located on a special site on Pinnacle Hill, the transmitter, and the specially fabricated antenna.

Financial report: Ampex earned $3,203,000 or 41 cents per share during the fiscal year ended 30 April, compared with a loss of $3-930,000 in fiscal 1961. Sales for the year totaled $84,106,000, up 20% over the $70,105,000 recorded the previous year.

PEOPLE ON THE MOVE: James J. Lanigan to manager of public relations for Sylvania Electronic Systems, succeeding **Thomas E. McCarthy** who has been appointed manager of public information for General Telephone & Electronics . . . **C. Vernon Phillips** to marketing manager of the audio products department at General Electric . . . **Thomas E. Davis** to manager of sales and service for Ampex Corp.

Station Transactions

KAJI, Little Rock, has been sold to Glen Harmon for $105,000, subject to FCC approval.

Harmon is manager and one of the principal owners of WINN, Louisville. An application is now pending before the FCC for the sale of WINN to G. D. Kincaid, multiple station owner.

Sellers of KAJI are Michael Heller and Eugene Kramer.

Negotiations were handled by W. B. Grimes.

Jerrold Electronics Corp. is again actively engaged in ownership and operation of community antenna systems.

The company has established a system network in northern Illinois, serving Ottawa and Marseilles, and plans to expand it into Streator.

The systems, served by microwave links delivering independent and network programing from Chicago, are jointly owned by Jerrold and Alliance Amusement Company.

The first tv station in the eastern half of Michigan's Upper Peninsula is now on the air.

WWUP-TV, Sault Ste. Marie, is operating as a full-time satellite of WWTV, Cadillac-Traverse City. Both stations are owned by Fetzer Television of Cadillac.

Operating hours for the new station are from 7:45 a.m. to after midnight on weekdays with slightly later sign-on times on weekends.

sensible protection when you buy or sell

You'll never regret your decision to rely on our intimate knowledge of markets and actual sales. However, you may well regret taking the risk of selling on your own. We see the total picture . . . opportunities as well as hazards. Our reputation for reliability is your best protection . . . as hundreds of satisfied Blackburn clients know.

BLACKBURN *& Company, Inc.*

RADIO • TV • NEWSPAPER BROKERS

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WHAT ARE YOUR PHOTO REQUIREMENTS?

"HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only $22.50 for 3 pictures, $6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't *you* call now and have our representative show you a few samples of our work?

BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19

212 CI 6-3476





Commercial commentary (*Cont. from p. 14*)

Genesis and the story of the Flood contain, of course, no reference to a "redeemer." But Craft hauled in the "metaphysical poem" with its obscure redeemer reference, apparently to please the Christian trade. (I couldn't figure out any other reason.)

Most startling of the innovations of "Noah's" demon writing team, however, was in making Mrs. Noah a drunken shrew. This odd touch has no basis in traditional Bible lore, and in "Noah" it was neither motivated nor explained in any way.

I tried hard to understand what it meant. But I could only conclude that it was just a gratuitous little anti-female dagger thrust.

All in all the text of "Noah and the Flood" was a mish-mosh of absurdity which neither retold the Bible story in an important new light, nor betrayed any awareness of basic Judaeo-Christian theology.

Perhaps these were not Stravinsky's intentions. But I submit that not even the greatest artist could have built (in 21 minutes!) any significant work on such a shambling structure of senile symbolism, adolescent esthetics and infantile intellect.

Tv must respect itself

I think the time must come—and soon—when tv officials, and tv advertisers too, have the courage, the background, the taste, and genuine appreciation of genuine art to refuse to be bamboozled by such shennanigans as "Noah" represented.

I think the time is already here when tv executives must insist that they know more about the *presentation* of tv material than any outsiders, no matter how famous and arty.

For "Noah and the Flood," quite aside from its cultural deficiencies, was technically amateurish television.

The Stravinsky work itself took only about a third of the hour, the rest being a disjointed hodgepodge of speeches, a pictorial essay on "flood" myths, and footage on orchestra and ballet rehearsals, all jumbled together without sense or structure.

The tv photography was cramped, limited, and unimaginative (you see better photographed dance numbers on Perry Como and Garry Moore) and the entire program lacked the professional finish and professional integrity which we expect from top flight tv.

As to the commercials—well, they were horribly inappropriate and spotted at the precise moments most calculated to bring down viewer scorn and contempt on the makers of Breck shampoos.

When you compare the pitiful Breck presentation with the effective selling which Hallmark does on its *Hall of Fame* programs, you realize how much there is in real tv advertising know-how.

"Noah and the Flood" reportedly set Breck back nearly a third of a million dollars ($200,000 for program, $120,000 for time).

My own opinion: it was a dumb and atrociously handled tv advertising buy. It was also a shoddy tv advertising sale. (Who could say, with a straight face, that *any* advertiser could get his money's worth from "Noah?")

Surely there is room in tv for fine, high-quality programs, honorably sponsored and backed by companies with a realistic sense of sales and public relations potentials.

But we are only going to get more of such programing when the individuals involved respect the medium, respect themselves, and refuse to be bedazzled by big names and spurious culture.

THE RENAISSANCE IN RADIO

(*Continued from page 41*)

A thoughtful agency man in New York asserts that a few years ago the radio field was so chaotic that many advertisers and agencies simply pulled out. The national advertiser was finding television to his liking, he says, and "agencies were reluctant to argue for radio schedules because in many cases they simply did not have a clear idea as to how to use the medium under existing circumstances."

He thinks radio is now heading toward a renaissance, based on recognition that it is a different medium from what it was a decade ago. Then it was a mass entertainment medium; now it is a "local and selective one," and is "locally selective in its advertising values."

In his opinion, while stations will develop a certain amount of national business from volume use of radio by mass consumer products, they must look more to a different kind of advertiser. This advertiser will be non-mass. He will look for a medium which is sufficiently inexpensive and selective for the modest budget and a product which has a limited and selective purchase.

Here's the hitch: "To secure such business, stations then must qualify themselves as having the audiences which will be most responsive to these products. That should come through selective programing, attracting a group of listeners which by their interest in the programs offered will constitute a specific and identifiable audience of prospects."

In a market like metropolitan New York, we already have a large number of stations trying to make a clear definition of their market by programing, and I can tell you as a listener that it is a great service.

But the problem of research still remains. About three months ago, Arnold Johnson of Needham, Louis and Brorby, Chicago, tried to tell the fm broadcasters something of his needs. He listed them this way: 1) we need to know the size of the audience you claim to deliver; 2) we need to know the nature of the audience you propose we buy; 3) we need data on unduplicated reach and frequency for specific program combinations and/or spot patterns; and 4) we need data on sales response.

He tried to make clear a specific problem, and he illustrated it with facts. Margarine is a mass consumed product and 80% of the families in the U. S. use it. But only 40% of the families buy 70% of the margarine. The same is true of floor wax, except that 30% of the families buy 70% of the floor wax sold.

This is the hard-core concept, so familiar to marketing men, and true in many, many consumer fields. It's true in media, as well. You may know that 40% of the television homes do 67% of all viewing.

The marketing problem is clear. How do you link your media exposure to the known facts about consumer purchase of the goods you're interested in?

It is for this reason that agency after agency mentions the need for more and better research. "We'd like to have more facts—more information on programing and local sales—and more audience composition data. We just don't have the time to dig down and get this kind of information," says a Chicago agency. It adds "we get good response when we request information from a station, but we shouldn't have to request it. You should keep feeding it to us." And again, "We'd like to know all there is to know about nighttime audiences. So little has been done about this and I have a feeling that a lot of advertisers are missing the boat. . . ."

"More data on the audience, more profiles" . . .

"We feel that there is a definite need for more and better audience research, both qualitative and quantitative."

Anyhow, if you have been thinking about audience research—qualitative research, as opposed to ratings—now is the time to do it.

When I talk about the need for audience data, you should realize that we are all standing, willy-nilly, on the threshold of the Computer Era of media planning and programing. Large agencies will own their machines; smaller agencies will have the work performed by computer service bureaus.

Into the machines will be put the data, and much of the data is not yet developed to be fed to the machine. But ultimately the information will be prepared, fed into computers, which then will digest, assimilate and store the data in their memory system. The data will have qualitative values imputed to it; it will be weighted by human opinion and experience, but it will thereafter be consistent.

It will always be consistent—not dependent on one man's frame of mind on a particular afternoon—and it will always appear; it cannot be lost by one man's forgetfulness. In many ways, because it is both consistent and doesn't forget, the machine may appear to be more inventive and intuitive than the men who have programed media heretofore. Its plans are likely to be more widely ranging in imagination, simply because it knows no limits of probable success in suggesting ideas. It is not handicapped by the past. Considering radio's values, and considering that in most broadcasters' opinions they have been deprecated in the last 15 years, it is possible that the arrival of the computer is a most hopeful sign for radio. It gets away from opinion, and it forces an objective examination.

On the other hand, it seems fair to say that at the moment computer programing is national—not regional or local (although these will certainly eventuate). Also, it is true that it is very nearly as difficult and costly to program for a single complicated market as to program for the nation. But it will certainly come.

In the meantime, all media—not just broadcasting—are faced by agencies pleading for more and more data which the media are not yet prepared to provide. At the Four A's, we're working with our research and media committees to lay out specifications and standards for media data which will be useful for computers but as economical as possible for media to provide, and which will yield the high grade media recommendations of which computers are capable.

There is probably no more argued subject than radio selling. Kevin Sweeney and the RAB can justly claim to have led the renaissance in radio. We hope to work out a radio seminar or workshop with RAB in a major city this year. RAB has concentrated on building creative techniques for radio, and in recent months on increasing retailer and particularly department store linage. There are veterans and adept radio representative com-

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Hard cover edition $5 per copy;
Soft cover edition $1 per copy.*
Your order will be promptly handled while the supply lasts. Your name in gold on the hard cover edition, $1 additional. Write SPONSOR, 555 Fifth Ave., New York 17.

*Soft cover edition free with an $8 subscription to SPONSOR.

panies, who know their stations and their prospects well.

Now, since RAB has laid heavy emphasis on department stores and radio, let me tell you a story about an agency which recently acquired a department store for an account, and which is investing heavily in radio for it. Its experiences in radio had been limited to a long-time account for which the pattern in radio had been well established. As it began to analyze the department store problem and place orders, it was buried under an avalanche of solicitations from salesmen. But here's the point:

The agency president says that the only two sales approaches employed were 1) to attack the competition—the other radio stations—violently, to impugn their programing, their ratings and their management, and 2) to cut prices, with a new on-the-spot package or saturation plan.

The agency man says, sadly, "Can you imagine *any* other medium selling this way?" And he goes on to say that it's a pity that stations at least don't have some kind of standard format for rate cards.

For a medium as good as radio to be sold only in this negative way is distressing.

It utterly denigrates a medium of great power. An agency billing $15 million in radio recently used a special campaign on minor brands in a major food line with spectacular results. Its saturation buy for a drug company boosted sales 28%. It filled radio expertly into a television and newspaper package for a big hard goods manufacturer. When your medium is that powerful, and that flexible, it deserves more thoughtful presentation.

Still, most agencies are critical of radio selling.

A Tulsa agency notes: "Radio is its own worst enemy. There is still too much back-biting between stations. Nobody gains from competitive selling of this type." The agency says its use of radio is rising, that it is an "extremely low cost-per-1000 medium, very resultful for clients when properly used."

Yet it complains of the complicated rate cards, the appalling lack of consistency in presenting rate information, and urges a standard form of card.

"Hopefully," a Chicago agency writes, "this could lead us to the point some day where the radio salesman would quit telling us that his three rating is higher than somebody else's two, but instead that they are programing toward a certain segment of the audience, with the idea in mind of providing a needed or desired service and that their listeners are of interest to their advertisers because of their type as well as their number." (Again, the echo of a need for audience research.)

Most media selling is competitive. Radio selling is occasionally savagely competitive. Not long ago a radio representative complained that, in one leading agency, a buyer was so abused by another representative that the buyer took the rather drastic step of recommending to the agency that it henceforth avoid using spot radio.

It is very difficult for anyone to gainsay the frequent charge that radio is bought on ratings by agencies who buy most of present national radio. And, as a result, stations program for ratings. Yet the evidence is that forward-looking agencies are increasingly hopeful that broadcasters will start programing for something else beside ratings, and be able to identify that audience well enough to make it useful for advertisers.

Let me summarize briefly at this point:

Radio as a national advertising medium is handicapped by unclear and complex rates. It is handicapped by too many stations in many markets, and by too many commercials. It needs audience research, because its future is probably in a clearer definition of its programing, and the kind of audience it serves. Its selling leaves much to be desired, despite the efforts of RAB, and a veteran representative organization. It faces some additional problems arising from an obvious trend toward computer and automation in media programing.

Some of these problems are on their way to solution. Some will be corrected as a new generation of radio management, men who know the medium well and understand both how to serve an audience and run a business-like operation which does not depend on expediency for its management philosophy.

In this connection, may I point out one more area which broadcasters might investigate with profit? Alone among major advertising media, broadcasting has been reluctant to install a cash discount for prompt payment of bills. Where virtually every daily newspaper, and every magazine, and 86.2% of the thousands of business papers grant a cash discount for prompt payment, only 213 radio stations—or about 6.3%—allow it. In Colorado, of the 64 stations operating in May, only 2 grant a cash discount.

Let me make clear what a cash discount does, from an agency standpoint. The discount is passed along to the advertiser who pays his bills promptly. This means you get your money faster, and the agency gets its money faster, and the advertiser has a cash incentive to pay promptly.

The worth of the cash discount is reflected in these figures: in the last 12 years, credit losses of 4A agencies have been $3 million out of more than $27 billion in advertising placed. That's a credit loss rate of one one-hundredth of one per cent.

This is a very creditable record, when one considers that for business as a whole during the same period credit losses ran 12 and one-half times greater. We believe the cash discount is largely responsible for this record, as well as enabling media to collect their bills more promptly.

I told you earlier that I grew up on Colorado broadcasting. That part and parcel of my youth are the call letters KOA, KYZ, KFEL. That I listened as a boy to the tales of Old Wagon-Tongue, broadcast for Kuner-Empson, and that the exploits of Dutch Clark and Powerhouse Pomeroy and Kayo Lam were all brought to me through the magic of radio. Radio is a great communications medium. It's a great advertising medium, too—simple and cheap to be inventive and creative in; effective in reaching a wide range of households; and powerful and resultful in sales. It can be flexible as few media can; it can be used with telling effect for testing purposes. It has a proper place in the media mix, and if that renaissance of radio really gets going, you'll see more national radio business. But if you want to speed up the renaissance, take a good hard look at clarifying your rates, doing audience research and getting the word out about its results, arming your sales representatives with better material; seeing if you have to have *all* those commercials; and give that cash discount policy some serious thought.

Tv and radio NEWSMAKERS



E. C. (Ted) Page, eastern sales manager of the tv division of Edward Petry, becomes a vice president of the rep firm as part of an over-all expansion plan. Page has been with the Petry company for eight years, starting as a tv salesman. In 1958 he was appointed eastern sales manager for television. Before joining Petry, he had been a salesman with the Hollingbery Company for some four years. He was with ABC Spot Sales for two years and previously had been in merchandising at *Life* magazine.



Kenneth M. Johnson is the new general sales manager of WKBW-TV, Buffalo. He joins the station with an extensive background in local and national tv sales. For over five years Johnson served as account executive with NBC TV Spot Sales in Los Angeles and San Francisco. In 1959 he was appointed sales manager of WNBQ-TV, Chicago. The following year he became executive vice president and partner of McGavren-TV, Inc. Johnson comes to Buffalo from CBS TV Stations National Sales.



Fred Hale has been named vice president and general manager of western region activities of Cunningham & Walsh, replacing Robert W. Dailey who has resigned. Hale has been with the agency for six years and has served in the New York, Los Angeles and San Francisco offices. He joined the New York office as an account executive in 1957 and was then appointed a vice president in 1960. He has most recently been head of the Los Angeles office. Hale is account supervisor for Qantas Empire Airways.



Norman W. Glenn will join Ziv-UA next week as vice president in charge of new program development. Glenn has been with Young & Rubicam for the past six years, currently as associate director of the television-radio department. Glenn began his career with the Crowell-Collier Publishing Co., where he spent four years on *Collier's* magazine. After that he put in two years with NBC in promotion and sales, and then was director of the tv-radio department for DCS&S before joining Y&R.

TRANSMITTER SITES

(*Continued from page* 33)

Answers to scrambled transmitter-station quiz on page 30:

WABC (New York), Lodi, N. J.; KCBS (San Francisco), Novato, Calif.; WJRZ (Newark), Kearney, N. J.; KTNT-TV (Seattle-Tacoma), View Park, Wash.; WINS (New York), Lyndhurst, N. J.; WGN (Chicago), Roselle, Ill.; WTAR-TV (Norfolk, Va.), Driver, Va.; WNBC (New York), Port Washington, N.Y.; KGO (San Francisco), Near Newark, Cal.; KCRG-TV (Cedar Rapids), Marion, Ia.; WUSN-TV (Charleston, S. C.), Mt. Pleasant, S. C.; WIBX (Utica, N. Y.), Whitestown, N. Y.; WBEN (Buffalo), Grand Island, N. Y.; KRAK (Sacramento, Calif.), Herald, Calif.; KFAY (San Francisco), Hayward, Calif.; WCAU (Philadelphia) Moorestown Township, N. J.; WEBR (Buffalo), Hamburg, N. Y.; KEX (Portland, Ore.), Clackamas, Ore.; WMT-TV (Cedar Rapids), Walker, Iowa; KDKA (Pittsburgh), Hampton Township, Pa.; KXYZ (Houston), Deepwater, Tex.; WEEI (Boston), Medford, Mass.; WSB (Atlanta), Tucker, Ga.; WJR (Detroit), Trenton, Mich.; KYW (Cleveland), Parma, Ohio; WFAA (Dallas), Grapevine, Tex.; WJAR-TV (Providence, R. I.), Rehoboth, Mass.; WCOP (Boston), Lexington, Mass.; WBBM (Chicago), Itasca, Ill.; KSD (St. Louis, Mo.), Granite City, Ill.; WROC-TV (Rochester), Brighton, N. Y.; WAST (TV) (Albany), Corinth, N. Y.; WTVT (TV) (Tampa-St. Petersburg), Limona, Fla.; KTVI (TV) (St. Louis), Sappington, Mo.; WDAU-TV (Scranton, Pa.), Ransom Township, Pa.; WOOD-TV (Grand Rapids), Middleville, Mich.; WESH-TV (Daytona Beach), Orange City, Fla.; WFLY (FM) (Troy, N. Y.), New Scotland, N. Y.; WFAA-TV (Dallas-Fort Worth), Cedar Hill, Fla.; WHN (New York), East Rutherford, N. J.

If you manage to pair 10 stations with their transmitter locations, you are brilliant.

A total of 20 correct answers tags you as an out-and-out egg head.

If you get more than 20 correct you are such a genius you can free lance as a computer.

frank talk to buyers of air media facilities

The seller's viewpoint



James M. Alspaugh, vice president of H-R Radio (H-R Representatives, Inc.) has been with H-R for more than twelve years, and was manager of H-R's San Francisco office until appointment to his present post in the New York office four years ago. Mr. Alspaugh was previously with John Blair and Co. and West Coast radio stations. He feels that, "Never before in the history of our business has a high voltage sales attitude been so important and necessary among leading representatives." He says that today's radio representative salesmen must be insatiably hungry—never satisfied.

Cornering bigger radio budgets

More than ever, radio time sales competitive selling is intensified. Never before in the history of our business has a "high voltage" sales attitude been so important and necessary among leading representatives of broadcasting stations.

To overcome competition and get a disproportionate, giant share of the budget, today's salesman must be insatiably "hungry"—never satisfied. Just to get an order is not enough, getting anything less than 100% of the budget will make a top-notch salesman unhappy and dissatisfied. With number one ranking stations, a voracious salesman's frequency of "100% of the budget" successes is greatest. With second or third ranking stations, "60% to 80% of the budget" requires as much sales finesse, and often more, than acquiring all the budget on a number one station in that market.

It is S.O.P. at H-R Radio to discover total budget for the market, and then aim a comprehensive presentation for all of the money first, or a giant greater disproportionate share, second. When the sale is finalized, an H-R salesman's first question is "What percent of the budget does the sale represent?" Getting anything less than 100% will make him unhappy and he'll go back again after a larger share.

This relentless drive for total budgets . . . biggest dollars . . . is sustained by the best salesmen working on commission.

H-R Radio's new Uni-Plan is an effective device further aiding our salesmen in snagging substantial budgets for all H-R stations, and larger shares of budgets for the high-ranking top-rated stations. Additional sales effectiveness through unified spot network group selling is growing in frequency of sales via H-R Uni-Plan and other representative group sales plans. Very likely, this form of national spot radio selling will continue to grow. By making radio easier to buy, and more economical to buy, additional advertisers and larger budgets will gravitate to spot radio.

To help our salesmen get biggest budgets, we have developed a simplified rate card format for our stations designed to attract all, or biggest shares of budgets, and at the same time to distribute saturation schedules over the station's entire program day—and during the whole broadcast week.

We call it vertical and horizontal selling. If all we sold was concentrated in just "drive time," we would sell our stations out within these periods and only have "housewife," nighttime, and weekend remaining. To solve this problem and sell all day, night, and weekends, we have developed a feature on H-R rate cards . . . the Total Audience Plan (TAP). TAP is the best buy an advertiser can make on an H-R station— it's the most cost-efficient and gives the advertiser the most reach. TAP is also good for stations—commercials are spread through the station's entire broadcasting hours, seven days a week. It is not surprising that a good proportion of our sales are made on TAP.

We believe this is the healthiest way to sell radio. It is good for the station, the advertiser and for us. The TAP principle of selling enables us to sell an optimum number of valuable spot announcement positions of considerable advantage to the advertiser.

TAP helps H-R Radio salesmen corner bigger budgets, getting more and larger schedules.

TAP is only one of the devices that H-R has initiated to enable its salesmen to sell more effectively.

Selling is a fulltime job. H-R does not expect its men to be bogged down in paperwork. Each H-R salesman is backed up by three people who supply him with the tools he needs to sell—success stories, coverage data, the characteristics of each station's audience, rating trends, program sheets, pitch letters, complete presentations, specific information on radio's effectiveness, and upbeat selling facts. This team effort means each salesman has the benefit of expert production of the various selling tools he needs. At H-R, sales come first.

SPONSOR SPEAKS

Commissioner Lee's report

The report of FCC Commissioner Robert E. Lee on the extensive local tv hearings in Chicago this past spring is considerably milder than you might guess from reading newspaper excerpts of what it contains.

While it is true that Commissioner Lee feels that the Chicago hearings highlighted a "perplexing problem" in the matter of local programing by network-owned stations, a careful study of the full report shows clearly that in general Chicago's tv outlets are doing a good job of trying to determine and meet community needs.

We see no particular reason for broadcasters to become alarmed or upset by the specific language or factual material in the Lee report.

We do feel, however, that the Chicago hearings themselves were based on shaky assumptions and fallacious bureaucratic thinking. Since the summer of 1960 the FCC has operated on the belief that a broadcaster was fulfilling his license obligations if he followed certain program "guidelines" which the FCC itself had set up. The Chicago testimony was directed to determining how these guidelines were being met.

All of which might be just dandy-peachy if the guidelines themselves were worth a hoot. But the more you study them the more you realize they are a cobweb of professorial theory, spun by non-broadcasters with absolutely no creative programing experience.

In the long run, the greatest public interest will be served by an increasing number of truly outstanding tv and radio programs—and in no other way.

But make no mistake—such program improvement will not come through the droning efforts of a group of Washington lawyers to set down "guideline" areas for creative work.

Nor from constant, or even limited, government police action to see that such Alice-in-Wonderland guidelines are being followed.

The clearest single impression we get from the FCC's Chicago report: it has absolutely nothing to do with the real creative problems of broadcasting.

10-SECOND SPOTS

Television: A somewhat sad teenage contestant told Johnny Carson on his *Who Do You Trust* show on ABC TV, "If my father sees my face in the morning, he says his day is ruined." Carson assured the boy that his father was only kidding.

"Then why," asked the boy, "does he make me eat breakfast with a pillow over my face?"

Showbiz: Alan King remarked to another comic on a tv show, "You have a great delivery—it should be on the back of a truck."

Advertising: Martha Wright, the singing star of the Broadway show "The Sound of Music," advised the account executives of Reidl & Freede of the importance of sex appeal in advertising. "A man never stops looking at a woman," she told them at a luncheon. "That's why they put shades on a hearse."

Intellectuals: Dave Garroway, appearing on *What's My Line* on CBS TV, commented of a young woman, "She's so intellectual she watches *CBS Reports* when other people aren't around."

Exercise: Debbie Drake, who is booked on NBC TV's *Today* show through 13 July to demonstrate her unique exercises for physical health, told host John Chancellor that he should take a long walk in the park every morning at 5:30. Chancellor replied, "Miss Drake, I have an agreement with the birds. If they don't come into my bedroom and wake me up, I don't go into the park and wake them up."

Small town: Ralph Meeker and Joanne Linville will appear in guest star roles in "Walk Like a King," an episode of Chrysler's *Empire* series in the fall. The show, which stars Richard Egan and Terry Moore with Anne Seymour and Ryan O'Neal featured, is being filmed in the New Mexico desert. Meeker told one of the Hollywood trade papers, "We were on location in a desert town so small that the Burma Shave signs were all on one post."



JUST ACROSS CONSTITUTION PLAZA!

Number One Hundred Constitution Plaza, a sleek onyx structure of eighteen stories, nears completion a few short paces across Constitution Plaza from Broadcast House. When completed, it will house yet another major Hartford office of the Hartford National Bank and Trust Company, an organization founded in 1792. Like Broadcast House, first of a complex of modern structures to be completed in Constitution Plaza, the Hartford National Bank and Trust Company is playing an important part in the urban rebirth of America's insurance capital by providing further stimulus to an already bustling market.

Burgeoning with Hartford is WTIC Television and Radio. Latest ARB and Nielson reports show WTIC-TV's clear leadership in southern New England. The superiority of WTIC Radio is delineated in the latest Alfred Politz Media Study of the Southern New England area.

WTIC TV 3/AM/FM

Hartford, Connecticut

WTIC-TV IS REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INCORPORATED

WTIC AM-FM IS REPRESENTED BY THE HENRY I CHRISTAL COMPANY

TAKE TWO

Ken Murray's "HOLLYWOOD MY HOME TOWN"

NBC Network · SUNDAY July 8
10-11 p.m. · sponsored by Dupont



Thanks for the kind words the first time—

HEDDA HOPPER, Chicago Tribune—New York News Syndicate, Inc.:
"Dupont is to be congratulated on sponsoring Ken Murray's TV special 'HOLLYWOOD MY HOME TOWN.' It should be shown every year."

CHICAGO AMERICAN—Janet Kern:
"No previous program has come close to KEN MURRAY'S 'HOLLYWOOD MY HOME TOWN,' in capturing the real back stage and off stage Hollywood atmosphere; never before has the history of the movie colony been so lucidly capsulized . . . Murray has the touch . . . it should be cultivated . . . it's bound to be imitated!"

WASHINGTON STAR—Bernie Harrison:
"Ken Murray's home movies of Hollywood we are willing to bet, will give the Dupont Show of the Week it's highest rating in months . . . A GEM!"

DETROIT FREE PRESS—
"'HOME MOVIES A HIT' . . . Murray managed to capture the stars in completely unposed shots as they are seldom photographed . . . 'HOLLYWOOD MY HOME TOWN' was one of the most interesting TV programs of the season."

LOS ANGELES TIMES—Cecil Smith:
"Some of the most stirring moments in Murray's epic are pure history—such as his flight was in one of the old tri-motors and Charles Lindbergh back when he was still called 'Lucky Lindy. It is 'Home Movies'—and it is a show for sentimentalists. But who isn't a sentimentalist?"

VARIETY—DaKu:
"That 'amateur' photog, Ken Murray, turned professional Sunday night. And the result was an hour of fascinating film of Hollywood's greats taken by Murray since he first came to Hollywood in 1927. Duponts' show of the week footage consisted not of old film clips, as is usually the case, but of 'fresh' film never before exposed to the public. Accompanying was Murray's sometimes straight, sometimes witty narration a decided asset to the hour."

HOLLYWOOD REPORTER—Hank Grant:
"Completely fascinating and grippingly nostalgic . . . a well-edited glimpsing of over 75 Hollywood stars right out of Murray's own personal library."

BOSTON ADVERTISER—Anthony LaCamera:
"Ken Murray's 'Hollywood My Home Town' on The Show of the Week last night was filled with charm, nostalgia, human interest and movie stars—(at least 75 of them). This unique and refreshing approach to movieland documentary resulted in one captivating scene after another . . . If Murray hasn't already exhausted his 'amateur' collection, a sequel would seem to be pretty much in order."

for 1963

Ken Murray's "HOLLYWOOD WITHOUT MAKE-UP"

U. S. rep./Earl Collins / Foreign M.C.A. int'l
public relations/Hanson & Schwam

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SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

9 JULY 1962—40c a copy / $8 a year

NEW TV BOOM — Local public service gets heavy support from more national advertisers p 25

FM GROWS TALL— Admen now talk hard money for fm instead of blue sky—special progress report p 32

RADIO moves with a going America

w buildings going up all over America! New mes for companies with products to sell. w customers to create, old customers to ep. Radio talks to them every day—and Spot dio gives you the market by market flexi- ity you need to sell them. These great sta- ns will sell your product.

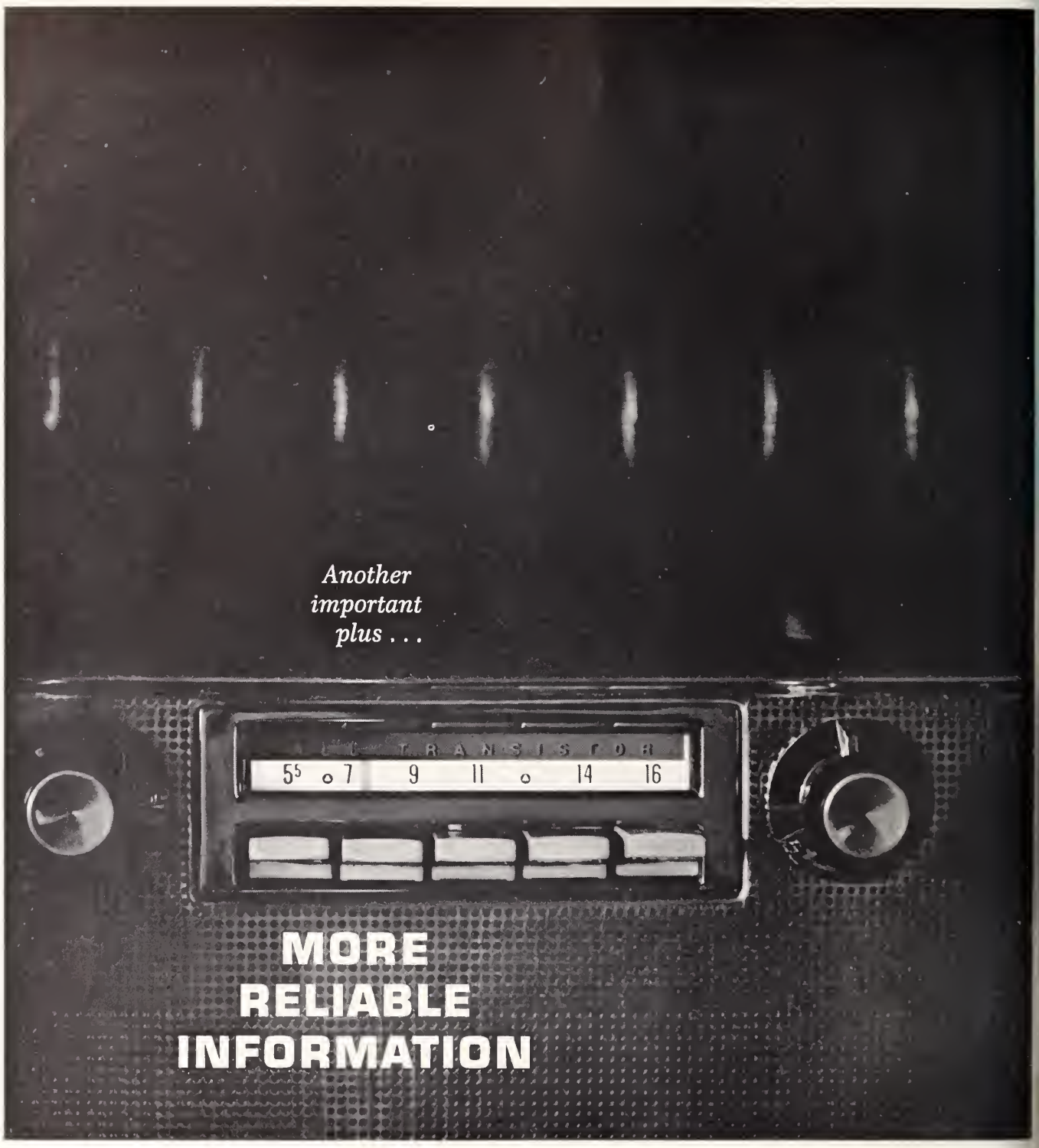
Albuquerque	WTAR	Norfolk-Newport News
Atlanta	KFAB	Omaha
Buffalo	KPOJ	Portland
Chicago	WRNL	Richmond
Cleveland	WROC	Rochester
Dallas-Ft. Worth	KCRA	Sacramento
Duluth-Superior	WOAI	San Antonio
Houston	KFMB	San Diego
Kansas City	KMA	Shenandoah
Little Rock	KREM	Spokane
Los Angeles	WGTO	Tampa-Lakeland-Orlando
Miami	KVOO	Tulsa
Minneapolis-St. Paul	KIRL	Wichita

Intermountain Network

Radio Division
Edward Petry & Co., Inc.
The Original Station Representative



NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS



At WGN research is a serious business. From WGN you can get more reliable information about the Chicago market and the Chicago area radio and/or television audience than any other source can provide.

The most recent example is "The Chicago Auto Radio Audience," the first complete and comprehensive survey ever conducted on this subject.

From it, advertisers and agencies can *know* such salient Chicago facts as: (1) general auto radio audience habits; (2) size of individual station audiences; (3) characteristics of individual station audiences.

This service is another important plus for WGN advertisers and agencies. A free copy of "The Chicago Auto Radio Audience" is yours for the asking. Write to WGN RESEARCH, 2501 Bradley Place, Chicago 18, Illinois.

WGN IS CHICAGO
—the most respected call letters in broadcasting

Why KEYT bought Seven Arts' "Films of the 50's" Volumes 1, 2 and 3

Says Les Norins:

"I talked to key time buyers in important agencies in New York. I laid out the plot to them of lifting network shows, and running Seven Arts' 'Films of the 50's' back-to-back as double features Friday nights and Saturday afternoons. All seven of the time buyers I talked to knew the strength of Seven Arts' product and the top ratings they get.

time buyers across the country are presold on 'Films of the 50's'.

"By buying these Warner Bros. Post-50's I can turn a profit quite handily. Time buyers know the potential of these films and, therefore, are presold on Seven Arts' 'Films of the 50's.' Few competitive features stand up this way."



Seven Arts' "Films of the 50's"
Money makers of the 60's

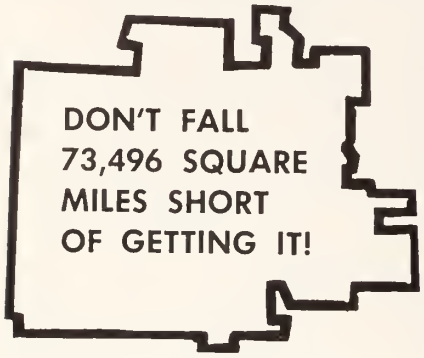
SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

Leslie H. Norins, General Manager
KEYT, Santa Barbara

SELLING THE UPPER MIDWEST?



Your product sales fall short of their rightful goals without KELO-LAND — the Sioux Falls-103 County market that sprawls between the Minneapolis and Omaha markets, beyond television reaeh of either of them. But you *can* fill in this vital 73,496-square mile trading area — the KELO-LAND Common Market — with a single-station origination of your sales message. Your eommercial on KELO-tv Sioux Falls flows automatically, instantaneously through intereonneeted KDLO-tv and KPLO-tv to eover it all. Only KELO-LAND TV gives you this full produet exposure throughout this great salesland.

★ ★ ★

Your commercial on KELO-LAND TV reaches 20% more homes than Omaha's highest rated station, 12.8% more than Denver's, 65.6% more than Des Moines'. — *ARB Market Report, Av. Quarter-Hour Homes Reached 9 a.m. to Midnight, 7 Days a Week — March 1962.*

CBS • ABC

KELOtvLAND

KELO-tv SIOUX FALLS; and interconnected KOLO-tv and KPLO-tv

JOE FLOYD, Pres. • Evans Nord, Executive Vice Pres. & Gen. Mgr. • Larry Bentson, Vice-Pres.



Represented nationally by H-R
In Minneapolis by Wayne Evans

MIDCO

Midcontinent Broadcasting Group

KELO LAND/tv & radio Sioux Falls, S.D.; WLOL/am, fm Minneapolis-St. Paul; WKOW/am & tv Madison, Wis.; KSO Des Moines

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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

New tv boom—public service that's local and sponsored

25 SPONSOR presents special, fact-packed report on why many national and regional advertisers are backing heavily community-produced programs

Carson's credo for commercial copy

28 Johnny Carson, who is to take over celebrated *Tonight* show in October on NBC TV, says commercials should be enthusiastic, but quiet and honest

Here's how Metrecal did it

30 The story behind Metrecal's successful reasoning to sell itself via sober tv commercials, told by Mead Johnson's executive v.p., Robert Sessions

Admen now talk fm dollars, not just blue sky

32 New advertiser interest, expanded budgets—aided by data from Pulse, MPI-QXR studies—promise fall excitement for medium used to obscurity

Basketball builds an image

36 How Illinois Bell Telephone builds friendly image in the community with telecasts of high school basketball drawing state-wide interest

TvAR goes a-tilting in net tv's daytime lists

40 Station rep firm answers NBC's refutation of 'nighttime tilt' study—claims there is an even bigger 'daytime tilt' in the 'top 20' markets

Tv turns to tv to build audience

41 Fewer dollars will go to newspaper ads, more in on-air promotion this season as the networks streamline ways to build larger audiences

NEWS: Sponsor-Week **7**, Sponsor-Scope **19**, Sponsor-Week Wrap-Up **52**, Washington Week **55**, Spot-Scope **56**, Sponsor Hears **58**, Tv and Radio Newsmakers **64**

DEPARTMENTS: Sponsor Backstage **14**, 555 5th **17**, Timebuyer's Corner **43**, Radio Results **45**, Seller's Viewpoint **65**, Sponsor Speaks **66**, Ten-Second Spots **66**

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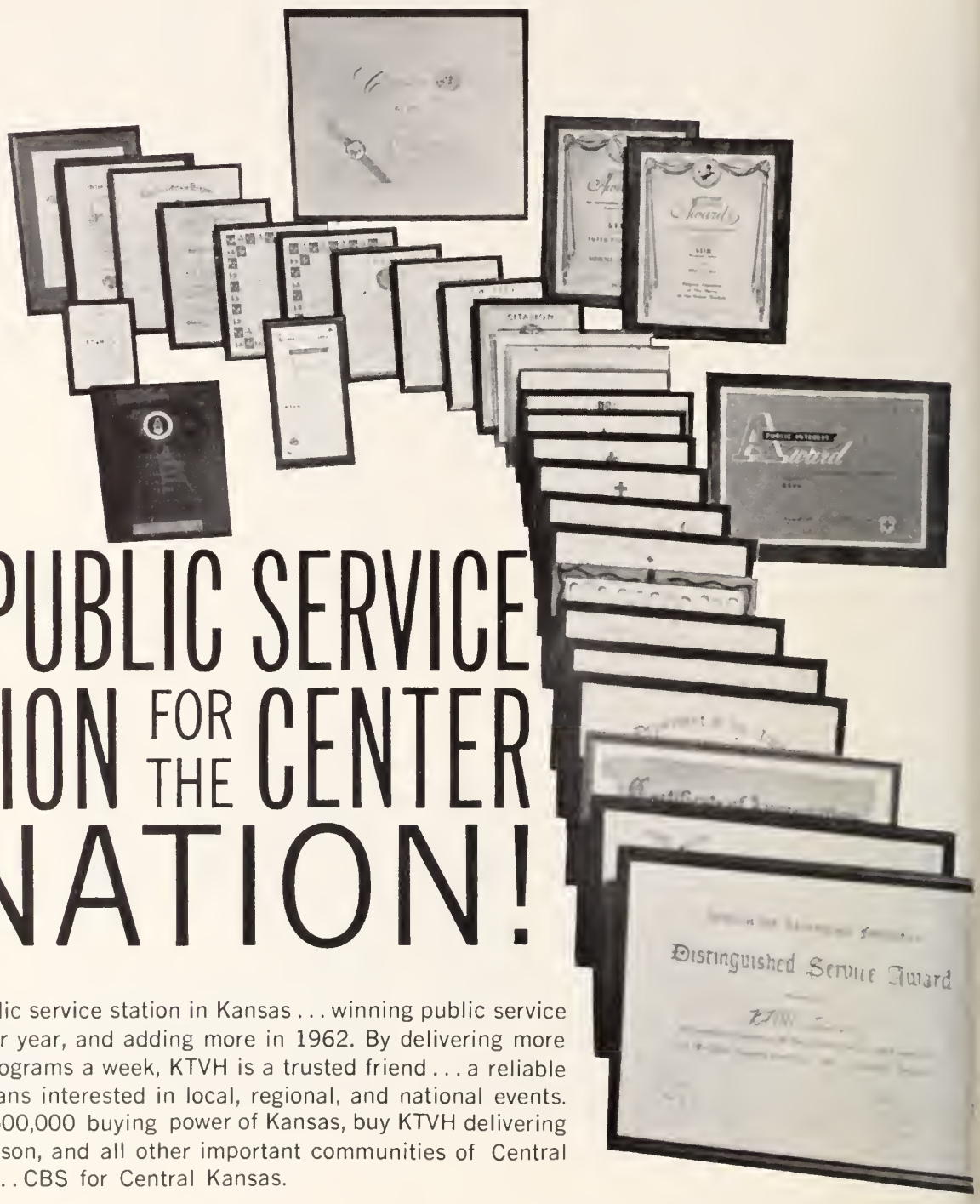


Advertising helped it happen

By stimulating mass demand, advertising helped create a mass market for the refrigerator. As demand grew, more and more companies got into the act. Result: new and better refrigerators were mass produced for more people by America's remarkable and competitive economic system. Is this worthwhile? Then, so is advertising worthwhile.

Prepared by the Advertising Federation of America and the Advertising Association of the West / Published through the courtesy of this publication.

WHY KTVH IS KANSAS TV!



THE PUBLIC SERVICE STATION FOR THE CENTER OF THE NATION!

KTVH is the public service station in Kansas . . . winning public service awards year after year, and adding more in 1962. By delivering more than 50 news programs a week, KTVH is a trusted friend . . . a reliable source for Kansans interested in local, regional, and national events. To sell the $1,500,000 buying power of Kansas, buy KTVH delivering Wichita, Hutchinson, and all other important communities of Central Kansas. KTVH . . . CBS for Central Kansas.

KTVH — **KANSAS**

THE WICHITA-HUTCHINSON STATION

BLAIR TELEVISION ASSOCIATES
National Representatives



9 July 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

4 A's 15-MINUTE STANCE

Official Position Taken On Protection; Its 6 Basic Industry Guide Termed are Reasonable, Conciliatory

The four A's officially entered the continuing product protection debate with the annunciation last week of a set of basic guides by the association's broadcast media committee.

Trade observers regard the committee's statement as reasonable, even conciliatory. Some see in it an invitation to stations and agencies to "live and let live." Others detected a graceful reminder to clients that in changing circumstances it might be wise to yield a little.

The six key points of the recommendations are:

- Fifteen minutes separation should be maintained between competing commercials.
- Agencies must stipulate what products are regarded as competitive.
- Networks should inform stations quickly of changes in commercial schedules.
- Stations should notify agencies immediately if intending conflict is seen between spot and network commercials.
- Agencies should discourage clients from seeking corporate protection unless the name is prominent in the commercials.
- Agencies should restrain clients from asking protection from other categories of products in order to assist broadcasters to main-

(Continued on page 8, col. 3)

SPOT RADIO CLIMBS

National spot radio gross time sales climbed 2.1% over the first quarter of 1961 to reach $44,346,000 in the first three months of 1962, according to SRA figures prepared by Price Waterhouse.

Although 1962's first quarter topped the 1961 figure of $43,423,000, it was not as high as 1960's first quarter—$47,115,000.

SRA's preliminary reports are that 1962's second quarter will show even a stronger advance over 1961 than the first quarter, with the first six months as a whole about 6% ahead of last year.

CBS HIT BY THIRD GOVERNMENT SUIT

Washington, D. C.

Within the last four months CBS has run afoul of the federal government on three counts.

First in March the FCC issued an order for CBS TV to stand hearing on the network's compensation plan.

(Last week CBS TV is reported to have filed an amendment to its compensation plan—now in abeyance—to revise a rule which the FCC termed a violation, which, it is un-

(Continued on page 8, col. 1)

Schick's $4 mil. push

Schick will be spending an estimated $4 million during the second half of 1962 on behalf of its shaver, portable hair dryer, and electric shoe polisher.

It has bought nighttime participations on ABC TV and NBC TV plus relief alternate half hours on the Ed Sullivan show on CBS TV. In addition there'll be spot tv schedules in major markets across the country.

APRIL NET TV UP 11% TO $63 MIL.

Network tv gross time billings rose 10.6% in April of 1962 over a year ago, reaching $63.3 million TvB reported last week.

For the first four months of 1962 network billings were $257.9 million, up 11.3% over 1961. ABC TV was up 6.7% to $67.4 million, CBS TV was up 14.6% to $99.0 million, and NBC TV was up 11.4% to $91.5 million.

Daytime rose 14.4% and nighttime was up 10.0% for the first four months.

$2.5 MIL. FOR 1962-63 BOOKED BY NBC-TV

NBC TV wrote an estimated $2.5 million in 1962-63 business last week, most of it in daytime quarter-hours.

Daytime buyers included Campbell Soup (NL&B), Lestoil (Sackel-Jackson), Sterling Drug (DFS), Sawyer's (Richard G. Montgomery), and Armstrong Cork (BBDO).

Haloid (PK&L) bought nighttime half-hours in Chet Huntley Report.

CBS TV TO DROP WGAL AFFILIATE

CBS TV has made some further alterations in its coverage of Western Pennsylvania. Last week the network notified agencies that it would terminate the affiliation of WGAL-TV, Lancaster, effective 31 December.

In May the network had acquired two new affiliates, WLYH-TV, Lebanon, and WSBA-TV, York, announcing a combined rate for the two new stations plus WHP-TV, Harris burg. (See SPONSOR-WEEK, 28 May, p. 7.)

21 Stations in line-up for WBC's Steve Allen

WBC's Steve Allen Show started a week ago with 16 subscribing stations in addition to the five WBC outlets, for a total of 21.

Except for Chicago, Detroit, and Philadelphia — markets in which WBC is trying to find a station to pick up the syndicated show—it has coverage of most large cities.

Besides the five WBC stations, outlets which carry Steve Allen nightly are: WPIX, New York; KTLA, Los Angeles; WTOP-TV, Washington; KTVI, St. Louis; KMBC-TV, Kansas City; WCCO-TV, Minneapolis; WLW-

(Continued on page 52, col. 1)

CBS's SUITS

(Continued from page 7, col. 2)

derstood, precluded other networks and suppliers from providing service to affiliates.)

Then in April the Department of Justice filed an anti-trust suit arguing that CBS TV's new compensation plan was illegal.

Finally last week the FCC filed monopoly charges against CBS's subsidiaries in the phonograph record field, Columbia Records and the Columbia Record Club.

The charges: illegal supression of competition, and deceptive pricing and savings claims. It is estimated that the CBS record Club has half of all club sales.

Nets urge debates pending 315 hearings

If the reluctance of stations to get enmeshed in section 315 equal time commitments doesn't squelch political invitations to debate on tv, the equal reluctance of the principal candidates is often the stumbling block.

However, the CBS radio and tv o&o's in California are going out on a limb and offering time to Governor Brown and his rival, ex-vice president Nixon, even though equal time on two tv stations and one radio station will have to be given to minor parties.

Meanwhile, NBC's David Sarnoff has sent out a statement to affiliates urging them to give time for debate in local elections where the number of candidates is manageable.

There's one possibility that could clear up the situation: hearings on possible alterations in section 315 start this month.

There are six proposals to be considered by the Communications Subcommittee of the Senate Commerce Committee and any of them could untie broadcasters' hands regarding "equal time."

MINOW ASKS SET MAKERS FOR IDEAS ON UHF LAW

Washington, D. C.:

FCC Chairman Newton Minow has asked the tv set manufacturers for their recommendations on the technique and timing requirements of all-channel legislation recently passed by Congress. The request was made last week through the EIA.

The FCC especially wanted industry views on a cut-off date for sets incapable for receiving UHF being shipped in interstate commerce (or imported) and performance specifications on adequate reception of UHF.

FOOD UP IN NET, SPOT TV IN 1962

Food advertisers spent $51.9 million in tv spot and $34.9 million in network tv in the first quarter of 1962. The gross time charges and billings were up 9.4% in spot and 7.9% in network over 1961, according to TvB figures released last week.

Only food products and stores are included in the tally, but no non-food products sold in food stores.

The first quarter showed the same steady growth in food spending as last year, when the industry invested $302.2 million in spot and network tv, an increase 9.1% over 1960.

Leading advertisers spent $56.9 million in tv in the first quarter of 1962, up 10.1% over last year. In 1961 the leaders in the food classification placed 57.8% of their measured media expenditures in tv, compared with 54.5% in 1960.

Alan Courtney named CBS TV programs v.p.

Alan D. Courtney has been named v.p., network programs, for CBS TV it was announced last week by Hubbell Robinson, senior v.p. programs.

He succeeds Lawrence White, who has resigned effective 1 August.

Courtney was with MCA for the past 18 months and was previously an NBC TV programing v.p., at which network he had been for 15 years.

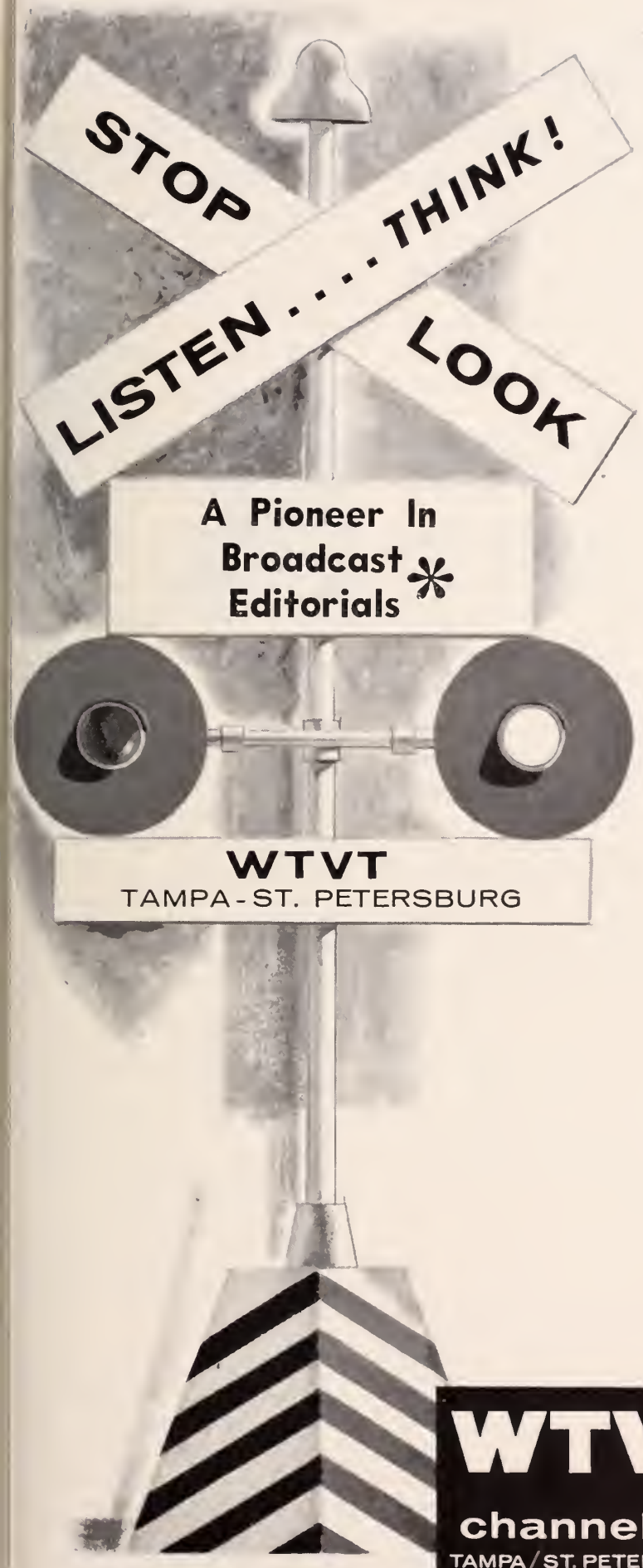
4 A's Protection Stance

(Continued from page 7, col. 1)

tain product protection.

The four A's committee feels that without protection, commercial effectiveness will be vitiated. Unlike print, the tv viewer cannot turn back to compare commercials.

It was stated that where protection has been stipulated and a conflict is then found, stations may expect agencies to ask for make goods.



"The thoughts expressed in your editorial get to the heart of the problem in a forthright manner . . ."

HERBERT C. GODFREY, JR.
Director Hillsborough County Aviation Authority

"I appreciate the intelligent and informed view which you expressed . . ."

WILLIAM R. VINES
Planning Director
Manatee County

". . . I could not help but notice the soundness of the ideas presented . . ."

PAUL E. DIXON
Tampa City Attorney

"I wish to express my appreciation and commend you and your staff for the fine editorials . . ."

RUSSELL M. O. JACOBSEN
Planning and Zoning Director
Pinellas County

"It very clearly states the facts and is certainly in the interest of the taxpayers."

ELLSWORTH G. SIMMONS
Chairman Hillsborough County Board of Commissioners

**Editorializing daily since October 20, 1958, to stimulate thoughtful community action.*

WTVT
channel 13
TAMPA/ST. PETERSBURG
THE WKY TELEVISION SYSTEM, INC.
WKY-TV & Radio, Oklahoma City
Represented by the Katz Agency

CBS

THE STATION ON THE MOVE!
IN THE MARKET ON THE MOVE!

NEW CBS TV DAYTIME DISCOUNT STRUCTURE

CBS TV last week notified agencies and clients that it was dropping continuity and contiguity in favor of a strict annual frequency discount structure for quarter hours during certain daytime periods.

The change, effective 1 January 1963, affects noon to 5 p.m. on weekdays and 10 a.m. to 1 p.m. Saturdays, all CNYT.

In effect, the change will make it easier for smaller users to qualify for heavier discounts. It was not expected that the new rate structure would affect major daytime users such as P&G and General Foods.

The move has given rise to speculation that CBS was on the road to selling minutes in all daytime shows expect its soap operas, but this has been officially denied.

The new CBS rate plan, sent out in senior v.p. William Hylan's memo of 28 June, eliminates the one time rate of 40% of class "C." The rate starts for quarter-hours scaled at 30% of the "C" one-hour rate for users of 51 or less within 52 weeks. The maximum discount is for users of 260 or more quarter-hours a year, scaled to 18.75% of the "C" hour.

Trade reaction is that the new CBS plan will make it much easier for small and medium sized advertisers to get the maximum daytime quarter hour rate.

CBS already has a morning minute plan, but is keeping weekday afternoons and Saturday morning sales at quarter hours.

The CBS move is seen as another step towards the elimination of daytime continuity and contiguity plans. ABC has no such provisions and NBC has only a fortnightly scheme.

The CBS rate will be incorporated into rate card no. 16, soon to be published, along with nighttime changes which start in September.

CBS spokesmen expect a problem of converting each account to the new plan, but believe it will be simple to administer afterwards.

The CBS scale, in terms of number of quarter-hours per 52 weeks and percentages of the one-hour "C" rate, is as follows: up to 51, 30%; 52 to 77, 28%; 78 to 103, 24%; 104 to 259, 20%; and 260 or more, 18.75%.

(For new discount structure see chart below.)

NEW CBS TV DAYTIME QTR. HOUR DISCOUNT

Here's the new CBS TV daytime gross network card rate, eliminating continuity and contiguity and making discounts a function of 52-week frequency. The rate is effective 1 January 1963.

Times covered are noon to 5:00 p.m. during the week and 10:00 a.m. to 1:00 p.m. Saturday, current New York time.

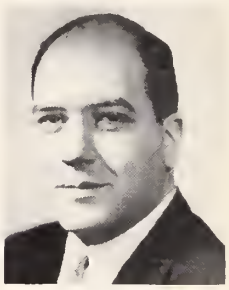
The one-time rate is now eliminated. Below at left are number of quarter-hours within 52-week contract year. Center column gives new rate as percentage of class "A" one-hour rate per quarter-hour and column at right expresses new rate as a percentage of class "C" one-hour rate per quarter-hour.

Number	% of "A" Hour	% of "C" Hour
50 or less	15	30
52 to 77	14	28
78 to 103	12	24
104 to 259	10	20
260 or more	9.375	18.75

GOLDBERG TO NAB AS RESEARCH DIRECTOR

The NAB has embarked on a long range program of audience studies of radio and tv and has hired Mel Goldberg to be the head of a new research unit.

Effective 1 August, Goldberg joins NAB as director of research (his exact title may be director of research and training) with the rank of v.p. or its equivalent. Goldberg is currently a member of NAB committees concerned with research and is director of research for WBC.



Mel Goldberg

NAB's heightened interest in general research in broadcast audiences comes just at the time CBS announced it is about to publish a study of public attitudes on tv.

The NAB program will include studies of the effects of radio and tv on audiences, and the sociological implications of radio and tv on knowledge, attitudes, values, taste, behavior, and motivation, Goldberg told SPONSOR-WEEK.

As one example of what the NAB program would cover, Goldberg noted that radio is the constant companion of millions of people, yet the effects of this close relationship are virtually unknown.

Goldberg has been connected with a WBC study of news media, being conducted by Northwestern University. The results are to be turned over to the NAB.

Goldberg stated he suspected the study would show that except for a few cities with outstanding newspapers, most Americans get about as much news from their newspapers as from a five-minute radio newscast.

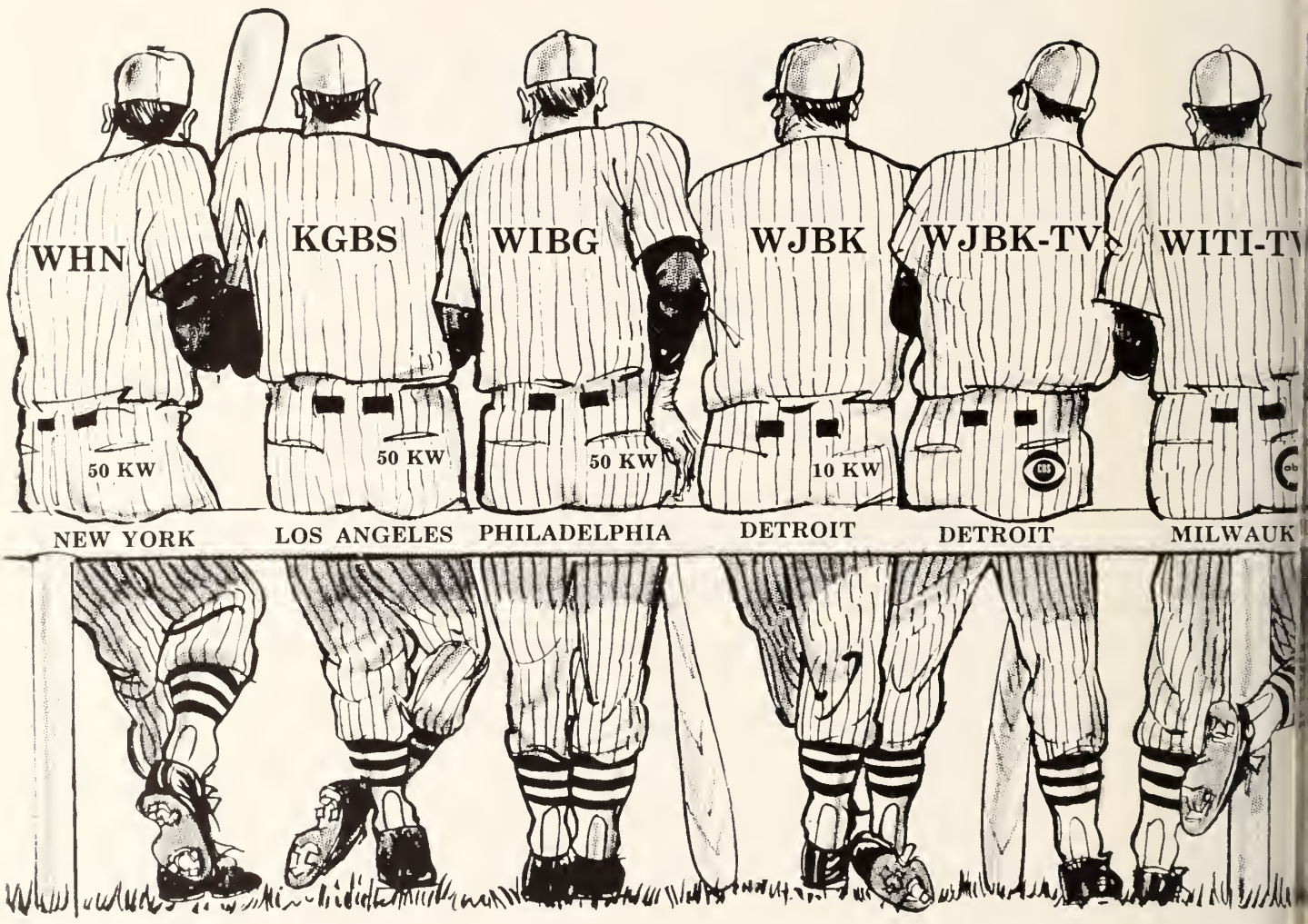
He has been director of research for WBC since 1956.

FOR EXTRA COPIES OF THE 40-YEAR ALBUM

Hard cover edition $5 per copy;
Soft cover edition $1 per copy.*
Your order will be promptly handled while the supply lasts. Your name in gold on the hard cover edition, $1 additional. Write SPONSOR, 555 Fifth Ave., New York 17.

*Soft cover edition free with an $8 subscription to SPONSOR.

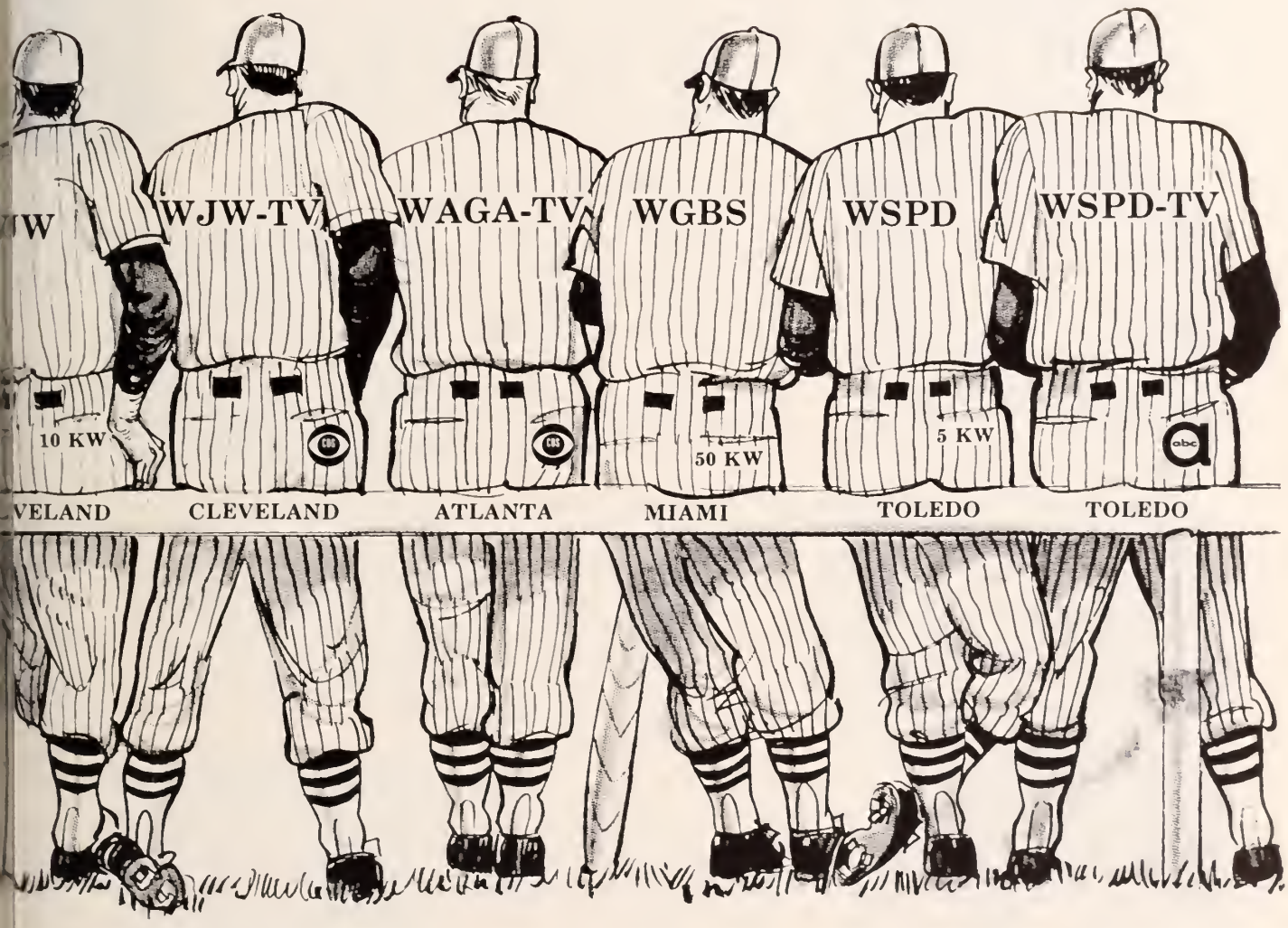
BIG



Each a slugger in its market!... Different
more sales for your advertising dollars

NEW YORK	LOS ANGELES	PHILADELPHIA	DETROIT	DETROIT	MILWAUKEE	CLEVEL
WHN	KGBS	WIBG	WJBK	WJBK-TV	WITI-TV	WJ

HITTERS!



. Individual!...The one objective...

portant Stations in Important Markets

ELAND -TV	ATLANTA WAGA-TV	MIAMI WGBS	TOLEDO WSPD	TOLEDO WSPD-TV	STORER BROADCASTING COMPANY

IN
PORTLAND
OREGON...
IT'S
EYE-CATCHING

A business man doesn't usually come home and just flip on any old TV channel. He's selective. In Portland, and 34 surrounding Oregon and Washington counties, KOIN-TV is the station he selects. KOIN-TV gives him the most for his viewing time . . . gives you the most viewers for your time. Nielsen has the number.



KOIN-TV

Channel 6, Portland, Oregon
One of America's great influence stations
Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.
Give them a call, won't you?

Sponsor backstage

by Joe Csida

British report attacks tv



One of the more interesting periods of each of the last two years for me has been the visit to the United States of a gentleman named Sir Joseph Lockwood, who is the chairman of the board of Electric & Musical Industries Ltd., which owns the majority stock in Capitol Records and similar record manufacturers throughout the world. EMI also manufactures television transmitters, color television cameras, and countless other electronic items directly related to, and to a large degree going beyond, the broadcasting business. The company also is a vast manufacturer of appliances, a leading maker of hearing aids and is involved in more businesses than the space of this column permits.

You would expect that the head man of an organization of this kind would have to be extremely knowledgeable in many areas, and Sir Joseph certainly is. You wouldn't necessarily expect that he would also be most charming and relaxed company, but he is.

The last time he was in, the British Broadcasting Corp. had just shaken up a number of British advertisers and agencies by doing a series of shows dealing with various consumer products and advertisers' claims for same. Under the general title "Choice" the BBC presented products such as transistor radios, fire lighters, toasters and other widely used consumer items. The half-hour show declared some of the items dangerous, some unstable, some poor buys and a few "best buys." The programs were based on tests conducted by the Consumers Assn. and the Consumers Advisory Board of the British Standards Institution.

Shake-up over ad claims

As of the time Sir Joseph had left London there were no definite indications that particularly serious damage had been done any of the manufacturers whose products were down-graded, but since the shows were estimated to have been seen by approximately five million viewers it certainly could not have been too helpful to the products which were denounced.

I recalled all this and the general problems of the commercial television business and agencies and advertisers in England the other day when a special committee of laymen in London, headed by a glass manufacturer named Sir Harry Pilkington, issued a report to the government on the television and radio business. I recalled Sir Joseph telling me that the Pilkington Committee had been working on this report for well over a year and British broadcasters and advertisers were eagerly awaiting it.

The report was considerably rougher on commercial television in Britain than FCC Chairman Newton Minow's "vast wasteland"

(*Please turn to page* 63)

T. V. spot editor

Sponsored by one of the leading film producers in television



The fact that several Antolite commercials won highest awards at the New York Art Directors Club and the 1962 American Television Commercials Festival, is a credit to the agency and the sponsor. We are proud to have been associated with the production of these spots because they are not only prize winning, but hard selling.

Produced by SARRA for AUTOLITE MOTORCRAFT DIVISION OF THE FORD MOTOR COMPANY through BATTEN, BARTON, DURSTINE & OSBORN, INC.

SARRA

New York: 200 East 56th Street Chicago: 16 East Ontario Street



Awarded "Best" in its field at the 1962 American Television Commercials Festival, this American Dairy Assn. commercial is one of a series, in color, for the Dinah Shore Show. These commercials not only sell the product, but prove that eye tasting can be mouth watering.

Produced by SARRA for the AMERICAN DAIRY ASSN. through CAMPBELL-MITHUN, INC.

SARRA

New York: 200 East 56th Street Chicago: 16 East Ontario Street



"Tareyton's got it! Flavor you never thought you'd get from any filter cigarette," says the jingle in this series of commercials for Dual Filter Tareyton Cigarettes. Situation scenes, photographed on location, stress the enjoyment and flavor, and stop-motion of the dual filter construction tells why.

Produced by SARRA for THE AMERICAN TOBACCO CO. through LAWRENCE C. GUMBINNER ADVERTISING AGENCY, INC.

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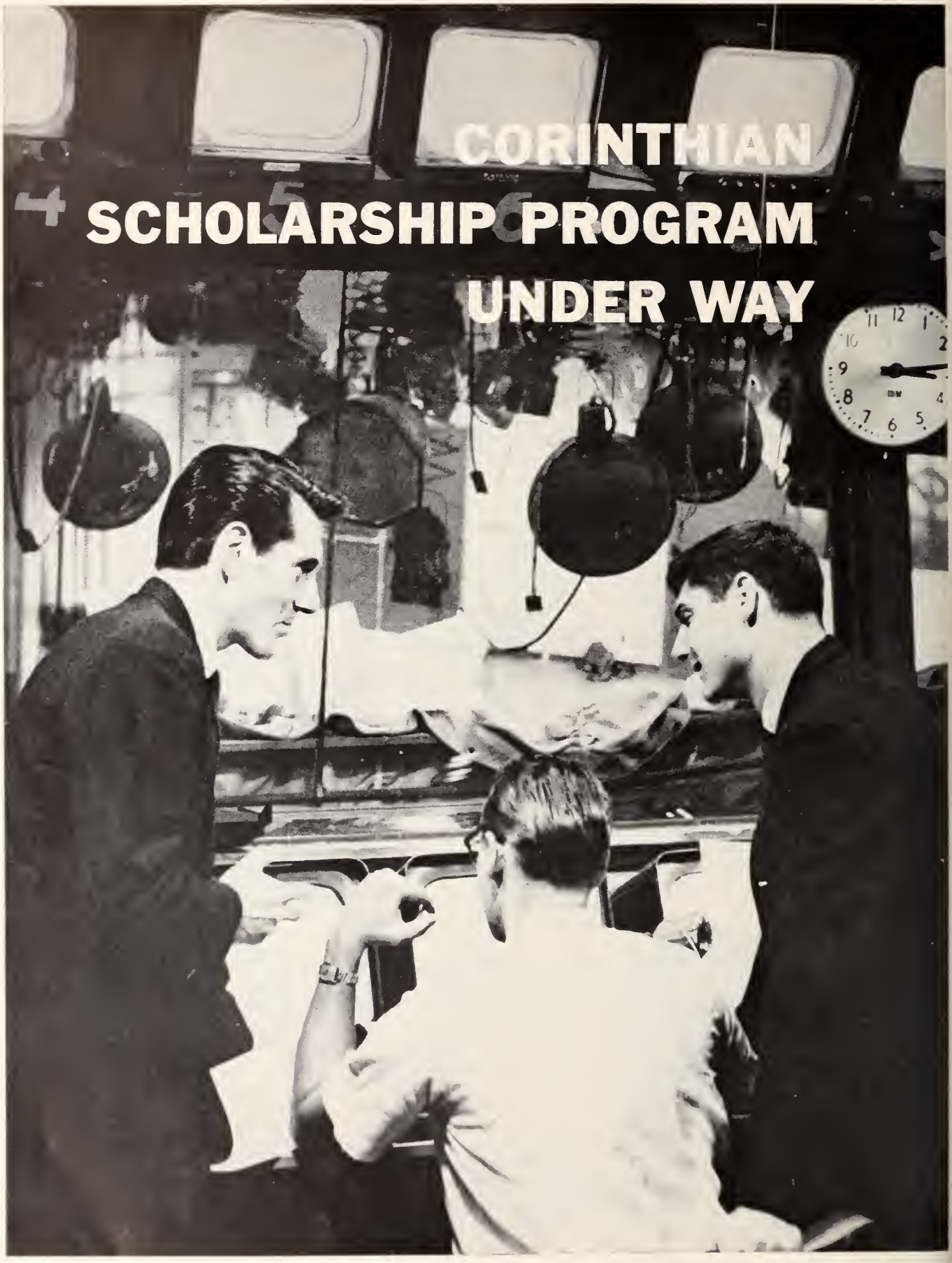
You'll have trouble trying to tell "which one is 21 years older" as mother and daughter have learned that Post Grape-Nuts helps them to keep slim and trim. A stop-motion tape measure helps emphasize the jingle point of "keep trim and slim with Grape-Nuts from Post."

Produced by SARRA for POST DIVISION, GENERAL FOODS CORPORATION through BENTON & BOWLES, INC.

SARRA

New York: 200 East 56th Street Chicago: 16 East Ontario Street

New York: 200 East 56th Street SARRA INC. Chicago: 16 East Ontario Street



Responsibility in Broadcasting

THE CORINTHIAN STATIONS



THE 1962 WINNERS* of Corinthian's first Summer Scholarships are now in training. Three have been selected from the outstanding applicants attending universities and colleges which are members of the Association for Professional Broadcasting Education, 64 institutions offering courses in broadcasting.

These winners are undergoing an intensive, six-week, on-the-job training program that embraces nontechnical phases of broadcasting.

Corinthian's objective is to provide a well-rounded, stimulating exposure to commercial television for students interested in the medium. It is hoped that their experience at Corinthian Stations will assist their development into career professionals who will be a credit to broadcasting.

*Thomas Clark Dowden, University of Georgia; Donald R. Pukala, University of Illinois; Joel S. Stein, San Diego State College.

KHOU-TV Houston
KOTV Tulsa
KXTV Sacramento
WANE-TV Fort Wayne
WISH-TV Indianapolis

Represented by H-R

555/5th

The till that tells the tale



We've been getting some credit we don't deserve, and we hasten to set the record straight.

Although I have handled all national advertising for KRNT and KRNT-TV for 11 very pleasant years, people have given me credit for writing all of the ads. I have written many of the ads, but the last two (which have caused so much comment), have been entirely written by Bob Dillon, vice-president of Cowles Magazines and Broadcasting, Inc.

Bob's current ad (shown above) prompted this comment in the 4 June issue of *Advertising Age:*

> "For an illiterative version of the cash-register story on advertising results, you can't beat KRNT-TV's "'Tis the till that tells the tale."

I'm proud of my long association with Bob Dillon and the KRNT folks, and it must be more than coincidence that KRNT's business continues to increase as its own trade-paper advertising budget increases.

Edward LaGrave, Jr.
LaGrave Advertising
Des Moines

SPONSOR's 40-year radio album

It is a tribute to the circulation and loyal readership of your magazine to receive as many phone calls as I have regarding the WLW group photograph appearing on what should be page 79 in your "40-Year Album of Pioneer Radio Stations." Unfortunately, the man identified as me happens to be Wally Maher, a fine young actor now deceased.

For the benefit of any research fanatics, it is a picture of the Crosley Players—the first radio stock company to be formed.

As a veteran in this business I found the issue wonderfully nostalgic and most interesting.

Edward A. Byron
special program sales
National Broadcasting Co.
New York

The 40th anniversary issue of SPONSOR is something to behold.

All of us at the Balaban stations were indeed thrilled with the beauty and completeness of the 40-year story of radio.

David R. Klemm
dir. of promotion
WIL
St. Louis

Vexing and confusing problem

Congratulations on your outstanding article about "Equal Time" in your 25 June issue.

As one of the first stations to editorialize actively, we at WMCA have long been concerned with the provisions of Section 315 and with the Fairness Doctrine.

Your article handles this vexing and confusing problem adroitly and should become standard reading for countless broadcasters. You have done the industry a service by your straight-forward explanation.

Michael Laurence
dir. of p.r. WMCA
New York

COBRE

DISTRIBUTORS

Specializing in the sale and services of American television programing in all European countries.

For Professional, Personal and Profitable Contacts With All West European Television Management, Write To:
Arthur Breider • Corso Europa 22 • Milan, Italy



Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

9 JULY 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

It looks as though this is the year for the old groundrules and traditions of the air media business to undergo one challenge after another or face the strain of change.

Coming on the heels of the product protection fandango between Westinghouse and Bates et al: growing and insistent pressure on the part of agencies for tv stations **to let down the bars on the 30-day stricture and confirm forthwith schedules offered for fall.**

From glimmerings picked up on both Madison and Michigan Avenues, **quite a number of stations in important markets have already tossed out the window that 30-day limit on confirmations** and are accepting orders so long as the starting date isn't too far into the fall.

Where the yielding to the pressure is most pronounced is in the area of **prime 20's.** These stations figure that the **inventory of 20's is now of such bulk** (what with their doubling this season by the 40-second stationbreak) **as to make it expedient to take the business as it comes.**

However, there is **much hesitancy about confirming fringe late minutes.** The demand here shows no signs of abating and the stations that are confirming the 20's seem disposed to hold out against the same procedure for such spots.

What perhaps triggered the confirmation breakthrough was the fact that **hordes of stations this spring waived the 30-day rule for toy accounts** and squared them away for the Christmas promotion season.

Two New York examples where the 30-day thing has been thumbed out: DuPont's **Zerone** (BBDO), which starts in September for six weeks, and **Fleischmann's Margarine** (Bates), which is good for eight weeks, starting 24 August.

The Chicago agency which can be expected to move fast to exploit this breach, particularly in prime time, is Leo Burnett.

Among the agency's spot tv brood given to cavorting in that time precinct are **Schlitz, P&G, Green Giant, Star Kist Tuna, Campbell Soup,** and now and then, **Brown Shoe.**

As Chicago reps see it, **buyers of short flights may be in for a jolt if they expect. come a month hence, to find the availability pickings the same as last season.**

These reps also pose this question: now that **spot tv** is largely of the **flight and short-push** sort and **network tv** is so much **in-and-out spot carrier** and **scatter plan,** will it not follow that **the 30-day confirmation practice,** like product protection, **has become not only an impediment but hard to maintain?**

Rumblings of an alleged change in Y&R's timebuying system have reached reps and some of them have high hopes that the reorganization will work out to the tv medium's benefit in this respect: a more viable seller-buyer relationship.

It isn't that the reps haven't a great liking and respect for Y&R's people and way of doing business.

But they do think that **the system has tended to become too assembly-linish, cut-and-dried in procedure and frigid in the matter of communication.**

The basic point they make: an agency has every right to its decision on a buy, **but it does no harm if the seller once in a while can find out what he might compete against.** Added to this is the reminder: in this business, after all, one hand washes the other.

Background note: **Y&R's media department is now without a chief as such,** operating under the supervision of **William J. Colihan, Jr., a member of management.**

The tv reps offices in Detroit report that they see Dodge in their fall future. The account's handled out of **BBDO.**

This tip has had the effect of buoying up rep hopes that **another member of the Chrysler family, Plymouth, will supplement its minute participation buy on NBC TV for the fall with spot tv schedules.**

You may not have noticed it, but the bigger markets with less than three tv stations will have dwindled down to about three by the end of this year.

Third stations are due to go on in **Syracuse, Rochester, Tampa** and **Grand Rapids,** leaving such as **Jacksonville, Birmingham** and **Providence** with but two stations among the upper ranking markets.

Now that the nighttime network tv selling season for the fall is over except for odds and ends, it's convenient to do a recap on the various types of nighttime sponsorship—single, alternate week and minute participation—that will prevail for the fourth quarter.

As a preface, it should be noted that **only 18 program series** will have a **single corporate sponsor,** as compared to **19 in the fall of 1961.**

Odd as it may strike some in the trade, the **ratio of spot carriers in terms of hours will be 6% less than last fall,** and 5% less in terms of number of programs.

Here's a breakdown of the fall sponsorship types, **first by number of shows and secondly by hours entailed:**

NETWORK	SINGLE	ALTERNATE WEEK	PARTICIPATIONS	TOTAL PROGRAMS
ABC TV	6 (19%)	7 (22%)	19 (59%)	32
CBS TV	6 (17%)	19 (53%)	11 (30%)	36
NBC TV	6 (21%)	9 (32%)	13 (47%)	28
Total Programs	**18 (19%)**	**35 (36%)**	**43 (45%)**	**96**
NETWORK	SINGLE	ALTERNATE WEEK	PARTICIPATIONS	TOTAL HOURS
ABC TV	3½ (14%)	5 (20%)	16½ (66%)	25
CBS TV	3½ (14%)	12½ (50%)	9 (36%)	25
NBC TV	4½ (18%)	6½ (26%)	14 (56%)	25
Total Hours	**11½ (15%)**	**24 (32%)**	**39½ (53%)**	**75**

DuPont's antifreezes (BBDO) aren't letting Prestone (Esty) get in first this time with requests for fall radio availabilities.

BBDO's obvious objective: **getting a better choice of spots.** Never before has the agency started buying for the antifreezes at the beginning of July.

The campaign **starts 1 September in the initial batch of some 100 markets.**

ABC TV is bent on recouping some of the sports billings it lost when CBS TV outbid it for the rights to the NCCA football games.

The latest gesture: scheduling a **golf match series** (best ball) and **a bowling program** along with the **Wide World of Sports Saturday afternoon,** staring 4 January.

The sequence is being promoted as **Sports Triple Headers,** with the events and their expected weekly billings as follows:

TIME	EVENT	TOTAL PACKAGE
2:30-3:30	**Arnold Palmer, Gary Player vs. two opponents**	$135,000
3:30-4:30	**Professional Bowler Tour**	135,000
4:30-6:30	**Wide World of Sports***	175,000

Note: the golf and bowling series will run 13 weeks and sell for $13,000 a minute.
*Participants include **Gillette, Lorillard, Liberty Mutual, Bristol-Myers.**

Call it a millenium, if you will, but come October all three networks will be selling minutes in their daytime schedule.

On **ABC TV** it's **all over the lot,** at **CBS TV** the **entire morning** span and with **NBC TV** the **Merv Griffin one-hour strip.**

As interpreted by one seller, this business of being able to get minutes on three networks could spell the **end of the advantage of the four-brand discount on CBS TV and NBC TV.**

To benefit from the four-brand rate an advertiser has had to stick virtually to a single network, but with **all networks selling minutes he can spread his budget among these minutes patches on the various networks and come out with a four-brand rate.**

ABC TV appears to be making good headway in disposing of its Saturday morning schedule for the fall.

Rate of sale: **Make a Face,** half sold; **Top Cat,** five-sixths sold; **Bugs Bunny,** 100% sold, and the **World of Alakazam,** 100% sold.

You may hear some plaints along Madison Avenue about network tv football being headed toward pricing itself out of the market, but nevertheless there'll be more sponsor money put into that sport this fall than for any other season.

CBS TV has yet to dispose of a quarter of its NCAA games and there are other hunks and bits of football still on the shelf.

However, the indications are that there are **prospects on the sidelines waiting to pick up these pieces at the moment when they think the networks will be inclined to a fast disposal sale.**

The football sponsorship picture as it shaped up on SPONSOR-SCOPE's latest check:

ABC TV

EVENT	SPONSORS	% SOLD	TOTAL PACKAGE
American League	Gillette, Lorillard, Lincoln-M, DX Sun Ray	85%	$6,000,000
AFL Postgames	Simoniz, Bristol-Myers, Gen. Mills	85%	1,500,000
All-Star	R. J. Reynolds, Gillette, Carling	100%	375,000
Orange Bowl	Buick, UMS (GM), R. J. Reynolds	100%	250,000
Total			**$8,125,000**

CBS TV

National League	Ford, P. Morris, regional beers, oils	100%	$10,800,000
Pro Kickoff	Ford, P. Morris	100%	350,000
NCAA Games	Ford, Gen. Cigar, Humble	75%	8,000,000
Pre Games	Carter, Vitalis	66%	500,000
Post Games	Rise, Vitalis	66%	400,000
Cotton Bowl	American Motors	25%	350,000
Gator Bowl	American Motors	25%	250,000
Blue Bonnet Bowl	Open	0%	250,000
Total			**$20,900,000**

NBC TV

Rose Bowl	Gillette, Chrysler	100%	$700,000
Sugar Bowl	Am. Home Prod., Colgate, Wynn, GM, B&W	100%	700,000
Pro Cham'ships	Am. Home Prod., Ford, P. Morris, regionals	100%	850,000
East-West	Colgate, R. J. Reynolds, Savings-Loan Found.	100%	250,000
Pro Bowl	L&M, General Motors	75%	250,000
Blue-Gray Bowl	Gillette, Chrysler	100%	250,000
Liberty Bowl	None	0%	250,000
Pro Highlights	Chesebrough, Mennen	66%	600,000
Total			**$ 3,850,000**
Grand Total			**$32,875,000**

April usually makes a good trend-spotting month: hence the fact that the level of viewing by hour of the day this April held its own with the year before indicates that the tune-in trend around the clock for 1962 has auspicious overtones.

Here's a three-year hourly comparison of average per minute home tv usage as culled from Nielsen:

TIME	APRIL 1962	APRIL 1961	APRIL 1960
9-10 a.m.	6,321,000	7,457,000	6,644,000
10-11 a.m.	7,154,000	8,113,000	7,232,000
11-12 a.m.	8,869,000	9,380,000	9,220,000
12-1 p.m.	11,319,000	11,302,000	11,118,000
1-2 p.m.	11,025,000	10,974,000	10,215,000
2-3 p.m.	9,996,000	9,426,000	9,492,000
3-4 p.m.	10,045,000	10,036,000	9,537,000
4-5 p.m.	11,711,000	11,818,000	11,390,000
5-6 p.m.	14,210,000	14,914,000	14,102,000
6-7 p.m.	18,963,000	19,557,000	18,712,000
7-8 p.m.	25,676,000	25,888,000	25,176,000
8-9 p.m.	30,037,000	29,687,000	28,973,000
9-10 p.m.	30,625,000	30,344,000	29,289,000
10-11 p.m.	25,235,000	24,950,000	23,684,000

A couple agencies have raised a point of equity with ABC TV in regard to the network's rebate rule for service interruptions.

The network feels that an advertiser is **not entitled to a billings readjustment** for such breaks in service **unless the lost service amounts to over 15% of the dollar volume of the lineup involved.**

What ABC TV is apparently trying to avoid is added bookkeeping, but **the recalcitrant agencies take the view that their clients are at least deserving of makegoods, a la spot tv.**

The tape portion of the $65-70 million spent, according to estimates, on tv commercials now runs to around 17%.

There's no way of estimating the number of tv commercials turned out annually, because **more and more of them are being taped via stations.**

The $65-million estimate is based on the business done mostly in **New York, Los Angeles, Chicago and Detroit.**

Evidently it's got so in the audience measurement business that virtually everybody that's aware of the images on a tv screen is deemed worthy of statistical isolation.

It's now being applied to the **toddlers.**

Nielsen's been around asking agency subscribers how they felt about **having the 4-11 age bracket used in the service's demo breakdowns extend down to two years.**

The query had much to do with random advertisers' special interest in a sharper demarcation between **pre-school and school age children,** the theory being that as long as they can **identify the product** they can play some part in **influencing the purchase.**

Some of the agency respondents to the query offered this opinion: **expansion of the age bracket would have to be accompanied with an appreciable expansion of the sample.**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 52; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 64; and Spot Scope, page 56.

"Film does the unusual!"



SPARKLE! SPARKLE! SPARKLING BEAUTY: A Procter & Gamble proposition for its product ZEST, beautifully demonstrated through the stopping power of *high-speed* photography (128 frames per second). Possible only through *precision camera work.* Best with Eastman high-speed film for the negative. Plus Eastman print stock to bring all the quality inherent in the negative to the TV screen! *Two steps*—negative, positive—each of vital importance to sponsor, network, local station, viewer! *For further information, write*

Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division, 342 Madison Avenue, New York 17, N. Y.
Midwest Division, 130 East Randolph Dr., Chicago 14, Ill.
West Coast Division, 6706 Santa Monica Blvd., Hollywood 38, Calif.

For the purchase of film, **W. J. German, Inc.** Agents for the sale and distribution of Eastman Professional Films for motion pictures and television, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

ADVERTISER: Procter & Gamble, Inc. (ZEST)
AGENCY: Benton & Bowles, Inc. **PRODUCER: Filmways, Inc.**



Any way you look at it...



Demonstrations are goof-proof on video tape, as in "Reynolds Aluminum" commercial. Immediate playback after shooting, spotlights even minor flaws, speeds improvement.



Mitch demands fluff-free high C's for his popular "Sing-along" show. Video tape helps keep the fun in, the fluffs out, for maestro Miller and his merry choristers.

No goofs, no fluffs with SCOTCH® BRAND Live-Action Video Tape!

Whether a slip of the hand, tongue, camera, lighting or direction, it can be found and fixed *immediately* when the show or commercial is produced on "SCOTCH" BRAND Video Tape. And video tape assures the picture quality that's *live* as life, without the risk of an on-the-air fluff. Tape plays back the picture moments after shooting, helps find flaws that defy detection during the actual "take." You can check every detail—sound, lighting, focus, pacing, delivery—while everyone is still on the set, ready for a re-take if needed.

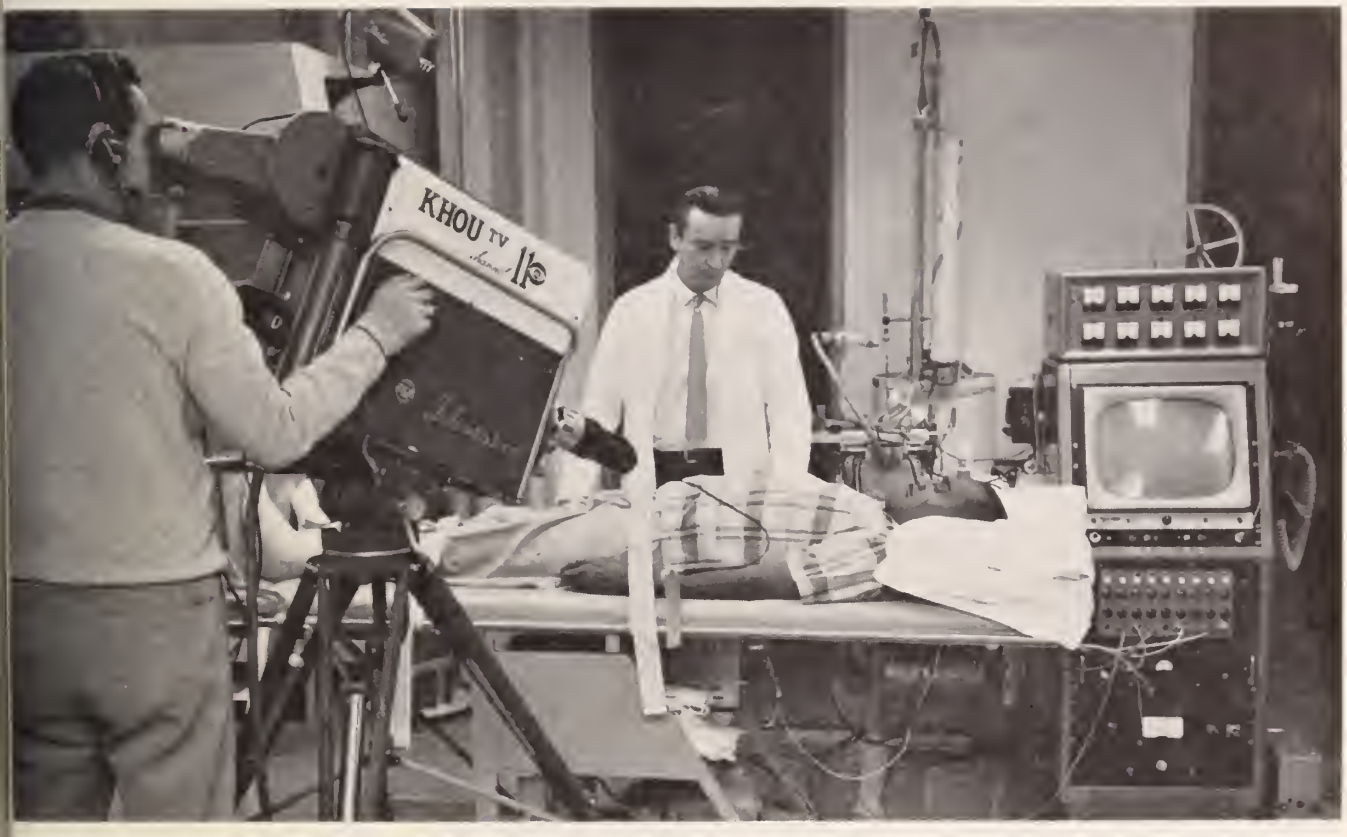
Video tape performs instantly for special effects, too! No waiting for days, weeks, while lab work and processing laboriously create an "effect". Not only are you ahead in time savings, but in cost savings as well!

Immediate playback plus today's easier-than-ever tape editing makes short work of last-minute changes, permits quick insertion of new material in existing footage. And "SCOTCH" Video Tape, for both black-and-white or color, provides outstanding "presence" to enhance commercial messages, network and local shows, as well as closed-circuit presentations.

A free brochure, "Techniques of Editing Video Tape," provides samples of current editing practices, plus examples of special effects created on tape. For your copy, write Magnetic Products Division, Dept. MCK-72, 3M Co., St. Paul 19, Minn.

"SCOTCH" IS THE REGISTERED TRADEMARK OF MINNESOTA MINING & MANUFACTURING CO., ST PAUL 19 MINN. EXPORT: 99 PARK AVE. NEW YORK. CANADA: LONDON ONTARIO. ©1962 3M CO.

Magnetic Products Division 3M COMPANY



SOUTHWESTERN Savings Association paid bill for this public service program, *Emergency Ward*, on Corinthian station KHOU-TV, Houston

NEW TV BOOM

PUBLIC SERVICE THAT'S LOCAL AND SPONSORED

It is an undisputed fact that there's a remarkable boom in sponsored local public service programing. Group stations, as well as individual outlets, from Maine to California, are currently presenting an array of such programing backed by both national and regional advertisers.

Uncovered by SPONSOR last week were numerous examples of some pretty hard-headed business men who were getting excellent sales results with this

Here's a special, fact-packed report on why many national and regional advertisers are steadily backing community-produced civic programs

type of programing. Furthermore, these advertisers were getting respectable shares of audience in prime time against heavy network competition.

The sale of local special events and public affairs programs is indeed getting to be big business as anyone will testify who has viewed the current goings-on in the special projects division of Blair-TV. This is a department of the station representative firm dedicated to the proposition that there are other values besides ratings in sponsor advocacy of public affairs shows. The Blair-TV special projects division is hell-bent on proving that among the stations it represents are a whopping number whose "factuals" are sound investments for bigtime sponsors. To date it has fashioned a sterling case for many of its clients.

The Blair-TV salesmen (in this instance Ralph Allrud, director of special projects, and Earl Thomas, special projects specialist) have sold 'annual budget' programs to some of the nation's biggest advertisers: Liggett & Myers Tobacco Co. which bought a year-round package on KTTV, Los Angeles for $210,000; Humble Oil & Refining Co. which did likewise on KOA-TV, Denver, for $60,000, and National Biscuit Co. which acquired a similar package on WNBF-TV, Binghamton, for $30,000. Ward Baking Company is presently considering the acquisition of a year-round package on WDSU-TV, New Orleans, for a sum well over $50,000.

Since its inception of the new sales approach for clients' public affairs shows, the Blair-TV boys have also managed to obtain a prepossessing parcel of individual program sponsors. Contac bought *A Volcano Named White* on KING-TV, Seattle, for $5,000; *Mummers' Parade, Philadelphia*, WFIL-TV, $22,000; *Great Music From Chicago*, KING-TV, Seattle, $13,000; Seafare Regatta Golden Cup, KING-TV, Seattle, Kent Cigarettes, $8,000; *World Series Specials*, WCPO-TV, Cincinnati, Chesterfield Cigarettes, $3,000; *St. Patrick's Day Parade*, WHDH-TV, Boston, Narragansett Beer and Ward Baking, $9,000.

In approximately 10 months, more than 100 programs on a local level have been sold by the special projects division of Blair-TV to some 20 national advertisers. It adds up to a juicy three-quarters of a million dollars in television billing—a hefty sum of money which would not have reached the stations save for the selling acumen of the Blair-TV salesmen.

Why are big advertisers heeding the advice of salesmen of public affairs shows? As Allrud put it in confident terms to a SPONSOR editor, it adds up to these plus signs: 1) enhances brand and corporate acceptance; 2) establishes a degree of difference for their products; 3) increases their share of the market; 4) reaches selective audiences at reasonable cost; 5) establishes close association with community events; 6) solidifies their community status; 7) creates a receptive climate for product commercials, and 8) wins and deserves a place in viewer consciousness.

Both Allrud and Thomas are certain that advertisers who identify with and sponsor local special events and public affairs programs earn a

These programs achieved sales results





COLGATE-PALMOLIVE sponsors *Frontiers of Knowledge* (1) on five of six Triangle Stations including WFIL-TV, Philadelphia. Scene is of ruins at Tikal. *Intertel*, produced by ITF, whose members include WBC, is sponsored by a large number of regional banking institutions



SOUTHERN California Studebaker Dealers sponsored *Survival* on KNXT, Los Angeles. Seen here are elementary school children participating in 'drop drill' for KNXT's documentary

deserved place in the consciousness of the buying public. Such sponsors build strong brand and corporate acceptance, they told SPONSOR, and inherit collateral benefits that transcend ordinary television measurements.

In presenting proposed packages to agencies and advertisers, the Blair-TV salesmen stress the manifold advantages of buying on a long-range basis. Said Allrud to potential sponsors: "Such annual packages can be of various types to provide vehicles for different types of products, and we can also provide a mix of programming to offer everything from a taste of pure local egghead programing to a serving of local high school bands.

"And as you become better informed on what America's local tv stations are doing, I think it will truly surprise you to discover what you are missing. There have been local high school band competition programs of an hour or 90 minutes in length, which have achieved 40 and 50 per cent share of audience."

Many station reps as well as individual station sales staffers have amassed an arsenal of effective arguments to prove that so-called escape or entertainment programs get lower ratings than documentaries and specials.

Allrud thought that one of the important ingredients in the annual special programing packages should be a contingent provision for unplanned special events such as fires, floods, presidential arrivals, etc. On a network level this is currently being done by sponsors such as Gulf Oil. "Meanwhile, advertisers might do well to set aside a contingency fund for one-time-only shots in individual markets such as the *Gold Cup Races* in Seattle, *International Beauty Congress* in Los Angeles, *The Mardi Gras* in New Orleans, *The Veiled Prophet Ball* in St. Louis, *The Rose Parade* in Pasadena and other such festivals as rodeos and fairs," Allrud observed.

Public service programs are now an effective route for a sponsor, national or local, to reach a wide audience. Edward H. Benedict, national sales director, Triangle stations, also told SPONSOR. Benedict said that through total sponsorship of public affairs programs an advertiser reaches a ready-made audience with prestige and maximum impact. "Sponsor identity with an awareness of community needs, problems or progress, is one that is not measured in costs-per-1000's," Benedict observed, "but in over-all acceptance of a product and a sponsor as a neighbor, and a good one at that."



INFORMATION on advertisers: Earl Thomas of special projects; Ed Shurick, exec. v.p., and Ralph Allrud, director of special projects, Blair-Tv, study slotted wallboard for prospects

Benedict cited the *Frontiers of Knowledge* series, produced by WFIL-TV in cooperation with the University of Pennsylvania now in its second year of full sponsorship by Colgate-Palmolive. The monthly series is sponsored by C-P on five of the six Triangle stations: WFIL-TV, Philadelphia; WNBF-TV, Binghamton; WFBG-TV, Altoona-Johnstown; WLYH-TV, Lebanon-Lancaster, and KFRE-TV, Fresno. On WNHC-TV, New Haven, the sponsor is the First New Haven National Bank. Other sponsors of public service projects include Sun Oil Co., sponsor of a WFIL-TV *Eyewitness* and C. Schmidt & Sons, sponsor of sports specials on the Triangle station in Philly.

Corinthian stations also have racked up an impressive score with local level sponsorship. KHOU-TV, Houston, offers a variety of such programs ranging from the annual *Splash Day in Galveston*, sponsored in full by Falstaff Brewing to *Election Returns* and *Magic Room*, sponsored in part by Norelco. Southwestern Savings Ass'n sponsors in part a monthly series *Southwestern Closeup*. KOTV, Tulsa offers *A Way of Thinking* with Dr. Albert Burke under Carpet City sponsorship and *Lewis Meyer Bookshelf* sponsored by Meyer's bookstore. KXTV, Sacramento has had sponsorship of its *Election Returns* and *Little League Championship Games*. WANE-TV, Fort Wayne offers *Hi Quiz* under sponsorship of Indiana and Michigan Electric Co. The local Pepsi-Cola bottler picks up the tab for WANE-TV's *Election Returns* and *Know Your Candidates*.

WISH-TV, Indianapolis, another Corinthian station, also reports fine reaction. Its *Today At the Fair* program was picked up by Hygrade Meat Packing; *Santa Parade* by Kahn's Meats; *Christmas on the Campus* by Continental Baking. *Miss Indianapo-*

(*Please turn to page* 16)



CARSON'S

Johnny Carson, who takes over 'Tonight' show, says commercials should be enthusiastic, but quiet, honest

Johnny Carson's most important task starts some three months hence when he replaces Jack Paar as the permanent conductor, motorman, and host of NBC TV's late-night program. The billing, befitting a fine comedian with an affinity for people and the ability to envelop an audience, is *The Tonight Show, starring Johnny Carson*. Moreover, there is sufficient evidence at hand to prove that sponsors see in Carson an admirable salesman as well as an endlessly rewarding entertainer. It is predicted that before long the *Tonight* program, under Carson's aegis, will be SRO.

Firm orders in *Tonight* starting with Carson's debut on Monday, 8 October, through Christmas week already amount to 93 per cent of the potential one-minute participations available, according to John J. Murphy, manager, participating program sales, NBC TV.

According to Murphy, sales for this period are ahead of last year at this time and a complete sellout is anticipated. Murphy told SPONSOR last week that more than one-third of this business is represented by new clients while the remainder is from previous *Tonight* advertisers.

NBC TV's program chieftains are also banking on Carson to snare lofty ratings and to bring to the program a high octane level of excitement, healthy controversy and bracing entertainment. The consensus is that Carson will give Steve Allen, his multi-faceted rival on the WBC stations and other outlets, a tough time to say the least.

Carson, with compassionate concern for the medium of television and for the enduring values of advertising, feels there are occasions when Madison Avenue should b

CREDO FOR COMMERCIAL COPY

called to task for transgressions. Like many friends of the broadcast media, he feels those who violate the canons of good taste in advertising should be called to task. He told SPONSOR recently that the Carson Credo for Madison Avenue—especially that segment concerned with the preparation of commercials—is as follows: "Be enthusiastic—but be quiet and be honest!" Advertising copy, he observed, is unrealistic in many instances.

What is the effectiveness of a given commercial? Why isn't there more industry self-regulation regarding commercial copy on the airlanes? Does the consumer really believe everything he hears and sees on the broadcast bands? These are some of the questions which concern the versatile Carson.

Like Allen, the man with the shrewd, penetrating humor against whom he will be competing, Carson is no mere borscht circuit standup deliverer of a long string of shallow jokes. The man who will take over the celebrated late night television niche vacated by Paar is a probing individual with an earnestness of purpose, a faculty for fine satire but certainly no blasphemy. Carson says he will be outspoken on the *Tonight* program.

What does Carson say about the man he is replacing? "I'm a great admirer of Paar's work," he told SPONSOR. "Paar has been stimulating; he has been provocative." Carson paused and said: "Paar has fought loud commercials and so do I."

How does Carson react to the Allen personality? "I've always enjoyed Steve Allen, but I'm not close to Steve. I don't know him well," he said. "But let me make this clear: I'm not competing with Allen. I'm competing with *me!* There are certain people who never like you. These people may go for Allen. Moreover, Allen won't have the lineup of stations that NBC has available. And I'm convinced that our show will be most effective."

Carson thought he had a decided advantage over Allen in that his own program had "immediacy" about it whereas this was not so with the Allen production. "Immediacy means much," Carson insisted.

"I don't know exactly how my show will shape up," Carson mused. "Naturally, at first we'll try a lot of gimmicks." The only thing I can do is to keep the show from going dull.

(*Please turn to page 48*)

Sponsors for 'Tonight' with Carson

ADVERTISER	AGENCY
Adam Hats	*Mogul, Williams & Saylor—N.Y.*
American Cyanamid (Formica)	*Perry Brown—Cincinnati*
*Armstrong Cork	*BBDO—N.Y.*
Baldwin Piano	*Hill, Rogers, Mason & Scott—Chicago*
Block Drug	*SSC&B—N.Y.*
Dominion Electric	*Howard Swink Advertising—Ohio*
F & F Labs	*Lilienfeld & Co.—Chicago*
Gulf American Land	*Paul Venze—Baltimore*
International Shoe	*Krupnick & Associates—St. Louis*
Kayser Roth	*Daniel & Charles—N.Y.*
Lanvin Parfums	*North Advertising—N.Y.*
*Lehn & Fink	*Geyer, Morey, Madden & Ballard—N.Y.* *Fuller & Smith & Ross—N.Y.*
*Liggett & Myers	*J. Walter Thompson—N.Y.*
Masonite	*Buchen Advertising—Chicago*
**Minnesota Mining & Manufacturing	*MacManus, John & Adams—Detroit*
Mirro Aluminum	*Cramer-Krasselt Co.—Milwaukee*
Mogen David Wine	*Edward H. Weiss—Chicago*
*Otto Bernz	*Rumrill Co.—N.Y.*
**Outboard Marine	*Erwin Wasey, Ruthrauff & Ryan*
**Pharmaco	*N. W. Ayer—Philadelphia*
*Philco	*BBDO—N.Y.*
Sheaffer Pen	*BBDO—N.Y.*
Sunbeam	*Foote, Cone & Belding—Chicago*
Technical Tape	*Product Services—N.Y.*
Trylon Products	*Lilienfeld & Co.—Chicago*
*Tubular Textile Machinery	*Mogul, Williams & Saylor—N.Y.*
Wembley	*Walker Saussy—New Orleans*

*New clients **Start date in 1963

HERE'S HOW METRECAL DID IT

Since its introduction two years ago, Metrecal has fought off over 100 imitators for the number one spot

The story of how Mead Johnson planned to sell its product via sober, dignified tv commercials is told here

Metrecal's dominance among the flurry of imitators in the dietary weight control field has made their use of advertising the subject of much comment and aroused more than routine interest in the ad industry. A center of particular interest has been Metrecal's use of tv, where new concepts of commercial usage were pioneered. Following is a report based on interviews with the sponsor, Edward Dalton Co., Division of Mead Johnson, and its agency, Kenyon & Eckhardt.

Mead Johnson & Company—and its new division, Edward Dalton Company—came entirely new to the use of television as an advertising medium. Our first vehicle was "The Valiant Years"—the wartime memoirs of Sir Winston Churchill. This property was acquired at a cost of approximately $2.5 million in late November 1960.

Our only experience with consumer advertising consisted of the so-called announcement ad for Metrecal which ran extensively in major consumer magazines.

In our approach to the commercial use of television, we had certain thoughts in mind in the nature of standards, principles and objectives; we were largely innocent of how to begin to execute these, and certainly had no grasp of the technique for doing so. Further, we had chosen to undertake a certain approach that was—at the time—said to be at variance with commercial usage then in practice.

It was this situation which set up the *need* for creative collaboration between ourselves as client—and our agency, Kenyon & Eckhardt. In other words, what is a good thing in any event, was a *must* for us at that time. It was literally essential that we pool our approaches and resources, with each having to take on faith that the contribution from both sides would somehow fit together in a situation in which neither could claim to be the final arbiter.

Our thoughts as to principles, standards, and objectives in creating a commercial approach could be summarized as follows:

1) Not only were we dealing, in Metrecal, with a product having a strong and direct relationship to health; we desired to project, in our presentation of that product, the standards of probity that would be entirely consistent with the character and background of our company.

2) The preceding point required, in turn, that our scripts should in every case be strictly factual in content; preferring understatement for purposes of emphasis—rather than the opposite.

3) We felt also that the emphasis should be on the *problem* of overweight, with Metrecal as an important aspect of its solution—as opposed to the easier idea of a straight product pitch; this was because of our thought that overweight and its management is an intensively personal affair which—like swimming—is something each person has to learn about in his own terms.

4) Given the requirements for a script approach that would deal in facts and understatement—it was more than ever incumbent on us to engage the *interest* of our audience



FIRST pres. of Edward Dalton Div., Robert Sessions, is now exec. v.p. of Mead Johnson



TWO of the men behind Metrecal's success include C. Joseph Genster (l), pres., Edward Dalton, and W. Lee Abbott, Kenyon & Eckhardt v.p., director and management supervisor

by means other than imagery and verbal-vocal emphasis. In other words, we thought it important to attempt *actively* to engage the *conscious* intelligence of our audience.

5) Thus, in the scripts, we undertook to formulate simple, literate prose. In audio it seemed important that we engage a commercial spokesman whose clarity of style and purity of diction would be in keeping with both the vehicle on the one hand and the message we would try to convey on the other. This, of course, led to the selection of Martyn Green, whose background of stage and screen quite obviously met these standards. Beyond this, our objective as to visual treatment was to contribute, if only a little bit, to the development of our commercials as a legitimate tv art form. This accounts for the care in all photography and the aspect of good taste that we sought continuously to build into the visual treatment that would be consistent with the accompanying scripts.

This general approach to television commercial treatment, therefore, placed the emphasis at all times upon: factual content in which all claims could be clinically substantiated; literacy in style and delivery; and taste with quality in the use of visuals and in their integration with the script.

We have been asked at times about our long-term alliance with the medical profession which our company has enjoyed over the years—and how this figured in our thinking as we approached the commercial use of television. Here there was one thing we wanted to *avoid* and another thing we wanted to *accomplish*.

It was intensely important that the position of the doctor and his sphere of interest in the condition of overweight should be clearly acknowledged; and, further, that this should be done in a way that placed the initiative on those contemplating a reducing program to rely heavily on the advice of physicians in any program which they would undertake.

On the other hand, we wanted to absolve both ourselves and the physicians of any type of statement which would savour of a doctor's endorsement of our product as such. It was on this basis, therefore, that we decided to conclude each commercial message with a strong plea to those contemplating a reducing program to invoke the counsel and guidance of their physician—and that this could be done most simply in conjunction with a regular physical checkup.



SCENE from Metrecal tv commercial shows overweight male walking slowly. It appealed to intelligence of viewers by stressing dangers of slowing-down burden obesity places on body

All of these criteria were based upon our conviction that the American public we address today has achieved new levels of literacy, style, taste, and maturity—that are commensurate with the new levels of income our public has enjoyed these past 30 years. We did not feel at any time that we had a problem of finding a common denominator that would be low enough to be understood by the rank and file; we conceived our problem in terms of how to project our message in terms that would, on the contrary, be *up to* the level of our audience—given only a one or two-minute spot in which to do so.

With special reference to the Churchill series: there were certain further ground rules we sought to observe. First, was to interrupt the program only once in the middle for a commercial message. This required us to use two minutes instead of the usual one-minute commercial, and, therefore, we had to be careful about the point at which the program was interrupted so as not to be jarring in its effect on the listener.

The use of the two-minute commercial was considered quite unusual at the time, inasmuch as it carried with it the "risk of losing the interest" of our audience. Here, therefore, we were greatly relieved when the unsolicited letters of approval began coming in (more of this later) stressing appreciation for the "brevity and succinctness" of our commercial message.

The other ground rule had to do with how we would invest our concluding one-minute commercial. Here it seemed appropriate that we *not* wind the thing up with one more minute of talk about our product. Instead, we undertook with script and visual to identify some incident or landmark in American history which would relate the great message of the Churchill series to our own experience and background as American people. This was a little bit daring, perhaps, because it presupposed that we would be able to put something in the final moments that would be in keeping with the stand-

(Please turn to page 48)

AT LAST—ADMEN TALK REAL FM

New advertiser interest, expanded budgets of current advertisers, add significantly to fm's fall prospects

Pulse, MPI-QXR studies also provide encouraging data on medium's growth and selective audience appeal

Three hitherto unreported developments, unearthed by SPONSOR late last week, could add significantly to the fm picture this fall:

1. Several leading national advertisers, among them Colgate, American Tobacco, Breck shampoos and Lanvin perfumes, are distinct possibilities for '62-'63 fm schedules. Investigation of the medium for "quality" brands (American Tobacco, for example, is researching it in terms of Tareyton) is now underway.

2. An encouraging number of current fm advertisers are planning both market and budget expansions, based on successes scored with their '61-'62 fall-winter-spring schedules. Among them: Best Foods mayonnaise, General Electric radios, Zenith radios, Chanel perfumes, Irish Airlines, Air France, Magnovox, Union Pacific Railroad, and John Hancock Life Insurance Co.

3. Two sponsors of upcoming '62-'63 tv specials are seriously considering the use of fm radio on a national scale to merchandise their video programs. And, if current negotiations go through, their commercials will be scheduled during peak fm nighttime hours, designed to reach the generally-overlooked non-tv audience.

These flurries of advertiser interest, alongside recent disclosures by two independently conducted research projects (Media Programers on behalf of the QXR network, and Pulse) are real manna to a market so long accustomed to starvation. And while advertiser/agency interest in fm is still far from universal—is even, compared with tv and am, no more than a trickle—it nonetheless presages a healthy awakening to a relatively small but intensely faithful audience, whose high income level is making it increasingly attractive.

Both the MPI and Pulse studies, most fm broadcasters agree, could have far-reaching effects on fm's future. Together they have given the

National, regional advertisers who

AIRLINES, AIRCRAFT

- **Air France*
- *BOAC*
- *Boeing Aircraft*
- **British Overseas*
- *Capitol*
- *Delta*
- **Irish Airlines*
- **Japan*
- **KLM*
- **Lufthansa Airlines*
- **Northwest Orient*
- **Pan American*
- **Sabena*
- *Scandinavian*
- *TWA*
- **United*

APPLIANCES

- *Frigidaire*
- *General Electric*

AUTOMOTIVE

- *Cadillac*
- **Chrysler (Imperial)*
- *Ford*
- *Goodyear*
- *Pontiac*
- **Oldsmobile*
- *Volkswagen*
- *Rambler*

BEVERAGES

- *Ballantine*
- *Budweiser*
- *Carling*
- *Cinzano*
- *Cresta Blanca*
- **Duff Gordon Sherry*

BOOKS & MAGAZINES

- **Time*
- **Book of Knowledge*
- **Book-of-the-Month Club*
- *Encyclopaedia Britannica*
- *Harper's*
- **Holiday*
- *McCall's*
- **Reader's Digest*
- *Sports Illustrated*

CIGARETTES

- *Benson & Hedges*
- **Brown & Williamson*

DRUG STORES

- *Rexall*

FOOD AND DRINK

- **Best Foods mayonnaise*
- *Betty Crocker*
- **Arnold Bakeries*
- *Canada Dry*
- *Coca-Cola*
- *Conte Luna*
- **Danish Blue Cheese*
- *General Baking*

*1960-62 fm accounts.

DOLLARS, NOT JUST BLUE SKY

medium its most important tools to date:

• Some 14 to 15 million homes now receive fm, growing at the rate of 2 million homes per year. The QXR network estimates 16 million fm sets in these homes.

• Fm homes have substantially higher incomes than non-fm homes. MPI finding the over-$7,000 group almost 72% higher, Pulse setting the median income at $7,090 a year, as compared to $5,810 for non-fm families. (Median income of listeners to WFMT in Chicago is $9,300.)

• The fm audience is primarily a "class" audience, its majority having both high school and college educations, large families, charge accounts, new automobiles, a penchant for travel (Europe, Caribbean cruises) for which they use airlines 36.7% more than do non-fmers, steamships 183.3% more.

Particularly noteworthy in both the MPI and Pulse studies is the wide range of interests of fm listeners. MPI, for example—basing much of its information on studies by Young & Rubicam, Alfred Politz Research, Inc., and earlier Pulse surveys—shows fm families are as interested in attending sporting events and motion pictures as they are musical events (all in much higher percentage than non-fm families) and likely to use more cosmetics and buy more wine. They're much more interested in stocks and securities, too. This latter interest is already being explored by such stock brokers as Bache & Co., itself now a prime possibility for an fm schedule this fall.

There is decided irony in this upswing of interest in a medium which *Time* magazine says is too often thought of as "something like a worthy charity or an obscure quarterly magazine." Neglected by advertisers and agencies from the beginning *because* of its non-mass appeal, it is today being scrutinized *for* it.

"Especially by advertisers," says Otis Rawalt, vice president of Walker-Rawalt Co., one of the handful of reps serving fm stations. "Agencies, as usual, tend to drag their feet."

This response of advertisers to selective audiences is linked by observers to changing market patterns, given impetus by the FCC—Chairman Minow in particular—in its widely-publicized drive for "broadcast excellence." As with public affairs programs on television (see page 25), the idea that higher-type programing can be commercially sensible might very well, as one fmer puts it, "be charting a course for the '60s."

have used, or are now using, fm

**Northwoods Coffee*
Pepsi-Cola
Ry-Krisp
Schweppes Tonic
Seven-Up

FOOD STORES

A & P
American Stores
Food Fair
Penn Fruit
Safeway

GASOLINE & OIL

ESSO
Gulf
Sinclair
Texaco

HI-FI, MUSIC, RADIO

Capitol Records
Columbia Records
Fidelitone
General Electric
Heath Kits
London Records
Magnavox
Motorola
RCA Victor
Steinway
Stromberg-Carlson
Zenith

HOTELS

Hilton
Sheraton

MOVIES

Warner Bros.

PERFUMES

**Chanel*

RAILROADS

Southern Pacific
**Union Pacific*
Pennsylvania Railroad

STEAMSHIP LINES

**W. R. Grace Lines*
Italian Lines
U. S. Lines
Matson Steamship Lines

WATCHES

**Hamilton*

MISCELLANEOUS

Alcoa
**American Medical Assn.*
Bell Telephone Co.
Berlitz School of Languages
Diner's Club
Eagle pencils
**French Tourist Bureau*
Fels
**John Hancock Life Insurance*
John Ward shoes
**Light-O-Lier fixtures*
**Thorens Co.*

With fm, the course, until recently, has been doubtful. A Lilliputian from the beginning, there has always been a Gulliver to contend with. Although it was technically superior to am (almost entirely static-free) when developed in the '30s, am was at the very zenith of its power. Then, just when it looked as though it might have a future, World War II shoved it back to oblivion. Again, in the early post-war years, a place-in-the-sun attempt was aborted by television, when even the future of am was in doubt. It was only in the late '50s, when the tv goldrush had settled down to steady mining, and am had fairly well mated with a news-and-popular-music format (largely rock 'n' roll), that fm could rise from its knees. In the light of its stepchild history, its shaky commercial structure, that rise has been impressive. In 1956 there were only 656 fm stations in the U. S. Today there are almost 1,200.

How many of these are in the black? First, not all of this number are commercial. The Pacifica Foundation, for example, runs three that are sustained entirely on listener contributions, including New York's WBAI, which has more than 11,000 subscribers. But of the majority who do depend upon revenue from advertising, the wholly successful operation is still largely a hope for the future. That this hope, however, has its basis in fact is demonstrated by the success of such fm stations as WFMT in Chicago, which not only competes with that market's am operations (its average audience is 800,000 weekly) but last year grossed some $400,000, of which $80,000 was profit.

A particular favorite of Chairman Minow, who says the station is making a "real cultural attack," WFMT is typical of the kind of programing being launched in fm today. Though primarily musical (about 80% of its schedule is devoted to classical records), the station runs shows ranging from poetry readings to intellectual roundtables, is noteworthy for giving controversial authors a hearing. Last April's winner of a Peabody Award for the best radio entertainment of 1961, am *or* fm, WFMT was cited for "proving daily that society's more notable cultural achievements can be effectively communicated and commercially sustained through broadcasting."

This "free spirit" approach to programing is being duplicated by innovation upon innovation throughout the country. Last year, Manhattan's WBAI played Wagner's *Der Ring des Nebelungen* in its entirety over an uninterrupted 17-hour day. This spring, KHOF-FM in Los Angeles ran a marathon five-and-a-half hour "Radio Psychology Clinic," featuring staff members of the Christian Counseling Center in Pasadena. On 14 May, a two-way two-hour conference on postgraduate medicine was broadcast by WRVR in New York, fed to Educational Radio Network stations in Amherst, Boston, Albany, Philadelphia and Washington, in which both physicians and laymen participated.

During the first week of this month, KING-FM in Seattle gave its programing over to a unique "British Week," in which a cross-section of BBC programs from Gilbert and Sullivan to jazz to Sherlock Holmes to the comical *Goon Show* were aired. Many of these BBC offerings were heard by an American audience for the first time, among them a radio adaptation of John Gay's "Beggar's Opera." On 4 June, WQXR in New York presented a two-hour study on "The Art of Koussevitzky." On 27 May, WTFM in New York broadcast the highly controversial "Christ in Concrete," a music-and-

Here are some newly released characteristics of fm families

1. AUTOMOTIVE DATA:
Fm families own, on the average, 21% more cars than non-fm families; they drive 6% more miles, their expectation to purchase a new car in the next six months is 63% higher.

2. HOUSEHOLD APPLIANCES:
Fm families own, on the average, 30% more major household appliances (air conditioners, clothes dryers, dishwashers, automatic washing machines).

3. HOUSEHOLD ITEMS:
Fm families spend, on the average, 14% more for soaps and detergents; they spend 13% more for food and groceries; they purchase 14% more cans of scouring powder; their usage of self-sticking cellophane and deep freeze paper is 38% higher.

4. HEAD OF HOUSEHOLD:
Fm families have, on the average, 59% more heads of household in the "professional, executive, managerial, official, technical and kindred types" occupational category; they have 68% more heads of household with some college education or better; they carry 57% more life insurance; their usage of airplanes in the past year is 57% higher. Fm families have, on the average, 2% more working female heads of household; they are 6% younger on the average.

5. FAMILY CHARACTERISTICS:
Fm families, on the average, have incomes 22% higher than non-fm families; their families, on the average, are 12% larger; there is a 9% greater likelihood to find children under two years of age.

Source: The Pulse, Inc., prepared for Triangle Publications, November 1961.

speech monodrama which creates an internal tension between narrator and orchestra to comment on the action of the text.

This latter program was broadcast in fm stereo, a recent development adding further lustre to the medium's future. Vastly superior even to the fm sound itself (which now is virtually free of sound interference from lightning, electric motors, telephone dialing, etc.), stereocasting, as of this date, is being conducted on 125 stations. *Electronic Age* estimates a minimum of 150 stereo stations by year's end, operating in at least 100 different U. S. cities. Among the newer converts: KBYR, Anchorage, Alaska; KDUO, Riverside, Calif.; KWME, Walnut Creek, Calif.; WPEX, Pensacola, Fla.; WYAK, Sarasota, Fla.; WFMQ and WSBC, Chicago; WVLK, Lexington, Ky.; WQDC, Midland, Mich.; WMDE, Greensboro, N. C.; WPAY, Portsmouth, Ohio; KWFS, Eugene, Ore.; KGMG, Portland, Ore.; WNFO, Nashville, Tenn.; KTBC, Austin, Tex.; and WYFI, Norfolk, Va. WSB in Atlanta, which began separate am and fm programing 18 June, is now including five-and-a-half hours of stereocasting by multiplex in its 18-hour-a-day independent schedule.

Last week, before the Electronic Industries Assn. symposium in New York, FCC commissioner Robert T. Bartley gave the new development its most dramatic boost to date. "What's ahead for radio?" asked Bartley at the outset. "I say to you fm stereo is what's ahead for radio. It adds a new dimension of realism to a system heretofore capable of rendering a very superior monaural high fidelity service. It brings to the public a new sense of reproduction which has previously been lacking."

Pointing to some industry predictions of failure for fm stereo, similar to those which greeted fm itself in the late '30s, Bartley said, "During these past 23 years, many knowledgeable and influential broadcasters and manufacturers have just as earnestly predicted that fm would die on the vine; many of these same people have subtly fought fm. They had their reason, which we need not

(*Please turn to page* 49)

WHAT CAN YOU DO FOR ME FOR $10?



BONANZA: Henry Bullington (r), owner of carpet shot in Roanoke, Va., makes plans with WSLS-FM salesman Gus Trevilian, following $3,500 in business in one month—from one weekly spot

"What can you do for me for $10?"

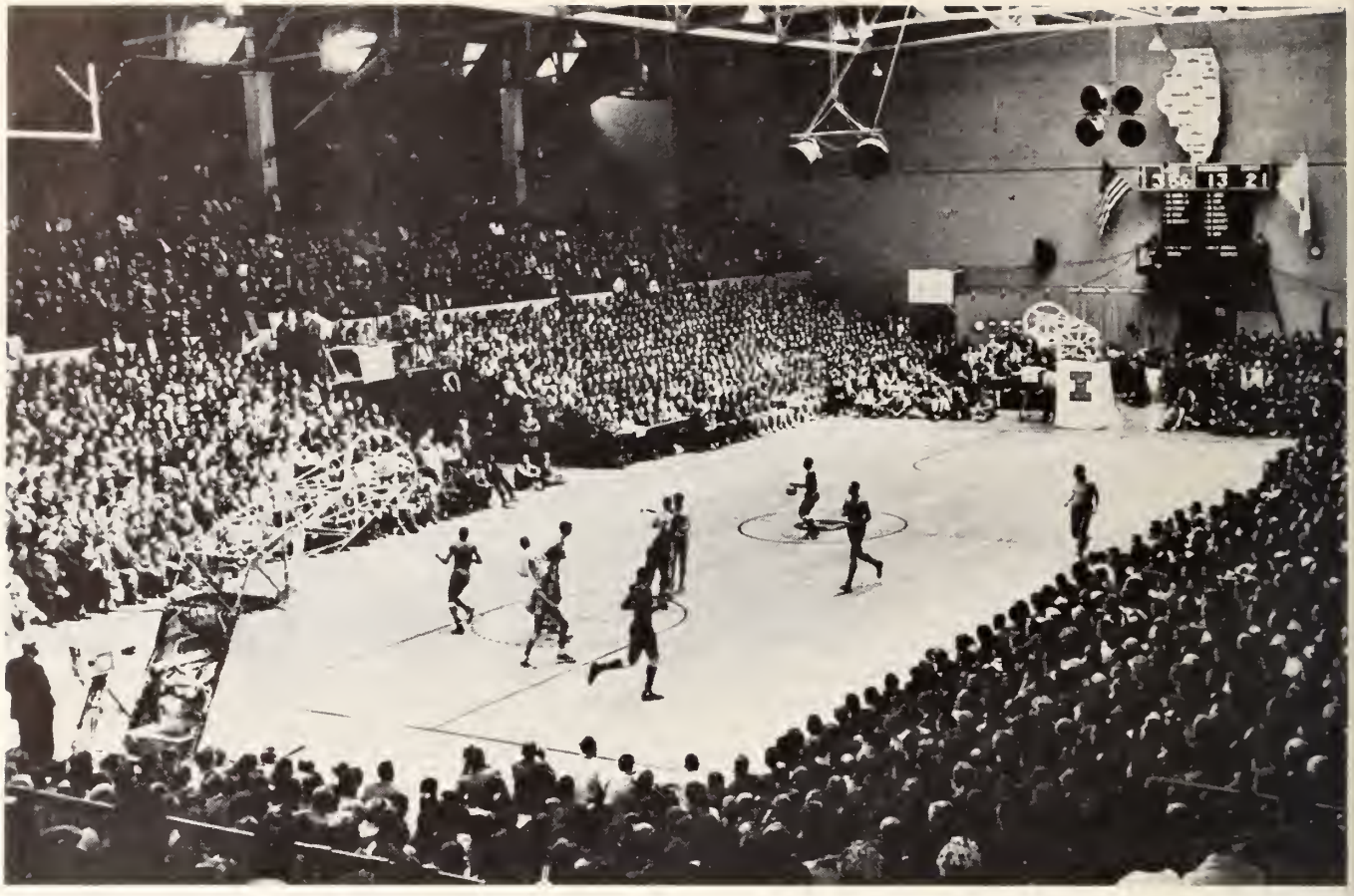
When Henry L. Bullington, owner of a new establishment, the Carpet Shop, in Roanoke, Va., asked WSLS-FM salesman Jim Shipp that question — jokingly — he was somewhat surprised to find he was being taken seriously.

He was also surprised to find, after some diligent sales work by Shipp, that he had bought time on WSLS-FM (slightly more than $10 worth). Surprise, however, was a minor emotional experience compared with the delight that came on its heels. For Shipp's persuasiveness resulted in the Carpet Shop doing over $3,500 worth of business in its first month. And since this was three times the business Henry Bullington had anticipated, he wasted no time in investing some of this fm windfall on a longer campaign on WSLS.

" 'Course I was only kidding when I asked Jim if he could give me $10 worth of fm time," he says. "And when he took me up on the offer I figured I couldn't very well back down. However, when I got a call at home at 9 p.m. one night and the fellow said he'd just heard my commercial on fm and could I do the carpeting in his home right away, I figured maybe this fm really did have an impact. And after I figured on the back of a piece of paper that the telephone call was for more than $1,500 worth of carpeting—well, I guess I got a little bit more than my $10 worth."

Bullington's WSLS-FM campaign has impressed him more from the quality than the quantity standpoint. "We're only on once a week, on Monday nights, with a one-minute commercial," he says, "but the people this commercial has brought into the store are exactly the people I wanted to reach. They're not interested in window shopping. When they come in they're pretty well presold, and the majority of them mention the fm commercial they heard over WSLS."

Bullington's enthusiasm has made him WSLS-FM's most verbal and effective salesman. "We've got a little old store pretty much out of the mainstream of the shopping center area," he takes pleasure in telling others, "and when a single one-minute commercial brings that many people to my door each week, then I know I'm using a medium that's just right for me. I'd a lot rather be on fm than that clickety-clackin' bang-bang thing they call radio these days."



PICK-UP for Illinois Bell-sponsored high school basketball tournament this year was handled by WBKB (TV), Chicago, and fed to 11 other stations

BASKETBALL BUILDS AN IMAGE

Illinois Bell has found the once-a-year shot as sponsor of state tournament on television an image-builder

Company started with tv program 10 years ago as public relations move to recruit more young employees

CHICAGO

When Illinois Bell Telephone Company (an affiliate of AT&T) sponsored the state high school association basketball tournament in 1952, the company had no idea that the undertaking would grow into an annual event of state-wide prominence equivalent to that of the major leagues. Now headed into its twelfth year, this venture has assumed proportions approaching those of network program packaging for the telephone company and its agency, N. W. Ayer & Son, Chicago: and is considered so professionally handled, that last month the production received an Emmy award from the Chicago chapter, Academy of Television Arts & Sciences.

The once-a-year telecast on a 12-station lineup covering the state serves Illinois Bell in two particular areas, according to William G. Stern, advertising manager.

First, he says, it works as an image builder for the company. Illinois Bell constantly strives for sponsor identification with public service and informative shows in all its television efforts. The high school basketball tournament telecast provides an opportunity to convey institutional and what the phone company calls "service aid" commercials, informing viewers (all of who are Illinois Bell subscribers) of such innovations as area codes and all-number dialing.

Second in importance, according to Stern, are the straight-sell commercials—and very soft sell, at that, he says. Only about 25% of the total commercial time is devoted to a pitch reminding viewers of new equipment available for home use, such as Princess phones, wall phones, bell chimes, extension and second line conveniences.

Illinois Bell is a tv-oriented advertiser, spending about 50% of its annual budget in the medium. In addition to the high school basketball

tournaments, which accounts for approximately 10% of the total, the company sponsors a 15-minute late-evening news strip twice weekly on WBBM-TV, and several times a year picks up the tab for local specials entitled, *I See Chicago*, also produced by the station. In past years this sponsor has backed syndicated runs of *Victory at Sea*.

According to Stern, Illinois Bell aims for sponsorship of shows that indicate community and state interest, and, in addition to entertainment value, contain informative elements. In the case of backing the high school association basketball tournaments, says Stern, much excitement and conversation has consistently been stimulated.

This undertaking, begun eleven years ago as an experiment, had potential for development, Illinois Bell felt. Initially, the vehicle was used as a public relations venture, designed to aid the program of recruiting good young employees, which, at that time, was severely lagging.

Since the first telecast in 1952, Illinois Bell feels that tournament sponsorship has progressively increased its value to them. Both the company and Ayer regard the venture—along with the ensuing complexities—as well worth the continuing effort.

Getting the tournament on the air each year involves enormous administrative detail. Rick Hawley, account representative at Ayer, and co-ordinator of all tournament activity for Illinois Bell, says: "A venture of this nature requires a great deal of time. Many policies must be formulated and enforced. Naturally we are guided by the NAB Code of Good Practice, but we like to think we are a great deal more exacting than the code stipulates. For example, we program absolutely no commercials between the time a game begins and the end of the first half. We maintain the same moratorium during the second half."

The basketball tournament is actually on the air four times during play-off weekend. Beginning on Friday at about 1:00 p.m., it runs until 4:00, resuming again in the evening at 7:30 until about 10:45. On Saturday, the same kind of a schedule is followed, making a total of about 14 televised hours out of the 31 played in the tournament. Of the total time during the two-day telecast, Hawley points out that about 80 minutes of commercial time are involved.



COURTEOUS use of telephone by teenagers was emphasized in Illinois Bell commercials this year, here illustrated by stills from a spot in which teenaged daughter . . .



. . . speaks to her mother. N. W. Ayer agency used a light approach to basic telephone manners, stressed that teens not monopolize the family phone, but share party line

Time clearance on the 12-station lineup is another one of the agency responsibilities in connection with this marathon event. "Proper choice of affiliates is just as important to us as it is to any other network," says Hawley. The initial activity with stations occurs in July when the agency contacts them for costs, and outlines what will be required from the originating station in regard to air time and remote facilities for pick-up of the games which are played at the University of Illinois campus.

The 1962 tournament, last March, originated via WBKB (ABC-TV), Chicago, and was carried on these stations covering the state: WCHU, and WCIA, Champaign-Urbana; WICD, Danville; WTVP, Decatur; WSIL-TV, Harrisburg; WMBD-TV, Peoria; WGEM-TV, Quincy; WREX, Rockford; WHBF-TV, Rock Island; WICS, Springfield; and KETC, an educational channel in St. Louis.

Illinois Bell, not interested in total sponsorship on Friday, makes arrangements with some of the stations for local sell-off on that day.

Exclusive television rights for games are purchased from the Illinois High School Association, an organization made up of high school principals. This association, and officials of the University of Illinois, must approve all commercial content of the telecasts early in March.

Aside from legal and technical details involved in televising the tournaments, there is also what Hawley calls the "romantic side" to the show—a few items that help make the production unique:

Illinois Bell's first sponsorship of the tournament in 1952 was the first time a telecast ever originated from the University of Illinois.

During early telecasts, the majority of Illinois Bell commercials were live, produced in Chicago and put

into the network feed. Because of the obvious problems connected with live commercials, and with the advent of videotape, the practice was discontinued. "As far as we know," Hawley says, "we were the first to use videotape commercials on an insert basis."

A desire for innovation—the wish to bring something new and different to each year's tournament telecast—motivates the phone company and Ayer, in the areas of both commercial production and game production.

During the past season, some of the commercials were aimed at teenagers, demonstrating courteous usage of the telephone, and emphasizing basic telephone manners. Ayer used a very light approach in creating these commercials which stressed don't-monopolize-the-family-phone, and share-the-party-line.

Hawley says that although telephone extensions and second lines are on the increase in homes covered by Illinois Bell, there are no figures available on how much of this increase is due to teenage demand. In addition, he points out that research of tournament viewers shows the audience as predominately adult.

Ratings for the games average about 2.9 or 3.0, often out-pulling the Saturday night network blockbusters on final game night. Illinois is an enthusiastic basketball state, Hawley reports, a fact proved by the mail response to give-away offers.

Of the mail pull, William Stern says that after each tournament his company receives hundreds of thank you letters, some of them mentioning appreciation for the soft-sell commercials.

Stern says, too, that although tournament ratings are not taken each year, the cost-per-1,000 is about $1.00. The company feels that sponsorship of such a well-received show works well for them because of the image building for which Illinois Bell strives.

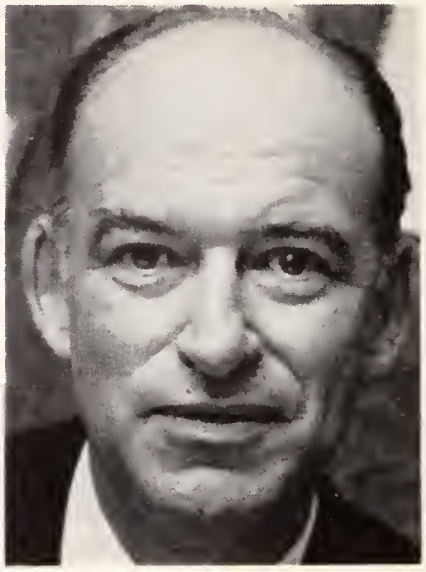
"Each year we try to bring something new and different to the telecast," says Hawley. "In former years we've gone down into the dressing rooms to pick up winning teams, giv-

(*Please turn to page 50*)

TvAR GOES A-TILTING

✒ Station rep firm's new 'daytime tilt' study shows 'greater tilt' among tv nets' a.m. shows than p.m. shows

✒ TvAR executive hits 'apples vs. oranges' comparison in reply to NBC attack on 'nighttime tilt' presentation



PAUSING to answer NBC, TvAR v.p. Robert M. Hoffman is back from a 'tilt' tour

In its 22 January issue, SPONSOR *ran an article on a TvAR presentation entitled "Tilt—the After-Math of Network Television." The study—to be painfully brief—claimed that tv networks not only do not reach the audience potential in the top 20 markets which contain 55% of all U. S. tv homes, but rather "tilt" away from reaching this potential. NBC refuted this study in a six-page bulletin, "Leveling Out the Slant in the TvAR Tilt Study," reported in* SPONSOR, *18 June. The network claimed that the station rep firm overstated coverage of the top 20 markets with its 55% figure. It also said the top 20 markets consist of "metro" and "outside" areas, of which the latter are a bonus to advertisers who buy the top 20. The web also mentioned the favorable cost of network tv advertising in the top 20. In the current issue, the "third round" comes up as TvAR refutes NBC's refutation.*

"We certainly have no intention of getting into a paragraph-by-paragraph 'research war' with NBC over its 'bulletin' attacking our 'tilt' study," TvAR's marketing and research vice president, Robert M. Hoffman, told SPONSOR.

"We believe that NBC has missed the point of our presentation," he continued, "which is aimed at promoting the more effective use of television by national advertisers. What we're saying—and we can prove it—is that network television delivers unequal advertising pressure from market to market. For that reason, a combination of network and spot is a 'must' if advertisers are to derive the maximum benefits from television."

In analyzing the NBC bulletin which rebutted the TvAR study, Hoffman charged the network, at one point, resorts to an "apples vs. oranges" comparison.

Having stated this and other disagreements with the bulletin, he then went on to claim that there exists not only a "nighttime tilt" for network programs, but also a "daytime tilt" which is even bigger than nighttime's.

The table and chart dealing with this "daytime tilt" have just been completed after months of work and are presented here exclusively.

What disturbs Hoffman most about the NBC bulletin is what it does not say, particularly the absence of any comment pertaining to that part of the "tilt" study which claims that "similar-type programs whose audiences are virtually equal on a national basis are wholly unpredictable on a local basis." (See table on page 39.)

In a four-page correspondence to the TvAR staff, Hoffman also con-

IN NET TV'S DAYTIME LISTS

tends that "regardless of whether the top 20 markets contain 55%, 52%, or 50% of the television homes in the United States, the fact remains:

"Almost half of the nighttime programs TvAR checked have a serious tilt . . . away from the markets where advertisers need the most pressure. (As pointed out in our presentation, 31 of the 65 nighttime network shows receive only 35% to 45% of their audience for the top 20 markets.)

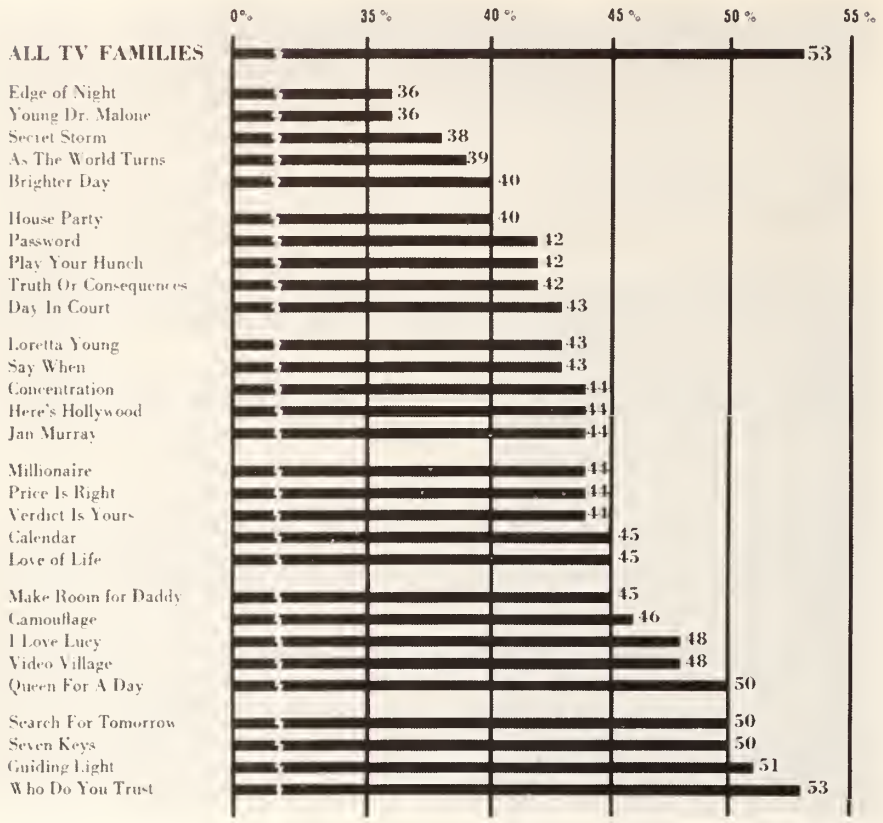
"NBC's own analysis," the interoffice memo continues, "relating to metropolitan areas within the top 20 tv markets, claim that these areas account for 36% of the tv homes in the country. This same analysis reveals that over 1/3 of the network programs (23 out of 65) attract only 23% to 31% of their national audi-

TvAR table implies 'equal' programs see-saw in some markets

	Homes Reach (000) Nov. 1961		Audience Variation
	Make Room For Daddy (NBC)	Loretta Young (NBC)	Make Room For Daddy vs. Loretta Young
TOTAL AUDIENCE	**3,333**	**3,321**	**LT**
NEW YORK	311	323	— 4%
LOS ANGELES	54	130	— 58%
CHICAGO	141	149	— 5%
PHILADELPHIA	142	145	— 2%
BOSTON	170	117	+ 45%
DETROIT	69	39	+ 77%
SAN FRANCISCO	40	61	— 34%
CLEVELAND	119	76	+ 57%
PITTSBURGH	64	37	+ 73%
WASHINGTON	34	36	— 6%
ST. LOUIS	47	50	— 6%
DALLAS-FT. WORTH	21	35	— 40%
MINNEAPOLIS-ST. PAUL	29	21	+ 38%
CINCINNATI	44	40	+ 10%
BALTIMORE	46	23	+100%
HARTFORD-N. HAVEN-N. BRITAIN	14	10	+ 40%
PROVIDENCE	30	24	+ 25%
INDIANAPOLIS	56	46	+ 22%
MILWAUKEE	50	42	+ 19%
CHARLOTTE	19	15	+ 27%

LT—Less than 1%.
Source: ARB, November 1961. (Computed from individual market by market audience data in ARB's Television Market Summary.)

Exclusive: TvAR's 'daytime tilt' chart



DERIVING its percentages from ARB's Television Market Summary (November sweep), TvAR claims that 28 of 29 daytimers fail to deliver 'top 20' markets audience potential (53%)

ence in these 'inner' areas.

"This points up the sizeable tilt that exists even within the narrow confines of the 'metro area' where there are no coverage differences."

Hoffman's missive gives short shrift to the web's "cost" argument: The cost factor is entirely irrelevant insofar as tilt is concerned. Its inclusion by NBC appears to be nothing more than an attempt to placate advertisers who may have qualms regarding their network buy as a result of tilt.

He then speeds on: In criticizing TvAR's coverage factor for the top 20 television markets (55%), NBC uses an "apples vs. oranges" comparison between individual network coverage and market coverage. NBC points out that its effective coverage with these markets is 48%.

"However," the TvAR veep continues, "in the same breath, NBC presents the prime reason why such a comparison is invalid by stating: '*No single network has the best station in every market.*' Because of this, top 20 market coverage cannot be equated with coverage provided by any single network's lineup of affiliates."

Hoffman further comments that "this NBC statement also provides one of the basic reasons why network advertisers must include spot tv in their media plans if their campaign is to achieve maximum effectiveness."

He ends his communication to the staff by stating, "Our initial statement which accompanied the release of 'Tilt' still applies: 'Network programs, when used alone, do not permit market-regulated advertising pressure!'"

Turning aside from the NBC bulletin, Hoffman said that he and Robert M. McGredy, TvAR's executive vice president, have been traveling extensively (over 12,000 miles coast-to-coast) with the "Tilt" presentation.

"We have been Tilt-ing," Hoffman said, "for the past five months before 63 agencies and 33 national advertisers. We have shown the Tilt presentation to 502 people and have distributed over 1,000 copies of the Tilt booklet."

Most of the agencies and advertisers who have been reached are those who "put the bulk of their tv dollars into network programs," Hoffman said. They include:

National Biscuit Co., Quaker Oats, S. C. Johnson, Armour, Kaiser Industries, Kraft, Gulf Oil Co., Aluminum Co. of America, Olin-Mathiesen, Carnation Co., and International Shoes.

Meanwhile, back at the station rep firm while the two execs were on the road, the TvAR staff was analyzing "the network tv tilt for daytime programs in response to queries from agencies and advertisers."

This study (see chart alongside) embraces 29 programs, aired from 9 a.m. to 6 p.m., whose appeal is primarily adult.

The measurement of "daytime tilt" required examination of each of the local ARB reports issued in November (when ARB conducts its national sweep) to derive the market-by-market audiences for each daytime program. This means that the audience was totaled for each of the 29 programs in each of ARB's 242 markets where a program was carried.

This tabulation gave a national audience total for each program. A similar total was then derived for each of the top 20 markets. Thus when the top-20 figure for a program is divided by that program's total, TvAR is able to list that program's percentage of national audience in the top 20 markets.

Parenthetically, TvAR notes that "Since the release of our tilt survey, revised county-by-county figures on tv ownership have been issued by ARB. From these figures, we find that the 'top 20' tv markets which previously accounted for 55% of all the tv homes in the country now contain 53% of these homes."

From this analysis, TvAR claims that "there is a greater tilt among network daytime programs than was

(*Please turn to page* 51)





NBC's PRESS department is sending these "Personally Yours Attache Kits" to tv newspaper editors and station promotion men in the top 30 markets. CBS promotion department will mail a styrene container kit with press, promotion, and advertising matter for each progam to each station

Tv turns to tv to build audience

✔ Fewer dollars in print, more on on-the-air promos is the formula the networks will follow this season

✔ Increase in the number of tv stations, rise in set ownership, and cost factors are behind recent shift

There was a time, as recent as three-four years ago, that Labor Day brought a bonanza of tune-in advertising to the daily newspapers of the top 25 markets. For, early in September, when the new fall program schedule came across the video tubes, the networks and the local stations fought for audiences with display space on the tv listing pages.

At its peak these insertions cost each of the networks as much as $1 million a year. And the cumulative effect was chaos as the insertions cancelled each other and confused the viewer.

What these insertions did do, and had been doing since 1949, was building the total television audience, getting people to buy sets and, at the same time, helping to get sponsors and get station clearances.

This year, those million-dollar budgets are going into on-the-air promos rather than into tune-in advertisting. And into more intensive promotion and publicity campaigns.

Not that tune-in advertising will disappear this fall. But most of the tune-in insertions will be placed by affiilates using network co-op advertising dollars and the network advertising will be more institutional in content and will appear in fewer papers in fewer markets.

As one network executive put it. "A network program promo today will reach 19-20 million viewers, all with a set and each one interested in television. And the price is right."

Or, as another promotion man explained, "When set ownership reached saturation, we were happy to get away from the pressure of sponsors asking 'What are you going to do for my program?' and crying for tune-in insertions."

And a third network policy maker said. "Each year we are in the position of being an advertiser introducing 40 or 50 new products in the horribly short time of six to eight weeks. We know all advertising media are effective. We found we can get more rating points for fewer dollars and get them faster by using on-the-air program promos. We use newspaper advertising but not to build audience. We use it to reach special, articulate groups of people who are important to the industry."

Obviously, so pregnant a shift in promotion emphasis did not happen



FULL PAGE institutional advertising, similar to this NBC insertion, in selected papers and few markets replace the big tune-in space that flooded the tv page up to three years ago

overnight. And a number of developments influenced the end result.

One of these was the increase in the number of tv stations. This meant more single-network affiliations and more competition between affiliates in more markets. And more emphasis on the need for and value of good local station promotion. Thus the networks now can and do work with and through the advertising, promotion, and publicity men of the affiliated stations in most of the 200 markets.

Another factor was the 160 or more stations owned entirely or in part by newspapers. In most of these markets the newspaper and station have a time for space swap deal similar to the promotion tie-up between *TV Guide* and the individual stations. The networks, one of which has 53 affiliates that are associated with newspapers, could leave the local scene to the local men and take a long, hard look at things.

And that look, the single most significant factor in the change in emphasis, showed that it was time to wonder about the value of newspaper tune-in ads. It showed tv set ownership at close to saturation and network audiences so big as to need insertions in almost every daily paper if the rating were to be upped.

One of the first looks was taken in 1959 by CBS. Using available information they learned that an average program with an average audience of 9 million homes would increase its audience by one-third of a rating point; that a "special" show would go up by one rating point. Granted this was based on the readership of a 300-line ad in nine newspapers with a total circulation of 6 million — it was still reason enough for CBS to start checking.

The CBS field test, done in 1960, consisted of an expenditure of $250,000 for 200-line insertions in 140 markets. The result: A greater share of the audience increase for NBC! And NBC did no tune-in advertising!

The next look came in April 1960 when DuPont did a test of the effectiveness of tune-in advertising for its *Show of the Month* series. According to an article by James C. Becknell Jr., of DuPont's advertising research section, in the *Journal of Advertising Research* for March 1961:

"Twenty-one cities were randomly assigned to groups receiving normal, double and no tune-in advertising for a special tv program. Coincidental viewing measures indicated that the ads had no effect on audience size, but may have served to decrease audience variability."

Then in 1961 NBC appropriated $100,000 to test the effectiveness of on-the-air saturation promo campaigns. With the help of 20 affiliated stations who used the promos and five different program producers who keyed their programs to the test, NBC saw the experiment deliver a 15 to 20% increase in share of audience.

That was followed early in 1962 by a full-fledged study of the relative value of tune-in ads in newspapers vs *TV Guide* vs on-the-air promos. As NBC explained to its affiliates:

"The research consisted of a carefully controlled test market plan in which the programs, markets, and advertising treatments were systematically rotated so that each market and each program received each type of advertising. To insure reliability the test involved 16 programs, 20 markets and a sample of 115,000 coincidental telephone interviews."

Each medium was analyzed in terms of cost-efficiency, *i.e.*, the cost

(*Please turn to page* 51)

Media people: what they are doing and saying

TIMEBUYER'S CORNER

Gerdon Fahland, who was media director at Y&R, Los Angeles, has been transferred to the New York office . . . Rowena Pearl has been appointed media director of Dunay, Hirsch & Lewis, where she'll supervise Emenee toys and others . . . National Export Advertising Service made Klaus Werner its radio/tv director . . . Bob Lazatera is now a media supervisor at D'Arcy, handling Plaid Stamps, Gerber, General Tire, and Studebaker.



DISCUSSING a presentation made by KELO-TV, Sioux Falls, South Dakota, at a recent luncheon in New York, are (l-r) Lawrence Barmatel and Steve Heller of Benton & Bowles; and Evans Nord, who is the station's vice president and general manager

Things you should know about Fuller & Smith & Ross, New York: Donald E. Leonard, v.p. and director of media of the New York office, which handles 38 accounts, emphasizes, "Our type of accounts require that we use qualitative measurements, not just quantitative. We consider audience characteristics and analyze the demands of each client's marketing objectives."

The agency has a good working relationship with reps and believes in keeping them well informed. Everyone says this, of course, but F&S&R actually practices it. The media department frequently has an open house and other affairs to acquaint reps with advances in media research and techniques.

F&S&R also believes in a planned program of education in media for personnel. Regularly scheduled sessions are conducted throughout the

(*Please turn to page* 44)



Maybe you haven't seen our newspaper ads and taxi posters — the ones that say "Music to Hug Bumpers By" and "Music to Sew Buttons on By" and things like that, but the idea of them is to remind people that WEZE's Wonderful World of Music is the sort of music everybody enjoys, whether they're businessmen or housewives, suburbanites or city-dwellers, newly-weds or grandparents. Thinking up the headlines wasn't hard at all — the trouble came when our secretary got carried away and began submitting headlines of her own.

"How about 'Music to Wave Bye-Bye By'," she suggested.

"Too young," we said. "That'd be the toddler group and our audience is a bit older. People old enough to earn money and spend it, that's our listeners."

"All right, then," she said. "Try 'Music to Be Inaugurated By.' That's older."

"Too narrow," we pointed out. "Only one person can be inaugurated at a time, but our audience is enormous."

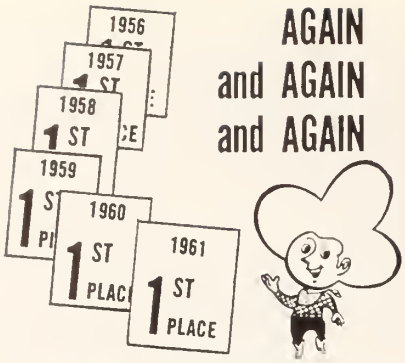
Our secretary isn't a girl who gives up easily, though, and the suggestions are still trickling in at the rate of one or two a day. Only thing that bothers us is that now they're mostly along the lines of "Music to Bawl Out Your Boss By." Do you suppose that means something?

Sincerely,



Arthur E. Haley
Arthur E. Haley
General Manager

P.S. We can back up all this business about how large WEZE's audience is, and what a lot of money they have to spend, and how much they like to spend it, with actual facts and figures if you'd like to see them. Just write or phone me at WEZE, Statler Office Building, Boston, Mass., LIberty 2-1717, or contact your nearest Robert E. Eastman representative.



AGAIN
and AGAIN
and AGAIN

KAKC
is FIRST IN TULSA
and the 21 County Advertiser Area

Now in the
6th YEAR of
CONSECUTIVE 1ST PLACE RATINGS

QUALITY • COMMUNITY SERVICE

Represented nationally
by Adam Young, Inc.

Another Station of
prc
PUBLIC RADIO CORPORATION
One of America's Fastest Growing Radio Groups

KAKC — Tulsa
KBEA-KBEY/FM
Kansas City
KXYZ-KXYZ/FM
Houston

VERY IMPORTANT PEOPLE . . .

are always found in Timebuyers of the U.S.



(Don't be fooled by the handy, pocket-sized format. This directory is packed with a complete listing of timebuyers and their accounts, in 21 cities which represent 95% of all radio/tv spot business.)

$1.50

SPONSOR SERVICES
555 Fifth Avenue, N. Y. 17

TIMEBUYER'S CORNER

(*Continued from page 43*)

year for its media people, ranging from estimators through buyers, to discuss the reasons for specific media decisions.

The all-media buying system is used. Says Bernard Rasmussen, who is associate media director, "We feel that a buyer should be experienced in what the ad dollar buys in all areas." Among the agency accounts which Rasmussen supervises are Alcoa, Borden Chemical, and the National Cotton Council.



BRAINSTORMING it while getting some fresh air after lunch are (l-r) Roger Morrison, assistant buyer on Ford at JWT; Frank Ragsdale, general manager of WTVM, Columbus, Ga.; Harold Veltman, head buyer on Ford; and Bud Curran, Adam Young staffer

They promote from within, wherever possible. Dorothy Shahinian began as an estimator and now is executive assistant to Leonard. She is in charge of buying on such accounts as Coats & Clark, Commerical Solvents, and GENESCO. Frank Delaney, another buyer with years of experience, buys on all the Lehn & Fink products. Handing a great range of accounts is Donald Scandlin, whose accounts include Alcoa Steamship and the National Association of Homebuilders.

Peter Borkovitz, assisted by Howard Lelchuk, works on American Optical, Cool-Ray, Renault, and other accounts. Annette Young is export media mgr. and supervises the buying on all buying done for F&S&R International, which has 72 affiliates in 79 countries. Heading up a group of six estimators is Lucille Giorelli.

There is unusual cooperation between media and the account group at F&S&R, and media director Leonard affectionately refers to his department as "a one-stop shopping center for account executives."

Capsule case histories of successful local and regional radio campaigns

RADIO RESULTS

HOTELS

SPONSOR: Patrick Henry Hotel AGENCY: Direct

Capsule case history: Herm Reavis' plan to help the Hotel Patrick Henry have better relations with the local clubs and groups gave WSLS-FM, Roanoke, Va., sales manager a handsome across-the-board sale. Reavis approached the management with letters from local business and professional men in the Roanoke area, indicating they tuned to daytime fm. He told the hotel officers that by promoting on-premise functions, they could stimulate more attendance, and perform a public service. They bought the idea, and signed on a run-through of their daily activities listings each Monday through Friday between 8:55 a.m. and 9:05 a.m. It was a deal, said Reavis, which would make any salesman "happy to be in the fm business." Reavis carried the hotel's association with WSLS-FM one step further. He convinced them his station's PBS programs would be a welcome addition to their individual room radio system. WSLS-FM gained increased exposure and a client in one time at bat.

WSLS-FM, Roanoke, Va. Announcements

DEPARTMENT STORE

SPONSOR: Lakewood Country Store AGENCY: Direct

Capsule case history: The Lakewood Country Store, located in Lakewood Center just south of Tacoma, Washington, has been in business for over 22 years, and is just finishing its first year as a consistent radio advertiser. A major portion if its budget has been spent with radio station KMO, Tacoma. To test the effectiveness of its radio advertising, the store ran a campaign during the thre weeks prior to Father's Day, concentrating on the hardware and sporting goods departments. KMO was unaware that the campaign was a test. Items advertised included fishing boots, compasses, life lites and unusual items. For the three-week period, the hardware and sporting goods departments were up 130% over the same period in 1961. The Saturday before Father's Day was the best in the store's history. KMO was the only medium used to promote the department, and received full credit for the success of the sale. It subsequently increased its budget on the station.

KMO, Tacoma Announcements

LAUNDRY AND DRY CLEANER

SPONSOR: Our Laundry and Cleaners AGENCY: Direct

Capsule case history: Our Laundry and Cleaners is a medium sized establishment, and solicits business from a comparatively wide area in Charlotte. The service operation bought participations in WSOC's morning show for an 18 month period, and achieved very satisfactory results. Said David W. Allen, manager of the laundry, "During the time of our radio advertising on WSOC our business has been very successful and has shown a remarkable growth. I accredit much of this success a direct result of your fine program of informing the public of our services, and also to your very friendly personable manner of announcing." At one point during the laundry's association with the station, the contract terminated and for six weeks the laundry business showed a steady decline. Needless to say, the laundry service reserved the schedule quickly. The laundry considers radio advertising to be an integral part of its marketing and coordinate its sales efforts with the schedule.

WSOC, Charlotte Participations

FLOORING

SPONSOR: Armstrong and Thruway Shopping Center AGENCY: Direct

Capsule case history: The mobile unit of Armstrong Flooring recently stopped in the Thruway Shopping Center in Wilston Sales, N. C. In cooperation with the center, they bought 103 spots (10- and 60-second) on WSJS radio. Julia Caudle, of Thruway, chose WSJS radio as the major outlet because she felt that the station had a "better audience, and reached further into the northwestern part of the state than other media. Her confidence was reconfirmed by the results. Pick Hawkins, the Armstrong representative, reported: "We had the best showing in the country in Winston Salem." The results seem even more spectacular when it is noted that the unit was in the Thruway Center on very rainy Monday and Tuesday, instead of Saturday, which is usually the biggest day. As an added bonus, WSJS radio provided the Armstrong unit with a public address system of thirty minutes of continuous playing from the trailer, with cut-in commercials provided by the WSJS radio staff.

WSJS, Winston-Salem Announcements

PUBLIC SERVICE

(*Continued from page* 27)

his Pageant also was sponsored by Kahn's Meats.

Both in tv and radio, Westinghouse Broadcasting Co. stations have emerged with a batch of honors and a stalwart list of sponsors for public service shows. On television, *The American Civil War* is currently re-running over WBC outlets and syndicated for commercial sale by Trans Lux Television Corp. in 103 markets. Original sponsors were full, half and alternating week, rather than participating spots and included General Foods, Duke Cigarettes, General Mills, Renault-Dauphine and Nationwide Insurance. *Intertel* is for commercial sale and all stations to date have sold it on a participating spot basis. WBC has syndication rights to these hour-long tv documentaries. *Washington Viewpoint*, another WBC package, has among its national advertisers Simoniz, Kent Cigarettes, Procter & Gamble and General Foods.

The WBC Radio public service shows which have captured national sponsors include *Memoirs of the Movies, Here's How, Democracy in America* and *Peace Corps Plus One*. National sponsors buying spot campaigns on three or more stations for these programs include Lipton, Clairol, Gillette, Procter & Gamble for Dash, Kellogg's Pet Milk, Quaker Oats, Alka Seltzer, Standard Oil, General Motors, TWA and Andrew Jergens.

CBS owned tv stations obtained a number of regional sponsors for its array of public affairs programs. WCBS-TV's (N.Y.) *The Invisible City* was sponsored by F&M Schaefer Brewing Co.; *Survival* on KNXT, L.A., by Southern California Studebaker Dealers; *I See Chicago* on WBBM-TV, Chicago, by Illinois Bell Telephone Co. and *Captain Kangaroo at McCormick Place* by Certified Grocers of Illinois; Foremost Dairies sponsored *Captain Kangaroo at Robin Hood Dell* over WCAU-TV, Philadelphia, and repeated with *Gene London's Wonderful World of Sound*. Tasty Baking Co. co-sponsored *Dead End 1975?* over WCAU-TV. *Channel 10 Reports*, a once-a-month companion piece to *CBS Reports*, was sponsored by Nationwide Insurance. KMOX-TV, St. Louis, fashioned an impressive series on St. Louis history with Vincent Price and Franchot Tone as host-narrators which the Union Electric Company sponsored.

Public service programing continues to find many sponsors, according to Donald J. Quinn, director of national sales for RKO General, Inc. On WOR-TV, New York, for example, the record is most impressive. *Space Flight* had such national sponsors as M&M Candy, Uncle Ben's Colgate Dental Cream and L&M Cigarettes; *A Time for Living* was sponsored by Dubonett and Alka Seltzer. Rheingold backed both *Perspective* on *Greatness* and *Meet the Mets: The Other Walls* had Uncle Ben's Rice and American Chicle Co. An up-to-the-minute analysis on *What's With the Stock Market* had such national advertisers as Colgate Fab, American Chicle and Minute Maid Orange Juice. Volkswagen sponsored *Perspective on Greatness* over WNAC-TV, Boston.

No account of present-day public service programing under commercial auspices would be complete without a report on what is currently happening to Television Affiliates Corp. (TAC), subsidiary of Trans-Lux Corp. TAC is a clearing house for locally-produced public affairs programs.

Robert Weisberg, vice president of

DYNAMIC GROWTH!
the Key to the
SOUTH'S FASTEST GROWING TV MARKET

FOOD SALES $243,581,000
GENERAL MERCHANDISE SALES $177,033,000
AUTOMOTIVE SALES $203,955,000

CROSS ROADS OF THE SOUTH

JACKSON, MISSISSIPPI

WJTV channel 12: KATZ • WLBT channel 3: HOLLINGBERY

TAC, told SPONSOR last week that Liggett & Myers is using 12 TAC programs in Los Angeles and that Kimbrough Phillips Real Estate has bought a series of six TAC shows over the facilities of WLAC-TV, Nashville. Both Phillip Morris Tobacco Co. and Kimberly-Clark are sponsoring TAC features over WTCN-TV, Minneapolis-St. Paul.

In addition, Turf-Co Lawn Sprinkling Co. has been a sponsor of TAC programing in San Diego and Chevrolet Dealers have sponsored the programs in Rapid City, South Dakota. In Weisberg's opinion, "the tail has begun to wag the dog with regard to public service shows."

TAC, which has been functioning since last January and has 50 members and more than 150 programs in its library, is planning a two-day meeting in Chicago on 20 and 21, August, to discuss various aspects of public service programing, among them the all-important subject of sponsorship on the local level by national clients.

No matter where one turns in the broadcast sphere, one finds heart-warming examples of numerous sponsors for public affairs shows. Plucked from a long list of such examples is WBAL-TV, Baltimore which won the Lasker Award for *The Dark Corner*. This program was sponsored on its original run by Read's Drug Stores and on its repeat by Handler Creamery Co. Moreover, the entire *Perspective of Our Times* series is sponsored by Read's Drug Stores. The station's *Election Night Coverage* was sponsored by the Maryland Savings and Loan League. Don Peacock, director of advertising and promotion for WBAL-TV, said this was a unique buy since the savings and loan institutions were prime targets during the election campaign. At KTVU, San Francisco, Gateway Chevrolet sponsored *Navajo*, film documentary, and Tuttle Ice Cream and Cheeses sponsored the station's live coverage of *Little League Championships*. Mohawk Airlines was a co-sponsor of a program of performing arts from the Munson-Williams Proctor Institute over WKTV, Utica. Regional dairies, it appears, are particularly susceptible to public service programs. Typical is Muller's Pinehurst which sponsors *Space Patrol* over WREX-TV, Rockford, a series in behalf of school safety patrol.

CBS-owned radio stations also possess a number of public service programs with an abundance of participating advertisers on them. WEEI, Boston, offers *Sounding Board* with Bayer Aspirin; WCBS, N.Y. has *Opinion Please* and its participating advertisers include Piels Beer, Ballantine Beer, Castro, Canada Dry, Rheingold Beer and Greater New York Racing; KNX, Los Angeles, has Purolator on *The Communist Challenge*, *Ask Mayor Yorty* and *Question Please* and Kent Cigarettes, Duffy Mott Figure Control and Labco are on *Opinion Please;* KCBS, San Francisco, has Bayer Aspirin, Wonder Bread, Best Food Mayonnaise and Listerine on such programs as *Ask the Doctor*, *Ask the Clergy* and *Ask the Lawyer*. At KMOX, St. Louis, similar programs have such participating advertisers as Falstaff Beer and Monks Bread.

Also, there are glittering examples of sponsored public service features on the Metromedia stations. WNEW-TV, New York, is particularly outstanding in this field of accomplishments with such programs as *Festival of Performing Arts* (Standard Oil, N.J.), *An Age of Kings* (Standard Oil N.J.), *Biography of a Rookie* (F&M Schaefer Brewing), *Bullfight* (Mennen) and *Nervous Tension* (Upjohn).

Other Metromedia stations which have racked up a handsome array of sponsors for public service programs are WTVP, Decatur; KOVR-TV, Stockton-Sacramento; WTTG-TV, Washington and WTVH, Peoria.

One of the first to recognize the commercial potential of local public service shows was Crown Stations. Otto Brandt, v.p. of Crown Stations said, "Results produced by documentaries are the most elegant proof of tv's effectiveness. They, in turn, documented that tv has greater impact than any other medium. Happily, advertisers are becoming appreciative of this development."

Another development on the public service front, this time in relation to radio, is the tendency of some large advertisers to sponsor public service broadcasts in areas related to their business. Wells H. Barnett, station operations manager, John Blair & Co., told SPONSOR that this, of course, has been done for many years in radio by farm advertisers. However, in recent times, the General Motors Acceptance Corp. has sponsored traffic and road condition announcements over weekends during the summer. More recently, Eastern Airlines has established *Flite-Facts* which present in capsule form, 19 times a day, on the hour, a report on flight conditions for the area. There is a three-way benefit from this kind of use of radio, Barnett said.

Among other things, Barnett observed, this approach is an imaginative and creative use of the radio medium and presumably with the examples set by these two companies, other advertisers will search for ways to identify themselves with public service related to their business.

PROVED IN 342,000 THEATRE ENGAGEMENTS

The Bowery Boys

AND NOW, THEY'RE BRAND NEW FOR TV.



ALLIED ARTISTS TELEVISION CORP., 165 WEST 46th ST., N. Y. C. 46, N. Y., PLAZA 7-8530

CARSON'S CREDO

(*Continued from page 29*)

There'll be comedy, discussion, a loose, informal show, with plenty of horsing around."

The comedian is insistent that many commercials would prove far more effective and with infinitely more sales points scoring if there were less "haranguing and shouting. These irritant factors drive me nuts," he sighed.

He alluded to one toothpaste commercial and implied that if he was to see those "kids once more" with their "certain percent less cavity" pitches, it would also drive him nuts. "Yet, don't get me wrong," he said earnestly. "I buy this toothpaste. It's a good toothpaste, but the way they do that commercial—that's what gets me down."

Among the commercials presently on the airlanes that go over big with Carson are a Chiffon liquid detergent made by Armour out of the Young & Rubicam shop and a number of Johnson & Johnson baby product pitches emanating from the Foote, Cone & Belding agency.

"Real clever, those Chiffon commercials," Carson exclaimed. "And there's excellent good taste in the J&J commercials dealing with their baby products." Time and again, Carson paid tribute to Stan Freberg of Freberg Ltd. in Hollywood and the skill with which the man creates his commercials, notably the Chun King Corp. ones of recent origin.

In a philosophical mood, Carson noted that many commercials today are based on sex and romance and the social acceptance theory, particularly in the soaps, cosmetics and cigarette copy.

"If you want to be loved, you must use a certain brand soap," he observed. "And there is implied sex in some of our cigarette commercials today. Why, you even get the sex and romance angles in cosmetic commercials for grey hair. The woman is cheered with the news that 'Your husband will feel younger, too.' when the lady used the grey hair product."

Another commercials which upsets Carson immeasurably is the one displaying the inner workings of the human body. "I get so tired of the drip-drip of stomach acid."

"People get confused with all the claims and counterclaims they hear on the air," he said. And he was insistent that television was no place to sell relief for the sufferer of hemorrhoids. "Tv is no place for this kind of stuff," he repeated.

"I would like to see less advertising on television," he said. "But you can't dismiss advertising. Television exists on it and it does one terrific job in this country. I'm not one of those chic guys knocking television. There's a lot of junk on the air but there's also a lot of wonderful stuff for the people. There's a lot of junk in newspapers, magazines and the movies. There's rape, lurid details in the newspapers but on the editorial page they attack tv. I'm not against newspapers, either, but I think this is unfair."

In the not-too distant future, Carson also hopes to come across a soap commercial which will sound believable. The copy will most likely, say:

"This soap is not going to get you a girl friend, nor a boy friend. But it will get you pretty clean!"

Carson was positive that such a commercial would go over big. "It is the kind of commercial that should sell a lot of soap," he maintained. "I'm sure it will."

The comedian did not object to doing his own commercials on the air but in the case of *The Tonight Show, starring Johnny Carson*, he'll do the lead-ins. "If you work in television as a star, you must do endorsements," he said. He also noted that he's had few arguments with sponsors over the copy handed him In most instances it was nowhere as "unrealistic" as some of the commercials he's heard on other programs.

Carson spoke affectionately of several famous radio/tv salesmen of today and yesterday. He singled out Arthur Godfrey as one of the greatest on the air. "Moreover, Godfrey is one of the few figures on the airlanes who has such fun with the copy," he said. Another fine spokesmen for American products is Don Wilson. "The fellow has a fine voice." Carson said. Then there's Harry Von Zell. "He was a great announcer and salesman in his day." Carson recalled. He also describes Ken Carpenter as a particularly outstanding exponent of the commercial sales message.

"Some of today's announcers are too slick, too smooth." Carson said. "They are so studied in their casualties. In fact, they are so smooth they don't sound like normal human beings talking."

As an old hand at announcing, performing and writing commercials, Carson appears more than eminently qualified to pass judgment on other announcers and writers of commercials. For one, he was one of the best writers in Lincoln, Nebraska, where he worked for KFAB. He did nearly everything but pick up cigarette butts at the station. He was a staff announcer; worked with a cowboy act slugged *The Radio Rangers*, conducted a children's amateur hour and wrote commercial copy. Among his writing assignments were prose epics in praise of Rosedale Monuments, a highly regarded Nebraskan tombstone maker.

Carson's first network video program, *The Johnny Carson Show* started in the summer of 1955 and ran to 1957. He then switched to the East Coast with "Who Do You Trust?" on ABC TV and since then he's made numerous appearances on other programs as a panelist, stand-up comedian, and dramatic actor. In addition, he made a number of appearances on *The Jack Paar Show* as substitute host, an experience that will stand him in good stead when he marches in as permanent host of NBC TV's glittering late-night attraction.

METRECAL

(*Continued from page 31*)

ard of the presentation of the program preceding our sign-off. It was this which dictated our treatment of the United Nations, the Lincoln Memorial, the Constitution, and Independence Hall.

It was in this same frame of mind that we decided to devote the entire three commercial minutes to such a message in the concluding episode of the series.

All of these points were debatable at the time and under the circumstances—and in varying degree. The big question, of course, was not so much the integrity of our intent, or the desirability of our objectives, or the validity of our assumptions. The one thing which did concern us and

which was very serious indeed: We wanted no accolade for "an artistic triumph but a failure at the box office."

Our relief, therefore, was very considerable indeed—and quite chastening—when we began to receive a large number of unsolicited letters of approval. Three things interested us greatly about these. The fact that they represented people from all walks of life (sophisticated letters of two and three pages of typed script and short ones with a stubby pencil on ruled paper); the fact that they came from all parts of the country; and, finally, the fact that the great majority of these devoted about equal space to appreciation of the series as such, and for the style and method of our commercial treatment. As to the latter, the intrinsic interest of the commercials were frequently mentioned; also the fact that the intelligence of the audience was not insulted.

Against the background of this experience, we undertook next to engage in an advertising schedule of program-embedded spot commercial participation in a wide range of shows on prime time. Here, we were aware of certain new risks. The shows were, obviously, of a different tone and quality from the magestic Churchill series, and—being on prime time—they were obviously intended to reach a far more massive audience.

Two questions came up, therefore. Were we entitled to believe that the same type of commercial would fit equally well in these new and different kinds of programs? And would we be entitled to believe that the kind of people who would listen to such different types of programs would spark also and to the same extent to these same standards of commercial presentation?

Our answer to both questions was "Yes." Responding otherwise would have involved walking away from all of the considerations as to our company, its product and our convictions about the quality of the American public, whatever their station in life and whatever their presumed listening and viewing interest might be.

Hence, our commercial treatment would continue—limited only by our imagination and resourcefulness—to be of the same kind, consistent with the same standards, out of the belief that this is the way to go.

Finally, of course, came the box office. Do we think this viewpoint works for us? Here again, I think that on the record and to date the answer must be "Yes." It is a fact that Metrecal, product and concept, continues to be the predominant product in the field it was privileged to pioneer.

I do think, however, that one conclusion pretty much stands out, which is this: The question is not so much literate style and how well it works vs hard-talk and its relation to the hard-sell; it is not so much artistic use of visuals vs memorable repetition that lingers in the subconscious; it is not quality of presentation vs the hard-hitting pitch. We are not as television advertisers confronted with a choice of this set of opposites.

It is, in short, quite possible to have something that is literate, artistic and of high quality which can go over exactly like a lead balloon. This *does not* prove that the public is allergic to these criteria. If this happens (and it always could), it simply means that the job was not well done—it was not brought off—and the public is the first to know. One may desire to be respected for standards of this kind; but he is still obligated to use them in a way that attracts attention, engages interest, states the proposition, and closes the sale.

Our thinking at this stage is one of both relief and satisfaction that there are those who approve of what we have done and the way we have set about doing it. This grows out of our realization that—while it is true that commercialism has to be reconciled with integrity and good taste—the degree of the success with which this is done is something one never knows until the chips are down and the returns are in.

FM PROGRESS

(*Continued from page* 35)

go into here, but in the main it was because fm development would adversely affect their profits—or equalize the opportunity of their competitors in the market place. But fm did

WLDM

DELIVERS

- 80% of Detroit's FM Audience
- Full Range FM Stereo
- 165,000 Watts
- Established 14 Years

The Selective Sound of Music



New York's pace-making independent FM station appealing to the discriminating tastes of modern young adults. Established 1953

WRFM

the listening gem of FM
105.1 MC New York

not die on the vine. It has had some setbacks and close calls but it has survived like a cat with nine lives. It has survived because it is too good a thing to kill off."

Bartley also issued a warning: "Whether the world continues to beat a path to the door of fm stereo depends largely, I believe, on whether its *quality* is maintained. Remember, in fm stereo, the quality's the thing. It is the very foundation of the medium. But, if quality is sacrificed for economic expediency, it has lost its birthright."

Illustrative of how equipment manufacturers themselves are working with stations to promote the new sound is the dealer-oriented commercial schedule of Harman-Kardon, Inc., high fidelity component manufacturer, on KMLA, Los Angeles. With a series of *Stereo Award Showcase* programs Monday through Friday, 7-8 p.m., Harman-Kardon believes it is killing two birds with one stone. "The programs offer the listener a superior source of fm stereo programing," says Murray Rosenberg, the company's vice president in charge of sales. "At the same time, they provide the dealer with the opportunity of demonstrating fm stereo during evening hours, so his merchandise can be sold with assurance." Participating Harman-Kardon dealers are given a predominant role in the advertising messages during the course of the programs.

Other encouraging signs along the fm front this summer:

1. The FCC campaign to shift potential radio station operators from am to fm, disclosed in May, is meeting less resistance than industry observers originally predicted. In explanation of its partial freeze on new station grants in the overcrowded am band, the Commission asked am license appliers to "give consideration to the greater coverage possibilities, both day and night, in the fm band."

2. Expansion of the QXR network —aiming for 50 stations by the end of 1962, 100 by the end of 1963—is gaining considerable momentum. QXR plans also to create a nationwide spot sales organization, FM Spot Sales Inc., as well as develop both new programing and new engineering and technical standards for stereo transmission. Another network, Heritage Music, Inc., has a list of more than 40 fm stations. There is also talk in the fm community of yet a third, and even a fourth, national network.

3. Buoyed by the MPI-QXR and Pulse projects, fm broadcasters see another shot-in-the-arm in a new MPI research project now in the works, which proposes to find the relationship between consumer media usage and brand buying decisions, a project described by QXR officials as the first comparative media study ever to contain fm data.

4. Sales of fm sets are indicative of mounting public interest. Rising from 1,000,000 in 1959 to 2,500,000 last year, latest estimates place the current output of factories at nearly 100,000 per month. A survey completed recently for KPFM, Portland, Ore., shows that 38 out of every 100 households in the Greater Portland area alone now own fm sets. This is equivalent to 93,980 families, an increase of 30% during the past 18 months.

5. The rise not only in fm consumer magazines (*Playback FM Guide, FM Listening*, etc.), but in attention being focused on the medium by such mass-circulation periodicals as *Time, Newsweek, Life*, etc., has helped make the fm broadcaster's promotion job easier.

Perhaps closest of all to the fmer's heart is the appraisal given it in the 12 May issue of *Saturday Review*:

"The reason for fm's increasing success is that owners and advertisers have discovered it is not necessary to starve with quality broadcasting, and that money, maybe a lot of it, lies buried in the fm hills. It has even been surmised that some people who live in small towns and cities have the same yearning for quality on-the-air as do people in large cities. . . . In another five years or so, the nation will be blanketed with fm networks and independent stations, and the quality audience in every area will be tapped."

ILLINOIS BELL

(*Continued from page 38*)

ing sort of a world series atmosphere. We've even turned the cameras around on ourselves to show the audience how we go about covering a tournament."

This year's production highlight was the establishment of Tv Tournament Central, which brought the sportscasters from behind the cameras and to a desk backed by monitors and clocks. This device served to convey the impression of major sports coverage, and to highlight the sportscasters as tv journalists.

The remote crew required for tournament televising numbers 36 at full operating strength, and breaks down this way: four producers, five assistant producers; three sportscasters, an engineering supervisor, two technical directors, 15 engineers, three floor managers, two stagehands, a director, and an associate director.

In spite of the production intricacies and the overall administration of the annual event, Illinois Bell and N. W. Ayer feel that the project is exceptionally worthwhile for the company's special public utility advertising needs, and it's one they hope to continue for a long time. Of the venture, William Stern says: "We believe that even if the tournament telecasts contained no commercials at all, there would still be a great deal of sponsor identification impact and much good will generated for Illinois Bell."

'TILT' STUDY

(*Continued from page* 40)

the case among nighttime shows."

The station rep firm explains that "of the 29 programs analyzed, 28 fail to deliver 53% of their audience in the 'top 20' tv markets. (The one exception *Who Do You Trust?* parallels the tv population, with a 53% score, because of a relatively short station lineup. It was only aired in 100 ARB-measured markets.)"

Furthermore, TvAR claims, "21 of the 29 programs receive only 36% to 45% of their audience in the 'top 20' markets. This means that 72% of the daytime programs we checked have a serious tilt (falling in the 45% or lower category). This compares with 48% of the nighttime programs measured in the initial tilt study where the audience in the 'top 20' markets ranged from 35% to 45%."

To more clearly illustrate its argument that there are uneven and unpredictable variations in local audiences from market to market, TvAR pairs off two NBC daytimers, *Make Room for Daddy* and *Loretta Young*, in which the total national audience for each is almost equal (based on a summary of all local ARB reports).

"The audience," TvAR points out, "for these two programs which are aired within a two-hour period on the same network, varied by 25% or more in 12 of the top 20 markets.

"For example, *Make Room for Daddy* had a 2-to-1 audience advantage over *Loretta Young* in Baltimore, but was 58% lower in Los Angeles."

Leaning forward toward his desk, Hoffman put all his papers and charts into one pile and summed up:

"These typical market-by-market variations underscore what we've been saying all along—there is a strong need for spot tv on the part of network users. With spot tv, an advertiser can correct for the 'hit or miss' characteristics of network tv and strengthen his advertising pressure in the markets where he needs it most."

AUDIENCE PROMOTION

(*Continued from page* 42)

of adding a given amount of extra audience. The results showed that tv itself was by far the most efficient tune-in medium. Of the print media, *TV Guide* was the more efficient but its cost-per-1,000 of added audience was several times higher than tv itself; and adding audience through newspapers was almost three times as costly as *TV Guide*.

Obviously everyone concerned realized that this evaluation applied only to national circulations, costs, and audiences; that it was not applicable to individual local market situations and conditions. But it was the final factor in moving all three networks into greater use of on-the-air promos and a cutback in their newspaper advertising for adding viewers.

NBC this year will be in print with big space in fewer papers and only the most major markets. But the copy is institutional, not tune-in. The big promo push is in on-the-air where $1 million will be spent to provide the film or tape promo footage to fill the 300 promo availabilities each week.

In addition to the advertising and promo announcements, which come under the aegis of John Porter, NBC's director of advertising, that network has a plus in the operation of its promotional services department, headed by vice president Alexander S. Rylander.

This unit, unique among the networks, puts the razzle-dazzle of exploitation and press agentry into the year-round battle for a bigger share of the audience.

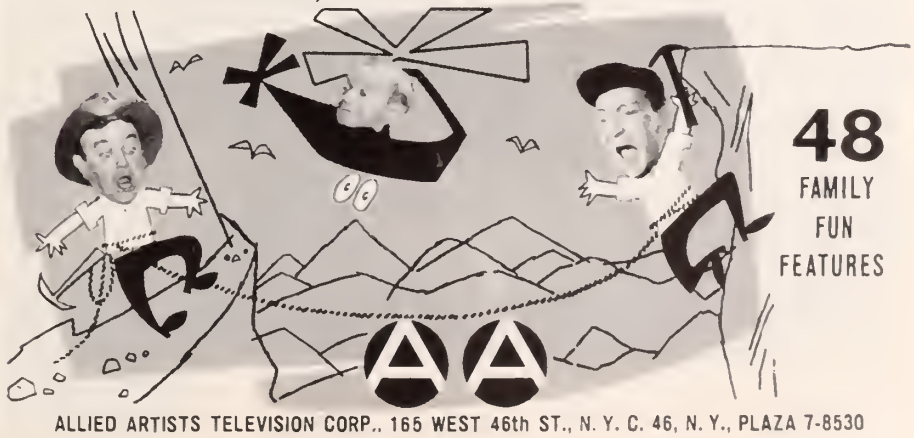
Promotional services, for example, developed the use of an audio promo over the credit crawl at the end of each network program. Since affiliates

(*Please turn to page* 63)

348,000,000 PEOPLE PAID TO SEE

The Bowery Boys

AND NOW, THEY'RE BRAND NEW FOR TV.



48 FAMILY FUN FEATURES

ALLIED ARTISTS TELEVISION CORP., 165 WEST 46th ST., N. Y. C. 46, N. Y., PLAZA 7-8530

SPONSOR WEEK WRAP-UP

WBC's Steve Allen

(Continued from Sponsor Week)

I, Indianapolis; KRNT, Des Moines; KATU, Portland, Ore.; WGAN-TV, Portland, Me.; WNHC-TV, New Haven; KOLO-TV, Reno; KOOL-TV, Phoenix; KOLD-TV, Tucson; WTVN-TV, Columbus, O.; and WHYN-TV, Springfield, Mass.

All but two of the stations have signed for 39 weeks firm. Two thirds play programs on the very same night and the remainder play shows a week later. WBC's commitment to the show is for 2½ years.

Advertisers

Schick, via the manufacture of two new products, is taking its first diversification step since its formation in 1930.

Added to the line of electric shavers will be a portable hair dryer and an electric shoe polisher.

These products, plus new twin electric shavers for men and a new shaver for ladies will be supported by a 6-month multi-million dollar advertising, merchandising and promotion campaign which includes network and spot tv.

Spot tv will continue to be a bene-



PURGE of unsightly political posters tacked on trees, poles, signs, etc. was goal of WAPI, Birmingham clean-up campaign. Listeners delivering posters rewarded with S&H Green Stamps



STAFF BEJEWELED—Stations WSJS-TV and radio said thank-you to staffers with 14 carat gold lapel pins and charm bracelets, proudly worn by Phyllis Davis and Charles Noell



GOSPEL FAVORITES, show originated on WFBC-TV, Greenville and now syndicated, won host Bob Poole (l) an award presented by South Carolina Gov. Ernest F. Hollings

ficiary of the Pan-American Coffee Bureau business.

The Bureau, which poured $1,340,000 into the medium last year, has voted to continue its aggressive campaign to boost coffee consumption in this country. Advertising budgets will be kept at approximately the same levels as in 1961.

Campaigns: Ideal Toy's ITC division will make the largest expenditure ever for a single toy product in the New York area for its model electric roadways. Included in the campaign are four 90-minute tv specials on WCBS-TV between 4 November and 16 December. Agency is Smith/Greenland . . . Thousands of shiny silver dollars will be mailed to housewives this summer in a "Silver Dollar Payoff" to promote Sta-Flo liquid starch, Sta-Puf laundry rinse and Sta-Flo spray starch by the **A. E. Staley Manufacturing Co.** CBS Radio and TV will be used to promote the products . . . **H. J. Heinz** is running the strongest advertising program for ketchup products in its history. It extends through 31 August and includes 24 minutes in NBC TV daytimers via Maxon Detroit.

PEOPLE ON THE MOVE: Jeffrey S. Milam to general advertising manager, biscuit division of National Biscuit . . . **Benjamin C. Carroll** to assistant advertising manager at Aerosol Corp. of America . . . **John J. Coady** to director of marketing at Mars, Inc.

Agencies

The formation of a new west coast agency to handle the Y&R-resigned Union Oil account has been confirmed after three months of speculation.

As was reported here 9 April (page 49), when Y&R dropped the $3 million Union business because of a Gulf Oil extension to the west coast which created a product conflict, it

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CHANGING OF THE GAVEL takes place in St. Louis as Robert Hyland (r), CBS Radio v.p. and KMOX, gen. mgr. takes over as president of the city's 800-member Advertising Club from retiring pres. John Lamoureux. Hyland heads the advertising group until 1963



BULLISH OUTLOOK for Metromedia, owners and operators of 10 stations, which was recently listed on the New York Stock Exchange. Flanking Exchange pres. G. Keith Funston are Metromedia pres. and chmn. John W. Kluge (l) and specialist Francis G. Lauro





PLACARDS PARADED through downtown Omaha on peak shopping nights of June carried by 40 beautiful girls proclaiming KMEO's 40th anniversary. Gen. mgr. Jay Spurgeon (in long pants) gives route



APPOINTMENT of H-R Television as rep for new station in Tampa-St. Petersburg, WTSP-TV, signed by (l-r) Farris Rahall (WTSP-TV, Inc.); Frank Pellegrin, H-R exec. v.p.; Joe Rahall, of stn. management; Dwight Reed, H-R v.p.; Sam Rahall, pres. of new station management

was rumored, but denied by the advertiser, that top executives from Y&R Los Angeles would set up their own agency to handle the account.

The new firm is Smock. Debnam (cq) & Waddell and principals are Jack W. Smock, Robert G. Debnam and Paul R. Waddell. Nineteen more former Y&R employees, all previously assigned to the Union account, are involved in the new agency.

Amicable note: as a result of a motion by Y&R, the 4A's has voted to consider the new agency a split-off from Y&R and thus eligible for membership immediately.

Another Y&R alumnus has gone into the agency business on his own, this time in concert with a McCann-Marschalk executive.

A. O. Buckingham, who retired 1 July as senior vice president of Y&R and W. J. McKeachie, ex-president of Mc-M have formed Adjunct-to-Management. Inc. a firm designed to help American companies evaluate and develope their profit opportunities abroad.

Campbell-Ewald Detroit has a new system for screening tv commercials and shows.

It's a tv control center which includes a video camera chain operating in conjunction with three projectors and monitors in four agency conference rooms and several executive offices in the General Motors and Argonaut buildings.

Another feature of the system: a coaxial cable link with WJBK-TV which permits playing of video tapes from the station's videotape machines directly in the agency monitors.

Appointments: American Cyanamid ($2.5 million) to **Dancer-Fitzgerald-Sample** from Erwin Wasey, R&R . . . The Island Finance Corp. to **Robert Otto** . . . The Columbus Parts Corp. to **The Jaqua Company** . . . Magnavox to **K&E** for its tv and radio receivers and high fidelity stereo products and to **Ellington & Co.** for its electric organ. The Biddle Co. retains industrial products . . . The Florida Citrus Commission to **Campbell-Ewald** Detroit for grapefruit advertising ($1 million). Benton & Bowles retains orange advertising ($3 million) . . . James G. Gill Co., Coffee Roasters, to **McCurry, Henderson, Enright, Norfolk** from Cargill, Wilson & Acree, Richmond . . . Citroen Electronics, Los Angeles tape recorder manufacturer to **Adams & Keyes** . . . Capitol Car Distributors Ltd. to **Doyle Dane Bernbach.**

Merger: Dreves-Arendt & Associates and **Holland Advertising** of Omaha, with combined billings of $1,250,000. New name is Holland, Dreves, Arendt & Poff.

New name: Ross Roy—B.S.F. & D. has become just plain **Ross Roy** and the Detroit-New York agency has moved its New York office to 500 Fifth Avenue. Another new development for Ross Roy: the addition of the Chemical Materials Department of General Electric to its account list.

New quarters: Hutchins Advertising and its **Hanford & Greenfield** division are in new offices at 1000 Midtown Tower, Rochester, New York. Telephone number is HA 6-1160 . . . Concluding 34 years of operation in one location, **Klau-Van Pietersom-Dunlop,** Wisconsin, has moved to the new Milwaukee address of the Marine Plaza.

New v.p.'s: J. Lewis Ames at Kudner . . . **Larry Semon** at Compton, Chicago . . . **Benjamin J. Green** at Geyer, Morey, Ballard for the food and grocery division of the agency's western division . . . **Tom E. Harder** at K&E . . . **Don Moone** at SSC&B in charge of the marketing department . . . **Charles H. Felt** and **Bruce Unwin** at MacManus, John & Adams . . .**Gordon Hull** at Compton.

PEOPLE ON THE MOVE: Patrick O'Rourke to account executive at F&S&R Los Angeles . . . **Richard Pell** to account executive on the Bulova account at SSC&B . . . **Laurence A. Price** to the public relations department of Ayer, New York . . . **George M. Cornwall** to account representative at Ayer, Chicago . . . **John E. Deserable** to the plans department of Ayer . . . **Richard Eskilson** to copy chief at MacManus, John & Adams New York . . . **Martin Vogelfanger** to research project supervisor at K&E . . . **Russell G. Brown** to MacManus, John & Adams New York office as director of marketing services . . . **Robert L. Thalhofer** to account executive at K&E . . . **Harold E. DeMun** to associate media director for F&S&R, Cleveland . . . **Al Gary** to manager of K&E Los Angeles.

(Please turn to page 59)

AUDIENCES KEPT COMING BACK FOR MORE OF

The Bowery Boys

AND NOW, THEY'RE BRAND NEW FOR TV.



ALLIED ARTISTS TELEVISION CORP., 165 WEST 46th ST., N. Y. C. 46, N. Y., PLAZA 7-8530



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

9 JULY 1962
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Delay in reappointment of FCC Commissioner John Cross to another term, or an appointment of a successor is being interpreted as a very bad sign for Cross.

As July began and the Cross term officially ended, it was felt that if the decision had been for reappointment it would already have been announced. Under a change of law at the time Commissioner Robert E. Lee was up for and secured reappointment, a Commissioner **may serve beyond the end of his term until his successor is duly named, confirmed and sworn in.**

Even before the change in the law, there had been delays in naming new commissioners, but the commission was then shorthanded for varying periods while the new commissioner was being qualified.

Probably the most significant aspect of the current situation is that it **reflects without question FCC Chairman Newton Minow's strong "in" at the White House.** Cross had the unqualified backing of the entire Arkansas Congressional delegation, including powerful Oren Harris, Democrat, who heads the House Commerce Committee.

Cross is for "soft" regulation, Harris for "hard." Alternate possibility for the seat, **FCC broadcast bureau chief Kenneth Cox, would be in the Minow corner more emphatically than any present commissioner.** It had been believed that Cross would be reappointed in the interest of good relations with Congress and that Cox would get the T. A. M. Craven seat next year. The announcement delay leads to suspicion that **Cox will get it now, without regard to possible repercussions in Congress.**

The Federal Trade Commission probe of the entire pain-killing industry's advertising is another move aimed on the surface at a better working relationship with the industry.

However, all of these actions whether by coincidence or not will enable the FTC to clamp down harder without increasing manpower. By no coincidence whatever, the same Congress which periodically criticizes the FTC for not doing a stronger job of policing also **consistently fails to vote the money for the personnel which would be needed.**

In the analgesic case, the FTC had moved against four leading companies (American Home for Anacin—Bristol-Myers for Bufferin and Excedrin—Plough for St. Joseph's Aspirin—and Sterling Drug for Bayer Aspirin). Challenged were claims for faster, longer lasting and more effective relief from pain, no stomach upset, tension relief, value in treating colds and flu and as anti-depressants.

In this advertising case, as in many others, the **FTC was open to a charge that it was picking out some companies while permitting others in the same lines and using the same ad claims to continue unchecked.** Withdrawal on a temporary basis of the complaints in favor of an industry-wide probe would meet these charges of giving unequal treatment to competitors.

It will also have the effect of permitting the FTC to **deal on a shotgun basis with an entire industry** with the use of no more manpower than would have been needed for individual complaints.

Just about the same aspect of surface cooperation with industry, accompanied by greater ease in pressing complaints, can be attributed to other recent FTC moves. Chief among these are the **recent increased emphasis on trade practice conferences,** and the offer to withdraw prosecution on ads cleared after voluntary submission at least **until the advertiser has a chance to make changes the FTC might request after second thoughts.**

In brief, any conclusion that the FTC might be softening can be an **extremely dangerous miscalculation.** It appears quite definitely that the trend is in the other direction, **toward tougher enforcement.**

(Please turn to page 57)



Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

9 JULY 1962
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Cotton cultivators are not the only ones with watchful eyes on the antics of the boll weevil this summer.

Shell Chemical (OBM), which supplies insecticide to dealers for distribution to troubled cotton growers, is **basing its spot tv buying patterns on the baleful movements of the beetles.** In other words, the length of **Shell schedules on stations spotted throughout the cotton belt hinges on how badly hit the crops are in that area.**

What enables Shell to exercise this degree of mobility is the mobile nature of the insecticide business itself. Dealers have the potent plant panacea posed in heavy tanks that are ready to depart on a moments notice to the hardest hit areas.

As Gulf Oil (Y&R) gears up for its annual September spot tv start, reps look forward to an availability call from the oil firm on a grander scale than ever.

The recent marketing expansion to the west coast means that when Gulf starts ordering up 40-second spots late this month or early August **markets will extend coast to coast for the first time.**

Also expected to stir late July or early August with a call for minutes and prime 20's to start early September: **Folger's coffee, out of Cunningham & Walsh.**

A plus factor of the spot radio medium has soared into the spotlight as an interesting twist in the Eastern Airlines campaign.

Almost the entire Eastern advertising program was grounded as a result of the flight engineers strike. The one exception: **radio spots in 10 major markets originally designed for the "Flite Facts" series but converted immediately to "Strike Bulletins"** every-hour-on-the-hour from 6 a.m. to midnight, seven days a week.

(For background on this see SPOT-SCOPE, 18 June, page 60.)

For details of last week's spot activity see items below.

SPOT TV BUYS

Standard Brands is seeking a host of markets on behalf of Fleischmann's Margarine. Campaign has a 26 August kick off date. Time segments: fringe minutes. Agency is Ted Bates New York.

Continental Baking starts 19 July for Wonder Bread. The campaign is set for six weeks and time segments are day and night minutes, prime 20's, I.D.'s and live kid shows. Agency: Ted Bates. Buyer: Alex Seastrom.

American Home Foods, division of American Home Products starts today, 9 July with a long-term campaign for Chef-Boy-Ar-Dee. Schedules of nighttime minutes, fringe minutes and prime 20's are set for 23 weeks, five-10 spots a week. The buying's being done out of Young & Rubicam by Ricki Sonnen.

International Latex Corp. is lining up a host of markets for a campaign on behalf of its Playtex Baby Nurser. The call is for late night minutes and special daytime women's shows. Schedules begin in August and run through 24 November. Agency: Lynn Baker. Buyer: Mary Mehan.

Chesebrough-Pond's is going into a small group of scattered markets with schedules for Pond's cold cream. Placements start 17 July and run through 1 August using day and night 60's. Agency: J. Walter Thompson, New York. Buyer: Helen Davis.

Colgate-Palmolive kicks off a new campaign for Wildroot this week in west coast markets. Day and night minutes will run for eight weeks. The agency is Ted Bates, New York. The buyer is Eileen Greer.

SPOT RADIO BUYS

The Michigan Blueberry Growers Assn. is going into 25 radio markets for six weeks starting the end of the month to promote its 1962 cultivated Great Lakes crops this summer. Some tv will also be scheduled but heaviest concentration is in radio. Agency: Charles W. Hoyt. Another Hoyt account, **New Jersey's Tru-Blu Cooperative Assn.** will also use radio (minutes), but on a limited basis in New York, Boston and Philadelphia.

DuPont, which is seeking tv avails for a fall start on behalf of Zerex is also buying radio for its automotive anti-freezes. The call is for a 1 September start with schedules to run for six weeks. Time segments: 10- and 20-second spots in prime time. Agency: BBDO, New York.

Fresh California Bartlett Pears, Sacramento is planning a campaign in a number of top markets. The start dates and length of schedules will vary according to the market. Agency: Cunningham & Walsh, San Francisco. Buyer: Dick Clark.

WASHINGTON WEEK (*Continued from page* 55)

Also, from the trend of recent false ad complaints, it appears that the FTC despite its many disclaimers of any such intent, has clearly **embarked on a toughening toward tv advertising** not matched by any equal toughening with respect to the print media.

Under the difficult suspension of the rules procedure, the House passed easily the presunrise bill for daytime-only radio stations, and approved with difficulty the clear channel station resolution.

The clear channel resolution expressed the sense of the House, and the vote completed action, but in the case of the daytimer measure it was a bill which **must still be considered by the Senate.** The element of finality might have made the difference.

Suspension of the rules permits a measure to be considered out of turn, and so expedites it. The catch is that it requires a two-thirds vote. The measure to permit pre-sunrise operation for daytimers unless interference is established passed by a voice vote.

The resolution expressing the sense of the House that the FCC should hold off for a year on putting second stations on any of the clear channels (the FCC had decided to permit second occupancy of 12 of the 25, with dual occupancy already an accomplished fact on a 13th), barely squeaked through. The same resolution also asks the FCC to consider superpower, up to 750 kw as opposed to the present 50 kw limit, on a case-by-case basis.

This one was subjected to a roll-call vote and passed 198-87, a large margin under usual procedures, but if only eight had shifted their votes and one in favor had been absent, the **resolution would have failed under suspension of the rules.**

Significance of both resolution and bill are clouded with doubt. The bill may not move in the Senate this late in the session. As to the clear-channel resolution, there is **some question about what weight the FCC will give it.**

Talk about the old Senate Commerce Committee resolution against higher power is predicated on the false assumption that the FCC has still been observing it after all these years. Fact is, the current FCC is **not as much disposed to bow to such resolutions as predecessor commissions were.**

And the FCC several times in recent years has considered higher power without regard to the ancient resolution.

It is considered rather sure that the Commission will **hold off on assignment of new stations on the clear channels for a year,** but it is considered quite doubtful that any present clear channel station will be permitted to go above 50 kw in the near future.



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

9 JULY 1962
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A report that seemed to take hold on Madison Avenue last week was that the impending import by the Curtis Publishing Co. of Joe Culligan as president suggested CPC may be headed in the direction of diversification into the broadcast field.

That would make it unanimous for the kingpins in the magazine field. To tick off the others: **Time-Life, Cowles, Crowell-Collier, Meredith, MacFadden-Bartell, Hearst.**

Reports have it that Leonard Tarcher will be part of the package when Lestoil decides on the New York agency for its $6-7 million account.

Tarcher is v.p. in charge of media at Sackel-Jackson, the Boston agency which now presides over Lestoil's advertising affairs.

Where the stock market seems to have some effect on tv is in the institutional areas.

Network sellers say that corporate activity for the 1962-63 season in the direction of public service and informational commitments is being deferred until the market shows signs of a stable upswing.

This type of programing has been often used, even though indirectly, **to sell both the stockholder and the prospective investor on the company.**

There's an agency on Madison Avenue—it's in the $40-million bracket—that certainly can't expect to win popularity polls from among reps and tv stations.

It's because of the **periodic false alarm atmosphere** it creates in connection with pitches to a client.

Like calling on reps to query their stations on **whether they'll subsidize the other half of a syndicated half-hour** if one of the agency's clients buys **26 half-hours over 52 weeks.**

The reps go into a tizzy with **TWXs, wires and phone calls.** They relay the response to the agency. **Two weeks pass by and not a word from the agency.**

Less timid reps then get in touch with some one on the account. What they learn is this: **the company's plans never entail long range spending of spot money.** It only buys according to brand needs as they come up.

Stations aren't the only ones in the air media selling community that have over the many years established quickly recognizable trademarks: reps also belong in that category.

To cite examples of rep firms and their trademarks:

Avery-Knodel: an outline of the U.S., with soundwaves extending from it.

Eastman: clasped hands.

H-R: a cutout of five little figures, symbolic of the five original partners.

Katz: a block and two attached pennants which form the letter "K."

PGW: the pixyish-looking southern colonel with the big white mustache.

Edward Petry: three adjacent circles with the company inscribed across them.

Paul W. Raymer: the hands of a clock with the company name on the periphery and the founding date (1932).

TVAR: the letters within a stylistic box.

WRAP-UP

(*Continued from page 54*)

Associations

A bill now pending in the House to limit operation of community antenna tv systems in areas where they compete with tv stations is sure to get heavy support from the NAB.

The association's tv board of directors, led by William B. Quarton, WMT-TV, Cedar Rapids, recommended efforts be intensified to win Congressional approval of regulation legislation. Grounds are that in some areas audiences are deprived of local tv service, a detriment to the public interest.

The bill was first introduced at the request of the FCC.

Twelve broadcasters have been named to the 1962-63 Freedom of Information Committee of the NAB.

Frank P. Fogarty, Meredith Broadcasting executive vice president, was reappointed to another term as committee chairman. Named to serve with him were:

Grover C. Cobb, KVBG, Great Bend; John W. Guider, WMTW (FM & TV), Poland Spring, Me.; James C. Hagerty, ABC; Jack Harris, KPRC (AM & TV), Houston; William R. McAndrew, NBC; Stephen J. McCormick, MBS; Weston C. Pullen, Jr., Time; Richard S. Salant, CBS News; J. W. Woodruff, Jr., WRBL TV & AM), Columbus; Ann M. Corrick, Westinghouse Broadcasting; Robert H. Fleming, ABC Washington.

Howard H. Bell, NAB vice president for industry affairs, serves as staff executive for the committee.

The NAB Radio Board of Directors has approved a proposal to help further radio's public prestige.

The idea is to keep active the theme of last May's National Radio Month—"Radio, the Sound Citizen" through the use of a special sound effects promotional disc which will be aired by NAB member radio stations.

The proposal was part of a multipoint prestige building program outlined to the Board by Hugh O. Potter, WOMI, Owensboro, Ky., chairman of the NAB Radio Public Relations Committee.

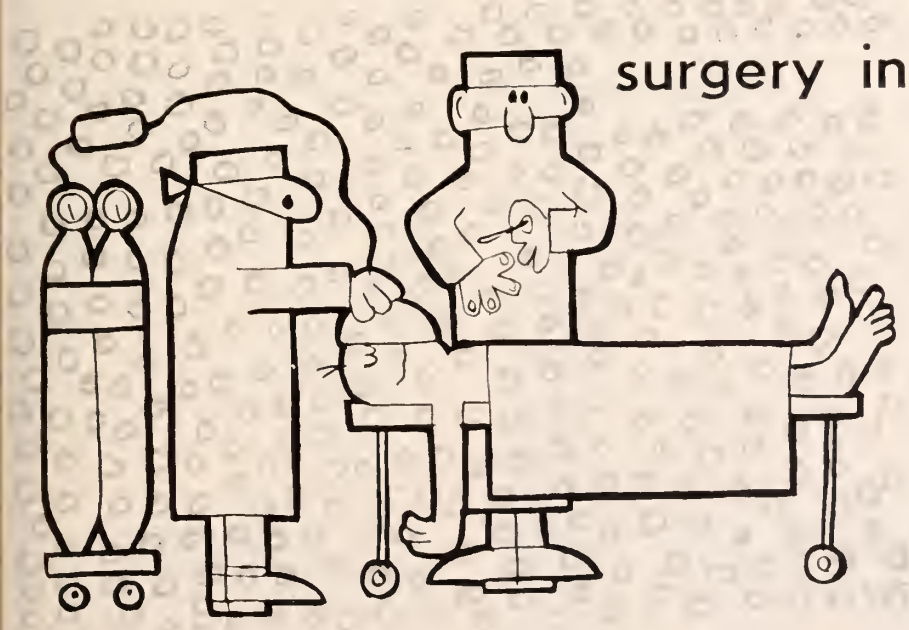
PEOPLE ON THE MOVE: Howard Caldwell, president of Caldwell, Larkin & Sidener—Van Riper, Indianapolis, to president of the National Advertising Agency Network . . . **Richard C. Lynch** president of the Richard C. Lynch Advertising Co. of St. Louis to the Board of Governors of Transamerica Advertising Agency Network . . . **Willard Schroeder,** president and general manager of WOOD, Grand Rapids, to chairman of the Radio Board of Directors of the NAB. **Ben Strouse,** president and general manager of WWDC, Washington, D. C. was elected vice chairman of the Radio Board . . . **Clair R. McCollough,** president and general manager of the Steinman stations was reelected chairman of the Board of Directors of the NAB . . . **Ward L. Quaal,** executive vice president and general manager of WGN, Chicago and president of WGN, Inc. and president of KDAL, Inc., Duluth-Superior, has been elected president of the Broadcast Pioneers, succeeding **Gordon Gray,** general manager of WKTV, Utica.

Tv Stations

Advertisers in four different product classifications — building materials, horticulture. radio-tv sets and sporting goods and toys—more than doubled their use of network tv in the first quarter of 1962.

According to TvB. gross time billings for building materials were $1,011,805, up 143.3% over the like quarter a year ago. Horticulture billings rose 767.3% to $103,693; radio-tv sets, phonograph showed billings of $1,343,377 against $565,094, a 137.7% rise, while sporting goods and toys rose 105.1% to $1.877.480.

PEOPLE ON THE MOVE: Lawrence H. M. Vineburgh to director of com-



surgery in a snowstorm?

If picture quality isn't too important, viewers *could* watch another station in this market, but most people prefer to stick with us. Metro share in prime time is 90%, and homes delivered top any other station sharing the other 10%. (*ARB, March, 1962*) Your big buy for North Florida, South Georgia, and Southeast Alabama is

WCTV TALLAHASSEE THOMASVILLE

BLAIR TELEVISION ASSOCIATES

mercial marketing in the New York area for C-E-I-R . . . **Sprague Vonier** to sales manager at WTMJ-TV, Milwaukee . . . **David Shefrin** to director of news at WABC-TV, New York . . . **William C. Duffy** to controller of Capital Cities Broadcasting . . . **Jack Gilbert,** station manager of KHOL-TV and KHPL-TV, Kearney-Holdrege, Neb., to manager of his own station, KEYR, Scottsbluff, Neb.

Radio Stations

Eight stations in the San Francisco area have completed their 1962 tape recorded sales presentation, to promote radio as the selling force in the San Francisco Bay Area.

Called "The 3R's of Bay Area Radio—Repeat, Remember, React," its the third successive year the stations have combined their efforts in this way.

The quarter-hour tape uses all of the aural techniques of radio to tell the medium's story. Portions of outstanding commercials are used to highlight radio's ability to evoke images and the tape compares radio's coverage and costs with newspapers and television.

Ideas at work:

• Radio went to the movies in line with a schedule run by United Artists on **WABC,** New York to announce its new policy of showing first-run movies at 13 selected movie houses throughout the New York area simultaneously. The first five people entering each of three cooperating houses immediately following the broadcast announcements (ticket sellers had radios in the box office) were admitted free.

• Baseball got a new twist when **KDKA,** Pittsburgh held its Big K Tiny Twist contest for some 200 youngsters prior to a Pirates-Mets game at Forbes Field.

• Looking for a different type of promotion to announce its opening, a Chevron Gas station in the area of **WHEB,** Portsmouth, N. H. got in touch with the station. A contest was run between the WHEB executives and the station's announcers to see who could pump more gas on the day of the opening. Contest was promoted over the air for two weeks prior to the opening.

• **WHN,** New York is running a series of monthly documentary vignettes called "Documentary 10-50" utilizing on-the-scene reports on such things as racial discrimination and housing problems.

• To celebrate its 40th birthday, **WNAC,** Boston will award a special birthday cake to anyone celebrating his 40th birthday during the month of July.

PEOPLE ON THE MOVE: Patrick Crafton to manager of KGW, Portland, succeeding **Jackson Fleming** who has resigned . . . **Jack Ryan** and **Kent Jones** to account executives at WTEN, Albany . . . **William Holm,** general manager and **Roy Kurkowski,** sales manager have resigned from WLPO, La Salle, Ill. to establish a commercial photocopy shop . . . **Gerald A. Spinn** to operations director of KQV, Pittsburgh . . . **Calvin P. Copsey** to account executive at KNBC, San Francisco . . . **Byron K. Adams** to director of sales for banking and finance at WPAT, New York . . . **Douglas Brickford Rider** to director of news and programs for WRVA, Richmond, succeeding **Jack B. Clements** who moves to production manager for WCAU, Philadelphia . . . **W. C "Bud" Blanchette** to general manager of KFBB (AM & TV), Great Falls . . . **Jack Palvino** to promotion manager of WBBF, Rochester . . . **Jack Burke** to general sales manager of WBBM, Chicago.

Kudos: Jules Dundes, CBS Radio vice president and KCBS general manager, was reelected to the board of directors of the United Cerebral Palsy Assn. of San Francisco . . . **Ben Strouse,** president of WWDC, Washington, has been reelected chairman of the D.C.-Maryland regional board of the Anti-Defamation League of B'nai B'rith . . . **John F. Box., Jr.,** managing director of WIL, St. Louis, was honored by the St. Louis "American" Newspapers with the Man of the Year award . . . **KMOX,** St. Louis, three-time winner of the Golden Bell of the Catholic Broadcasters Assn. as the nation's outstanding radio station, received two new honors from the CBA at the association's national convention . . . **Edward Lockwood,** chief engineer of WGBS, Miami, was honored by The Institute of Radio Engineers at a recent banquet for "effective contributions and energetic leadership" . . . **Lee Fondren,** manager of KLZ, Denver, got the AFA's Silver Award for outstanding service to advertising in 1962.

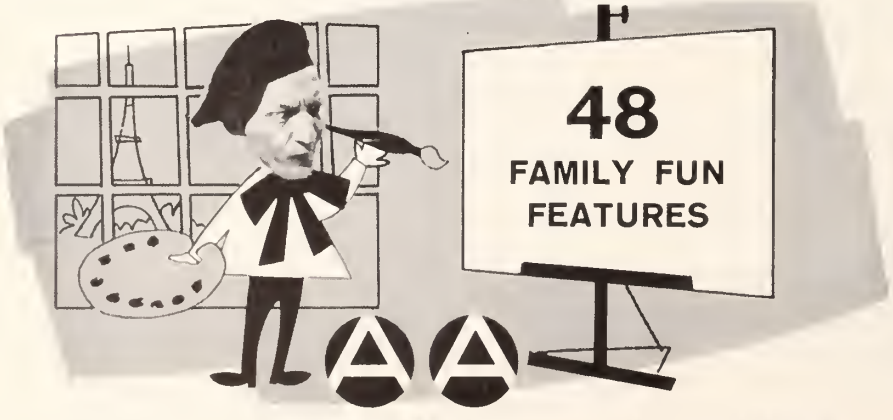
Networks

NBC International (NBI) has instituted a sort of "Marshall Plan" in

MOST POPULAR SERIES OF MOVIES IN HOLLYWOOD HISTORY...

The Bowery Boys

AND NOW, THEY'RE BRAND NEW FOR TV.



ALLIED ARTISTS TELEVISION CORP., 165 WEST 46th ST., N. Y. C. 46, N. Y., PLAZA 7-8530

the field of public affairs tv programing.

The NBC international division is offering, free to overseas nations on the threshold of television, film prints of NBC TV shows such as "White Paper," "Project 20" productions, "The World of . . ." series and Huntley-Brinkley specials.

The two-year project has been designated "Operation: Documentaries" and applies to nations where tv is now in the planning stages and where the initiating of programing poses economic problems.

Countries involved include Kenya, Sierra Leone, Jamaica, Aden, Tanganyika, Gibraltar, and Uganda.

Only actual mailing or print costs will be charged by NBI for the programs.

Representatives

Harrington, Righter & Parsons is the latest rep firm to go in for branch and personnel expansion.

In recent weeks PGW expanded its Chicago office, Petry expanded its tv department and ABC National Station Sales opened an office in St. Louis.

Now HR&P has moved to St. Louis, with offices at 915 Olive St. under the helm of Richard M. Gardner, formerly on the HR&P staff in Chicago.

There's a progress report from Advertising Time Sales after its first year of operation.

ATS has added nine tv and five radio stations to the station list it acquired when it bought out the broadcast interests of The Branham Company.

Billings for original charter stations jumped some 11%, says ATS, since the takeover.

Forecast: ATS expects an overall billing boost of 40% in the second year of operation.

Rep appointments: WCAW, Charleston, W. Va. to **Ohio Stations Representatives** for sales in Pittsburgh . . . WTEL, Philadelphia to **National Time Sales** . . . WCIV-TV, the new third tv station in Charleston which goes on the air this fall to **Advertising Time Sales** . . . WPTR, Albany-Troy-Schenectady reappointed **Robert E. Eastman** . . . WCCA-TV, Columbia, S. C. and WCCB-TV, Montgomery, Ala. to **Advertising Time Sales** . . . WICE, Providence-Pawtucket to **Robert E. Eastman** . . . WICE, Providence to **Eckels & Company** for New England sales . . . WHAV (AM & FM), Haverhill, Mass. to **Eckels & Co.** for New England sales.

Station Transactions

WAIT, Chicago has changed hands, to the tune of $1 million cash.

Members of the purchasing group: Maurice Rosenfield, Chicago attorney and president of WFMF; his wife, Lois; Howard A. and Robert G. Weiss, whose family established Weiss Memorial Hospital; the Chicago law firm of Devoe Shadur Mikva & Plotkin.

The purchase was made from the Miller family, owners of the station since 1954.

WRIT, Milwaukee has been sold, subject to FCC approval, to The Air Trails Network.

The outlet has been one of the Balaban stations, who's managing director is John Box, Jr.

Air Trails, headed by Pat Williams, includes WING, Dayton, WKLO, Louisville, WCOL, Columbus. Williams is also principal owner of WEZE, Boston.

Connecticut-New York Broadcasters, operators of WICC (TV & AM) and WJZZ (FM) have purchased the assets of the Central Connecticut Broadcasting Company, operator of WHAY, New Britain-Hartford.

Aldo DeDominicis, Central Connecticut's president will become a substantial stockholder in the new stations and will be active in their combined operation.

Surviving corporation will be Con-



necticut-New York Broadcasters with Kenneth M. Cooper as president; John E. Metts, vice president; DeDominicis, treasurer and a director.

Months of negotiations have ended with the sale of KAKC, Tulsa for approximately $600,000.

New owner is S. Carl Mark of Trenton, New Jersey.

Seller is Lester Kamin and Associates of Houston who presently own KXYZ, Houston and KBEA (AM & FM), Mission, Kansas.

Blackburn brokered the deal.

The sale of WALE, Fall River, Mass. to Milton E. Mitler for $245,000 was handled by Blackburn.

Mitler formerly owner WADK, Newport and WYNG, Warwick, both Rhode Island, plans to manage the Fall River station.

Sellers are George L. Sisson, Jr. and J. Roger Sisson who originally founded the station in 1948. The latter, who presently holds 20% ownership in the station, will remain on with the new owner in an executive capacity.

WKBN Broadcasting Corp. has applied to the FCC for authority to more than double the power of WKBN-TV, Youngstown.

Approval would give channel 27 one million watts or roughly four times that of any other Youngstown station.

PEOPLE ON THE MOVE: G. Bennett Larson has joined the media brokerage firm of Blackburn & Company as an associate.

Film

It seems that post-1950 films on tv are able to sustain high-rating levels in even when rerun only four-seven months following their original airings.

Such was the finding of a special New York Arbitron study of the Seven Arts Warner Bros. films on WNBC-TV's "Movie Four" (Saturday, 11:15 p.m.). Eight different features scored 81% of their average first run ratings and 94% of their average first run shares-of-audience.

Sales: Twentieth Century-Fox Tv's "Adventures in Paradise" to WFIL-TV, Philadelphia, WMAL-TV, Washington, KGO-TV, San Francisco raising the total to 34 markets. Twentieth also sold a block of post-48 films to WAPA-TV, San Juan and series to stations in Venezuela, Argentina, Peru and Uruguay . . . **Seven Arts** post-1950 Warner Bros. features to 10 more stations, raising the totals to 126 markets for volume one, 99 for volume two and 66 for volume three. In addition, SA's 13 one-hour tv concert specials sold to KSHO-TV, Las Vegas and WHA-TV, Madison, bringing the total number of sales for this series to 17 . . . **Ziv-UA's** "The Story of —" to several sponsors raising the market total to 63.

Public Service

CBS owned stations in California have extended a "great debate" invitation to gubernatorial candidates Richard M. Nixon and Edmund G. Brown.

Stations involved are KNX and KNXT, Los Angeles and KCBS, San Francisco.

The proposed hour-long show would be made available to California affiliates of the CBS Radio Pacific Network and the CBS TV Pacific Network and any other stations in the state that desire to carry the special program.

The City of New York has given its support to WMCA in the station's effort to obtain Federal Court review of the apportionment of the State Legislature.

The city has submitted a request for a hearing similar to the one filed by the independent station on 21 June. The hope is to obtain the hearing before the state elections.

Public Service in Action:

• **WCOP.** Boston has completed arrangements for a series of exclusive interviews with all major candidates for public office in the state. Kickoff interviews will be with Senate hopefuls Kennedy, Lodge and Hughes.

• With a hot Democratic primary scheduled for Georgia on 12 September, **WMAZ** (AM & TV), Macon have set up plans to stage a giant, old-fashioned political rally on 18 August complete with a barbecue dinner. Over 40 candidates for state and local offices have been invited to the six-hour rally.

Outstanding values in broadcast properties

This is a fulltime station and serves a vast agricultural area. Outstanding local acceptance makes it a profitable operation. Requires a 29% downpayment.

NORTHWEST
$150,000

This powerful daytimer, with a consistent earnings record, is being sold because of owner's health problems. $50,000 down and a reasonable payout.

NEW YORK STATE
$175,000

BLACKBURN *& Company, Inc.*
RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick Gerard F. Hurley RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois FInancial 6-6460	Clifford B. Marshall Stanley Whitaker Robert M. Baird John G. Williams 1102 Healey Bldg. JAckson 5-1576	Colin M. Selph Bennett Larson Calif. Bank Bldg. 9441 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-2770

AUDIENCE PROMOTION

(*Continued from page 51*)

cannot cut these credit crawls — they are an important part of NBC network program promotion.

This same department will also bring 20 stars into New York for four days of a whirlwind of personal appearances on 10 different NBC day and nighttime network tv programs, plus press interviews, plus taping sessions for NBC Radio's *Monitor* program. Each of these stars will hit New York 10 days before his program premieres and may also be moved into other cities if their production schedules permit.

The key to this gimmick is that four days in New York, with a multitude of exposure on day and night network tv, weekend network radio, plus press interviews, delivers maximum exposure for wire services, magazines, and tv editors and keeps the star out of production for a minimum time of one week.

And to show these 20 stars at their best David Tebet, v.p. for talent, hired Art Linkletter to m.c. *Tonight* show for two weeks commencing 10 September. During these two weeks the stars will be on the New York merry-go-round.

Promotional services also runs a station promotion managers competition that picks 20 winners among its affiliates for doing the best job of exploiting, promoting, advertising and publicizing network programs. Since the top ten ad agencies pick the winners, and since the top winners get a week in Hollywood and Las Vegas, all expenses paid, the stationmen really go all out.

The final arrow for the NBC bow is its publicity department. This year it is sending seven of its staff into the top 30 markets with a "Personally Yours Attache Case" loaded with stories and pictures on the new fall schedule. Each tv editor and station promotion man gets a case, with his initials on it, plus a briefing on what is upcoming.

At CBS, where the emphasis is on the public image, there is a minimum of hoopla. Their press operation has men traveling the year round, keeping in contact with the affiliate promotion and publicity men, and visiting the tv editors. And, during the summer, other staffers join the circuit talking-up the fall schedule.

Sponsor backstage (*Continued from page 14*)

speech or any of his subsequent speeches ever were on the industry here. It described many commercial television shows as "cheaply sensational, sordid, unsavory, vapid and puerile." It flatly accused commercial television in England of forcing the BBC to lower its own standards.

It at least implied criticism of the kind of profits and tremendously successful commerical television interests run by the Independent Television Authority were garnering. The report estimated that commercial television's gross income in 1961 ran close to $180 million and a strongly advanced guess was that commercial television's own profit after taxes in 1961 ran close to $40 million.

The report recommended that the Independent Television Authority take over full responsibility for planning shows and selling time.

The Independent Television Authority had been hoping that it might secure approval for a second channel, but the Pilkington report urged against this and in favor of giving the BBC authority to start a second national television service. It not only didn't give the commercial television interests the second channel they were seeking, but it recommended that new and stronger control over the commercial television operations be placed in the hands of a government appointed person or group on the highest operating level.

The report took the position that no commercial radio at all should be permitted to operate in England and that the BBC's present monopoly in radio should be continued.

Sir Harry's group also urged that pay television should be kept out of England entirely. It did recommend that color tv should be introduced and developed quickly on a 625-line definition system.

Broadcast problems differ

American broadcasters, with all of their problems, certainly don't have the problems of the commercial gronps in British broadcasting, but then everything is relative, and in these trying times gets to be more so every day. Russia, for example, is considerably rougher on businessmen than anything an American or English executive can possibly envision.

The Revlon Bros. in all the difficulties they may have encountered in building their Revlon empire surely never encountered anything like a lipstick manufacturer named Nikolai Kotlyar in Moscow last March. According to the Soviet newspapers Kotlyar had set up a private lipstick factory in the cellar of his house in Ostankino. He had a deal going with the director, the chief engineer, and two bookkeepers in a government cosmetics plant in Riga.

The government investigators found that these employees had their own automobiles, villas at the beach in Riga, and blew large quantities of rubles in Riga cafes. Kotlyar himself was no playboy, but was found to be putting his money into gold, diamonds, silver and government bonds, all of which he stashed away in his home.

Koslyar was accused and convicted of "theft of government property." The penalty was death.

We may have our problems with the FCC, the FTC and other government agencies, and the British commerical broadcaster may find himself put down by Sir Harry Pilkington, but at least we don't have to fret about a firing squad.

Tv and radio NEWSMAKERS



William J. Hendricks is returning to WXYZ-TV, Detroit in the post of general sales manager. Since July of 1961 Hendricks has been the manager of the Detroit office of ABC TV National Station Sales. Prior he had been with WXYZ for 16 years. He started in 1945 as director of advertising and sales promotion and in 1948 became an account executive in the sales department, a position he held until he joined the station sales division last year.



Edward T. Parrack has been elected president of Ketchum, MacLeod & Grove, succeeding George Ketchum, who was elected chairman of the board and continues as chief executive officer. Parrack has been executive vice president of the agency. Parrack joined KM&G in 1936, following his graduation from the University of Pittsburgh. He became assistant to Ketchum in 1940 and was named a vice president in September, 1950, and executive vice president in May, 1955.



Harold Wheelahan has been named manager of WDSU (AM & FM) in New Orleans. Wheelahan, formerly commercial manager of WDSU, is a veteran of 15 years in the radio broadcasting field. He first joined WDSU in 1951. Announced by executive vice president of the Royal Street Corp. A. Louis Read, Wheelahan's appointment is part of a general executive realignment which includes the promotion of John Screen from manager of the station to an executive post with the parent company.



W. C. "Bud" Blanchette has taken over as general manager of KFBB (AM & TV), Great Falls. Blanchette began his broadcast career in 1936 as an announcer for KGVO, Missoula. He later joined KUTA, Salt Lake City as radio announcer, returning in 1946 to KGVO as program director and assistant manager. Blanchette served as executive secretary to Governor John W. Bonner from 1948 to 1952. He joined KFBB as assistant manager in 1953 and subsequently served in the other executive capacities.

Under the guidance of Lou Dorfsman, advertising and promotion director, the promotion objective is twofold.

The primary objective is to build audience for sponsored programs and to gain new viewers for every program. The secondary target, and CBS alone defines it, is to win support for television among opinion makers such as writers, performers, educators, business executives, and public officials.

CBS approaches these via program promos with a saturation campaign so heavy as to make more than two billion home impressions each week, and through the promotion departments of its 201 affiliated stations.

The stations get, for each network program, a superbly packaged and organized kit that carries slides, 20- and 60-second trailers, glossy slide art, 40- and 160-line ad mats, repro proofs, photos, promo announcement copy, press release matter, etc.

In addition CBS is producing four half-hour feature films—each budgeted at $100,000—for on and off air showing by the affiliates. One of these will be about the new nighttime schedule, another about the new sports programs, a third about network news and public affairs, and a fourth will be about the new CBS research project.

CBS will also be in print this season with a $100,000 24-page magazine supplement in Sunday editions of New York *Times* and *Herald Tribune* ballyhooing its new schedule. To follow through, CBS will distribute 500,000 reprints to its opinion maker mailing lists, to advertiser distribution channels, and to affiliate stations for their local use.

What ABC will do is still being hatched by Don Foley, who took over as advertising & promotion director on 1 June: but since he came from NBC it is probable that the new ABC campaign will resemble what John Porter, for whom Foley worked, has set for NBC.

One thing is certain. The prime ingredient for contemporary television promotion is the trailer, on film, tape or live, in 60-, 20- or 8-second strips, and the day of the sketchpad and comprehensive proof is gone. Long live the viewfinder and the extra spot at station break time!

frank talk to buyers of air media facilities

The seller's viewpoint

"To initiate an idea today is to create an opportunity tomorrow," says Clifford J. Barborka, Jr., vice president in charge of radio for Adam Young Inc. Formerly v.p. of Creative and Marketing Services division of John Blair and Co., and more recently president of Better Broadcast Bureau. Barborka is noted as one of the industry's most creative time salesmen, and a specialist in the use of sound to sell sound. He is an arch advocate of "demonstrating that radio is an exciting, creative medium that can solve marketing problems."



The salesman's opportunity to create

"Creativity . . ." The word has been used, misused, and abused. According to Webster, the word is a derivative of the word "create," meaning "to cause to come into existence; make, originate; to cause, produce; bring about." It can also be spelled "w-o-r-k."

Creativity is composed of individual ideas. Ideas are needed to stimulate and trigger sales thinking, but first they must be conceived and produced and then communicated to the right people and finally be made to work. A good formula for successful media selling might be:

IMAGINATION + EFFORT + DESIRE TO SUCCEED + CONFIDENCE + WILLINGNESS TO INVEST IN NEW IDEAS = PROFITS.

But any treatise on radio must unfortunately return to the basic question: why has national spot radio come to take a back seat to other media? To date we have berated the agency, the client, the media buyer, the rating service, the station manager. Let's complete the circle and include the media salesman.

His research-heavy sales pitches have made him a slave to an IBM machine. His great cost-per-1,000 story has come back to haunt him in the competitive media arena and has turned his rate card into a fluid, self-adjustable series of numbers. The jargon he invented to sell against his competitor is a stigma that a novel on the subject could not erase.

Are we soon to have, along with the automatic washer and dryer, an automatic salesman? Will he walk into an agency, put his statistics into an electronic computer and within a few minutes have a "yes you have the order" or a "no you do not have the order" card in his hand? Unless his takes a close look at the meaning of the word "create"—(to cause to come into existence) he could even be replaced by a reliable messenger service.

Then how do you make a creative sale? You do not take "no" for an answer, but you take "know" for an answer. You take off the rose-colored glasses that make the 490% increase in spot radio billings from 1940 to 1960 a success story, and you analyze the why's of local radio billings that are double the spot radio billings in spite of the fact that in many cases the rates are lower.

It is a foregone conclusion that a salesman knows his product thoroughly but to be an advertising counselor he must know how to apply his product to the client's needs.

One of the most basic rules of salesmanship is too frequently broken, "be interested in the other guy and talk about his interest," and in this case you can rest assured it is his business.

Each day the national radio salesman is in contact with local radio station operators. He knows what and why accounts have successfully used his medium. He is constantly aware of commercials, programs, etc., that sell at the local level, but all too frequently this information is not communicated to the advertiser. This then leaves the advertiser to rely only on the mountains of statistics that are fodder for the IBM machine. The fact that radio is seldom given creative consideration at the plans board meeting is evidence that the selling of radio has not been the selling of statistics and so belongs in the research and media departments of agencies.

In a recent survey among advertising managers of major companies they were asked why they did not use radio, and some of the answers were. "Our local men don't know how to use it" . . . "I really don't know enough about radio" . . . and "I haven't seen a radio salesman in a long time." This is the creative salesman's opportunity to "cause to come into existence" or "create." The stature of an industry is determined only by the stature of the men in it. The creative consideration of radio starts not with the buyer but with the seller.

To be given an order is a luxury. Getting an order because money has been allocated to the medium is a convenience: and, creatively selling the radio story is a necessity.

SPONSOR SPEAKS

Needed: more dreamers

The other day we got a letter from Campbell-Mithun in Minneapolis asking for information on articles, speeches, statements, predictions, and pronouncements by industry leaders on the subject "The future of Tv."

Darned if we weren't stumped by the agency request!

Offhand, you might think that, in such a loquacious industry as ours, dozens of far-seeing guys must have issued voluminous crystal ball prophesies.

The fact is, except in two specific areas, we have had very few Nostradamuses.

The first area—the scientific and technical—has produced a wealth of predictions on such items as satellite tv, Telstar, wall-size receivers, and other goodies.

The second—color tv—has had a number of exuberant prophets. But when you look for professional predictions about such overwhelmingly important subjects as programing, advertising sales, commercial selling techniques, you find very slim pickings.

What's the matter? Haven't we enough dreamers?

Seriously, we think there's a tremendous need for educated plotting, planning, and prediction in these areas. Concern for the future is one mark of a truly vital, progressive industry.

SPONSOR would love to print articles by qualified industry leaders on the future of the broadcast media.

Think it over. Send us your best guesses, along with the reasons you predict as you do.

99% in Quebec City

The hottest statistic unveiled by the new TvB of Canada in its first presentation to an American audience week before last was the fact that 99% of the homes in Quebec City now have tv sets.

This staggering tidbit dramatizes the tremendous gains which Canadian tv has scored in recent years. Five years ago, only 63% of homes across the border were tv-equipped. Today the figure for Canada as a whole stands at 88% with major cities well above 90%.

Here, surely, is a tremendous new market for tv advertisers. And we're delighted that Canada has its own TvB to help spread the good word of new sales opportunities.

10-SECOND SPOTS

Politics: Billy Sol Estes is obviously a man of great imagination and if he'd ever gotten into the ad business, doubtless he would have conceived some unique campaigns. According to *Time* magazine, he went to his hometown bank during the Eisenhower-Stevenson campaign and asked for a loan to buy and train thousands of parakeets to fly over cities throughout the country chirping, "I like Adlai." When the bank's officers advised him that his plan wasn't very practical, Estes accused them of being for Eisenhower and stormed out of the bank in a rage. Bankers, you know, don't have much imagination.

Marriage: A SPONSOR editor recently found in his desk drawer a dated publicity release reporting a Garry Moore CBS TV brainstorm session on the subject "What wives can do to help their husbands live longer." Willard Pleutgner, then with BBDO, Lee Bristol of Bristol-Myers, and Dan Goldstein of Schenley Distillers were among those who suggested that wives do these things for their husbands:

- Sneak a love note into his pocket in the morning.
- Increase his allowance as he gets older.
- Write "I Love You" on the mirror in lipstick.
- Give him a puppy, so he'll do more walking, get out more.
- Every so often, give him a stag party at home.

Burglary: Jerry Lewis, who just had $195,000 in jewels stolen from his suite, joins David Merrick as a guest on CBS TV's *Talent Scouts* program, Tuesday 10 July. Lewis told Merrick, "The only ring they left was in the bathtub."

Travel: On his *Who Do You Trust* show on ABC TV, Johnny Carson advised those planning a transoceanic boat trip this summer, "Do not lower soiled laundry through the port hole, please . . . If you're a stowaway, no wild parties . . . If you insist upon being frolicsome in the evening, shout 'No time for pajamas —we're sinking.'"

KDAL
Duluth-Superior
Plus* NOW 63rd IN AVERAGE HOMES DELIVERED!

*KDAL-TV now delivers Duluth-Superior plus coverage in three states and Canada—through a recently completed chain of fifteen new, licensed "translator" stations!

With this unique operation, KDAL's picture is clearly received by such distant communities as Fort William and Port Arthur, Ont. (211 miles), Walker, Minn. (136 miles), International Falls, Minn. and Fort Frances, Ont. (168 miles), Bemidji, Minn. (155 miles) and White Pine, Mich. (110 miles).

This very important plus ranks KDAL 63rd among CBS affiliates in average homes delivered! (ARB—Nov. 1961)

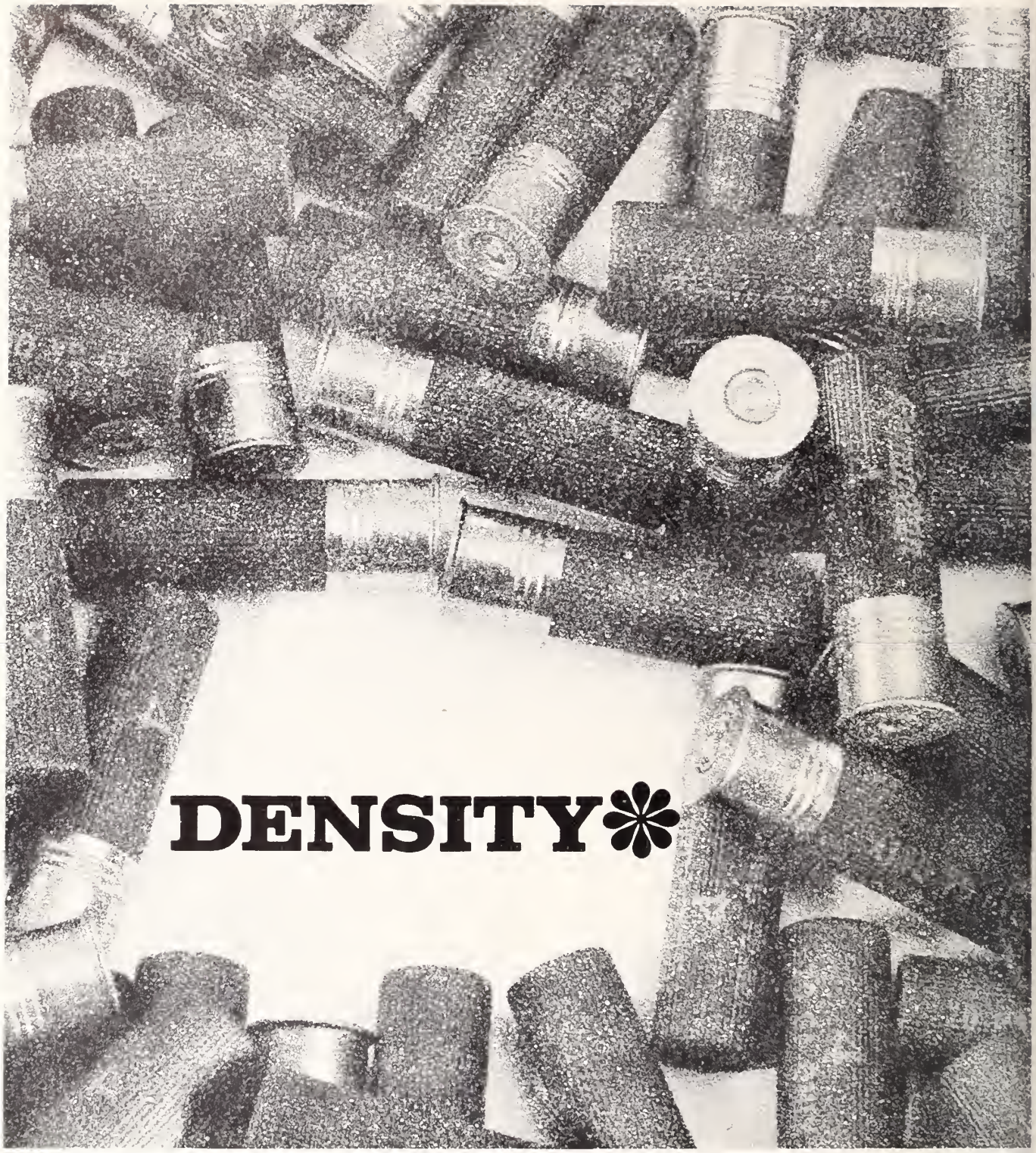
So take a second look at the Duluth-Superior plus market. It's bigger than you think! And only KDAL—serving over 250,000 television homes—delivers it all!

KDAL

CBS RADIO/TELEVISION/3
AN AFFILIATE OF WGN, INC.

Represented by
Edw. Petry
& Co.,
Inc.





Providence . . . most crowded television market in the country where the buying habits of a particular mass audience total "test market". Here, the audience reach of WJAR-TV underscores the coverage dominance and sales penetration behind Your Fall Sales Safari.

* ARB TV Homes

WJAR-TV

NBC • ABC – REPRESENTED BY EDWARD PETRY & CO., INC.
OUTLET COMPANY STATIONS IN PROVIDENCE – **WJAR-TV**, FIRST TELEVISION STATION IN RHODE ISLAND – **WJAR RADIO** IN ITS 40th YEAR

RECEIVED
JUL 16 1962
NBC GENERAL

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

16 JULY 1962—40c a copy / $8 a year

TV COMMERCIALS ARE BIG BUSINESS
—Eye opening report on a $75 million television baby p 25

YOUNG NET EXECS
—Men under 40 are in key jobs at the radio-tv nets—a close-up of the 20 best p 29



CINEMAGINATION AND SERVICE

MEMBER FILM PRODUCERS ASSOCIATION OF NEW YORK

For the timebuyer

who thinks he* has everything

Do you have the tv station that annually awards a Gold Pork Chop that isn't gold and isn't a pork chop to the producer of the champion carcass in the Iowa State Spring Market Hog Show?

Do you have the tv station that is number one in all time periods from sign-on to sign-off, Sunday through Saturday?

Do you have the tv station that has three farm-born college graduates in its farm department?

Do you have the tv station whose radio progenitor will be forty years old July 30?

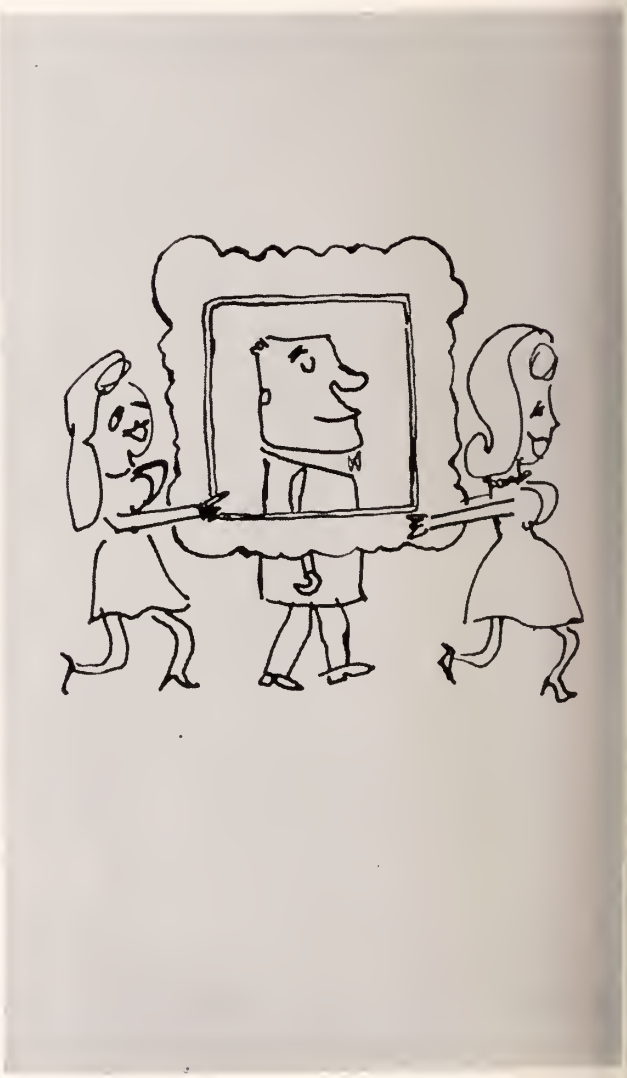
Do you have the tv station first in 390 (83%) of the quarter-hours measured for homes reached?

Do you have the tv station whose 1,450′ tower was the tallest horizontal big stick in the world after it toppled one sad day six years ago just before it was completed? (We grew another one.)

Do you have the tv station that dominates the Eastern Iowa area which includes Cedar Rapids, Waterloo and Dubuque, three of Iowa's six largest population centers and constitutes 60% of Iowa's population and purchasing power, without stopping for breath?

Do you have the tv station whose national reps are The Katz Agency, whose network affiliation is CBS, whose channel is two, and whose initials are WMT-TV?

Quite a coincidence. So do we.



*Collective term embracing *she* as well—and why not?

Inherit the tremendous audiences these great Warner Bros. properties have built in your area...









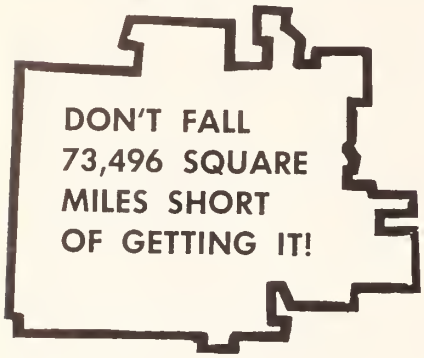




Now available on an individual market basis

Warner Bros. Television Division · 666 Fifth Ave., New York, New York · Ci 6-1000

SELLING THE UPPER MIDWEST?



Your product sales fall short of their rightful goals without KELO-LAND — the Sioux Falls-103 County market that sprawls between the Minneapolis and Omaha markets, beyond television reach of either of them. But you *can* fill in this vital 73,496-square mile trading area — the KELO-LAND Common Market — with a single-station origination of your sales message. Your commercial on KELO-tv Sioux Falls flows automatically, instantaneously through interconnected KDLO-tv and KPLO-tv to cover it all. Only KELO-LAND TV gives you this full product exposure throughout this great salesland.

★ ★ ★

Your commercial on KELO-LAND TV reaches 20% more homes than Omaha's highest rated station, 12.8% more than Denver's, 65.6% more than Des Moines'. — *ARB Market Report, Av. Quarter-Hour Homes Reached 9 a.m. to Midnight, 7 Days a Week — March 1962.*

CBS • ABC

KELOtvLAND

KELO-tv SIOUX FALLS; and interconnected KDLO-tv and KPLO-tv

JOE FLOYD, Pres. • Evans Nord, Executive Vice Pres. & Gen. Mgr. • Larry Bentson, Vice-Pres.



Represented nationally by H-R
In Minneapolis by Wayne Evans

MIDCO

Midcontinent Broadcasting Group

KELO-LAND/tv & radio Sioux Falls, S.D.; WLOL/am, fm Minneapolis-St. Paul; WKOW/am & tv Madison, Wis.; KSO Des Moines

© *Vol. 16, No. 28* • **16 JULY 1962**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

The $75 million tv commercials industry

25 SPONSOR presents an eye-opening report on the complexities, problems, leaders, specialties, future, of the more than 450 companies in field

20 bright young net execs

29 A glimpse at some of the networks' exceptional young executives aged 40 or under who increasingly guide the course of radio and television

The order is in: what next?

32 Despite the preponderance of advertising pros in the business, how many really know what happens after a timebuyer writes out the order?

No-Cal fattens up on radio

35 No-Cal increases station list in hot competition for low-calorie beverage market, revises formula to fewer, longer spots with comical copy

SPONSOR's semi-annual index

37 SPONSOR's semi-annual index covers the period of January-June 1962. New categories have been added and cross indexing included for clarity

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"You'd think she would have punched us right square in the nose!"

But she didn't.

We're talking about Miss Dorothy Kilgallen.

About four months ago we took rather unfair advantage of this lady. She'd whacked us in her January 21 column regarding our Seattle World's Fair (in those days she was not alone in underestimating the magnitude of the upcoming Fair).

Miss Kilgallen titled as "Funny Americanism" the fact that Seattle had hired a New York press agent.

"Can't you see New Yorkers trekking out to Seattle to view a science pavilion?" she asked.

Well, you can imagine our indignation. Treating us like country boys and all that jazz. So we honed up the keys on our favorite Underwood and let her have it. Real good... a double-truck in the trades from coast to coast. In fact, with our tongue tucked up slightly under our left optic nerve, we closed the piece by suggesting she "talk it over with Dick and the kids", and if it was okay, the Crown Stations would pay their way to the Fair.

Then, we sat and waited. It was deathly silent. We felt a little like Ahab drifting in a flat calm waiting for Moby Dick to surface again.

Not a word. Then, on March 25, the Kilgallen column contained a nice plug for the Fair, announcing "more than $7,000,000 in advance ticket sales." On April 25, she did it again. On May 2, Miss Kilgallen revealed "Bob Hope wants Keely Smith to join his troupe at the Seattle World's Fair in July." And so they came. One fine puff after another.

Just goes to show. You never know a woman.

Thank you, Dorothy.

P.S. The Fair is doing fabulously. Attendance is running far above the 9,000,000 forecast. Business is jumping out here, too. People are pouring into Seattle, Portland and Spokane from all over the globe. Looks like our Crown Corner may have the biggest off-Broadway hit in 50 years.

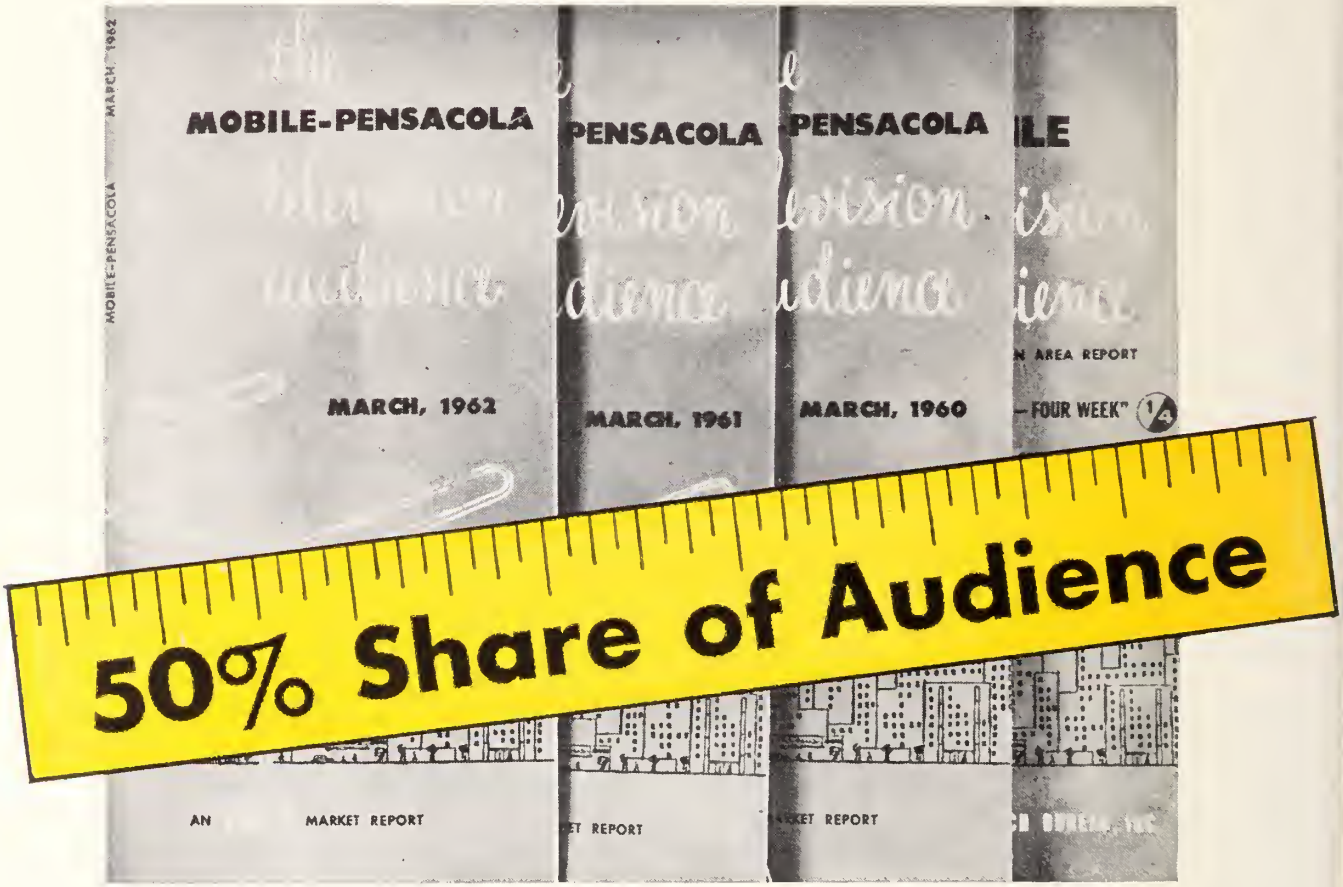
THE CROWN STATIONS

KING, AM. FM. TV. Seattle KGW, AM. TV. Portland KREM, AM. FM. TV Spokane

The Exception To The Rule

WKRG•TV

Mobile—Channel 5—Pensacola



WKRG-TV Mobile-Pensacola has enjoyed

50% or More Share of Audience in every March ARB

Measurement Since 1959 . . From 9:00 AM to Midnight

For Details Call

AVERY-KNODEL—Representatives

or: C. P. PERSONS, JR., General Manager

16 July 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

NEW NBC DAY PRICING

TV network announces new combined time-talent rate, plus summer 20% reduction, effective 1 Jan.

NBC TV will completely revise its basis for daytime sales, effective 1 January 1963, it was learned last week.

The network will institute a combined quarter hour price including both time and program. New prices will range from a low of $10,000 per quarter hour in Say When to a high of $19,200 for Concentration.

Several factors which now complicate daytime price structure will be eliminated. These include: contiguity, C-D rates, volume discount, line-up discount, separate program prices, and bonus classification.

In addition, NBC will institute a 20% reduction in package prices during the 13 summer weeks.

The changes do not apply to the Merv Griffin Show, nor to the Today show.

NBC's revision comes within days of CBS's revamping of its daytime discount structure. (See SPONSOR-WEEK, 9 July 1962, p. 10.)

The NBC daytime package price will be applied to contracts in effect 1 January, renewable once but not past 31 December 1963. The package price, of course does not include commercials costs for preparation and presentation.

After the first of the year daytime sponsorships will not earn discounts. However, quarter-hours will contribute 25% to volume for determing discounts in periods other than daytime. The period defined as daytime is that up to 6:00 p.m. NYCT.

After 1 January NBC will apply an integrated networking charge of $3,600 net per quarter hour for programs not converted to the new basis. The present rate is $375. The change is understood to be designed to encourage conversion.

Agencies within the next eight weeks will receive contract amendments for agreements extending beyond the end of 1962, specifying applicable packaged prices.

One of the goals of the new package plan is to make daytime buying more flexible and to simplify advertisers' budgeting and accounting. (For commentary, see SPONSOR-SCOPE, p. 19, this issue.)

TV INSURANCE ADS' $4.5 MIL. FIRST QTR

Insurance advertising was 23.2% higher in the first quarter of 1962 than last year, reports TvB.

The year 1962 appears headed for a record in insurance spending on tv with Metropolitan Insurance Company of North America, and Continental Casualty just starting to spend heavily.

Insurance companies spent $3.6 million in network and $884,000 in spot in the first quarter, compared to $2.9 million and $708,000 last year.

Leading users were Mutual of Omaha and Prudential Insurance.

INTERNATIONAL TV HAILS TELSTAR

Highlights:

Tuesday, 10 July: Telstar Satellite rocketed into space. Three U. S. tv networks transmit first pictures. Excellent reception reported first in France and then in Britain. CBS deletes portion of AT&T-produced program and refuses to sell time for AT&T special.

Wednesday, 11 July: French transmit first tv from Europe to U. S. via Telstar. Britain, transmitting later, complains French violated EBU agreement and should not have transmitted own picture first. First mutual U.S.-European exchange via Telstar announced for Monday, 23 July.

Minow cautions on 'equal time' removal

Washington, D. C.:

FCC chairman Newton Minow urged caution in any suspension of Section 315 pointing to complaints and disputes that might result from removal of the 'equal time' clause.

He warned that the FCC could hardly police 600 tv stations and 6,000 radio stations in their conduct in national, state and local election coverage.

However, he admitted removal of Section 315 would lead to more free air time for political debates on stations which took an interest in public affairs. (For details see WASHINGTON WEEK, page 55, this issue.)

RECALL NOT TIED TO MEDIA—'LOOK'

People recall good ads, regardless of intrinsic product interest or the media of exposure, according to a study released last week by Look Magazine.

The study found tv and print recall after 24 hours differed by little. The ad itself rather than the inherent characteristics of the media was the most important factor.

According to Joel Harnett, Look v.p., the intermedia study threw unexpected light on how tv and print "complement and reinforce" each other.

(Continued on page 50, col. 1)

John E. Pearson named SPONSOR western mgr.

John E. Pearson, veteran radio and tv representative, has been named western manager of SPONSOR, effective today. He will be in charge of all West Coast operations.

Pearson will make his headquarters in San Francisco and he will have office facilities in Los Angeles.

For 24 years he was head of John E. Pearson Company, Inc., and John E. Pearson Television, Inc., station representatives. He completely divested himself of both interests last fall. Both companies are still operating.



John E. Pearson

All-channel bill now law

Washington, D. C.:

The all-channel bill became law on 10 July with the signature of the President.

However, a reasonable time for transition is being provided and the FCC is holding conferences with set manufacturers for this purpose.

315 repeal asked but FCC opposes it

Washington, D. C.:

Broadcasters were virtually unanimous in asking for a relaxation of Sec. 315 in their testimony before the Senate Commerce subcommittee last week.

The FCC, however, opposed any loosening, pointing out the difficulties which would confront the commission. Chairman Minow noted that these difficulties would be compounded in proportion to the number of political offices exempted from 315 requirements.

Network heads Frank Stanton of CBS and Robert W. Sarnoff of NBC asked for total elimination of the "equal time" provision. Leonard Goldenson of ABC asked that it be eliminated only for presidential and vice-presidential candidates.

NAB president LeRoy Collins asked that the rule be recinded. He was supported by Walter N. Thayer of Corinthian. R. Peter Straus of WMCA. New York. and Lazar Emanuel of Communication Industries.

MORE 'TILT' IN DAYTIME THAN NIGHTTIME NETWORK

Twenty-eight of 29 daytime network shows deliver less audience in the top 20 markets than the proportion of population there reports TvAR.

The top 20 markets have 53.4% of the tv homes in the country, but 21 of 29 daytime shows have 36% to 45% of their audience there.

According to TvAR, 72% of the shows have a serious 'tilt' compared to 48% for 65 nighttime network shows.

The one exception among the 29 daytime shows was ABC TV's Who Do You Trust, which had a 53% score, but TvAR attributed this to a relatively short station lineup.

$1.5 MIL. BOOKED IN NBC TV SALES

NBC TV reported a trickle of business for the week of the Fourth of July holiday. Estimated value is $1.5 million.

Phillips, Union Carbide, and Maybelline bought into nighttime and Quacker Oats, Armstrong Cork, Golden Grain Macaroni, Bromo-Quinine, and Sal Hepatica bought into daytime.

Melnick named v.p. of ABC nighttime programs

ABC TV has re-organized its program department into nighttime and daytime divisions. Daniel Melnick has been appointed v.p. in charge of nighttime programing and Giraud Chester continues as v.p. in charge of daytime programing.



Daniel Melnick

Melnick joined ABC TV in 1956 as manager of program development, becoming v.p. of the department in 1959. Earlier he had been with CBS for five years and was with the Bob Crosby Show for two years.

Both Melnick and Chester will report to Julius Barnathan, v.p. and general manager of the ABC TV network, and both men will be members of the plans board.

UAA releases 33 more post-1950 feature films

United Artists Associated is releasing 33 post-1950 UA feature films for fall telecast. Eight are in color.

Title of group is Showcase for the Sixties. Group brings UAA's total feature film distribution to close to 2000 features.



RCA CARTRIDGE TAPE SYSTEM

Automatically Triggers Playback Units, Tape Recorders, Turntables, and Other Devices



Here's a unique built-in feature! The Recording Amplifier of the RT-7B Cartridge Tape System generates two kinds of cue signals. One is used to automatically cue up each tape, at the beginning of a program, the same as in ordinary units. The other signal, a special Trip-Cue, can be placed anywhere on the tape. This will cause the playback unit to trip and start other station equipments.

You can preset two, or a dozen or more RCA tape units, to play sequentially. You can play back a series of spots or musical selections, activate tape recorders, turntables, or other devices capable of being remotely started. (In TV use Trip-Cue is ideal for slide commercials. Tape announcements can be cued to advance the slide projector.)

You'll like the RT-7B's automatic, silent operation, its compactness, high styling, perfect reproduction. Cartridge is selected, placed in playback unit, forgotten until "air" time, then instantly played. Cueing and threading are eliminated. Cue fluffs are a thing of the past!

Transistor circuitry, good regulation for precise timing, low power consumption, are among other valuable features.

See your RCA Broadcast Representative for the complete story. Or write RCA Broadcast and Television Equipment, Dept. KC-264, Building 15-5, Camden, N.J.

RCA® THE MOST TRUSTED NAME IN ELECTRONICS

GOVERNMENT STUDIES TV EFFECT ON KIDS

Washington:

The Government last week announced it would initiate a study of the effect of tv on children and the industry pledged its assistance.

The program, announced by Abraham A. Ribicoff, Secretary of Health, Education, and Welfare, grew out of recommendations made by NAB president LeRoy Collins and Senator Thomas J. Dodd (D., Conn.), who had conducted subcommittee hearings on juvenile delinquency.

The program will be headed by a steering committee under Ribicoff's deputy special assistants Bernard Russell.

Tillmans, Maxwell fill new CBS TV sales posts

Two new sales posts have been created at CBS TV. The posts and the men filling them, announced last week by senior sales v.p. William H. Hylan, are:



Carl Tillmans

Carl Tillmans, v. p., Eastern sales.

Sam K. Maxwell, Jr., coordinator of network sales department.

Tillmans joined CBS TV as a network account executive in 1959. He was previously with NBC TV, Paul H. Raymer, C. E. Hooper, and FC&B. Maxwell joined WBBM Chicago in 1946 and CBS TV in 1952; he had been general sales manager since 1959.

Meanwhile, Frank Stanton last week announced the appointment of Michael Burke as v.p., development of CBS. Burke joined CBS TV in 1956 and is currently managing director of the CBS companies in Europe.

Recommendations on future tv debates

Santa Barbara, Calif.:

The Center for the Study of Democratic Institutions last week issued a series of recommendations on future presidential tv debates.

The suggestions were made by political scientists and journalists Earl Mazo, Malcolm Moos, Hallock Hoffman, and Harvey Wheeler.

In essense, the report states that personalities on tv have taken over the place in presidential campaigns once occupied by figures in the meeting hall, or special campaign train.

Says Harry S. Ashmore in the foreword of the booklet: "The standard bearers of 1960 sent for a platoon of opinion pollsters, motivational researchers, voice coaches, mass psychologists, and make-up experts. For better or worse, this surely represents a qualitative change in American politics worthy of protracted pondering."

CULLIGAN NAMED PRES. OF CURTIS PUBLISHING

Philadelphia:

The election of Matthew J. Culligan as president and chief executive officer of the Curtis Publishing Co. was officially announced here last week.

Culligan was general corporate executive and director of Interpublic Incorporated. He was previously chief executive officer of the NBC Radio network and earlier sales manager of the NBC TV network.

Culligan had been in the magazine field between 1945 and 1951 with Hearst Magazine and late Ziff-Davis.

Lang named ABC News v.p.

Robert E. Lang has been elected v.p. in charge of operations and sales for the ABC News department.

NAB SEES 1962 PROFIT RECOVERY

Washington, D.C.:

Radio and tv station profits declined in 1961 but have bounced back in 1962, according to an NAB broadcast management report last week.

Department manager James H. Hulbert revealed that typical station profits before federal taxes were 4.8% in 1961, compared to 7.6% in 1960.

Last year the typical tv station profited 12.6%, compared to 15.4% the year before.

But in the first four months of 1962, radio stations expect a 3.5% increase in revenue while tv stations expect a revenue rise of 6.7%.

During 1961 the typical radio station suffered a 3.6% decline in revenue while costs declined only 0.7%. Smaller stations in large cities did not report decreased profits.

Last year typical tv stations had a 4.1% decrease in revenue while expenses rose 7.5%. Tv stations in the largest cities were exceptional in that they showed an increase in profits.

Bucher to ITC as legal-business v.p.

H. I. Bucher returns to the film syndication field as v.p. in charge of legal and business affairs of ITC.

He was formerly general attorney and assistant general counsel for ABC, and before that was secretary and general attorney of NTA.

Correction

In becoming v.p. of network programs for CBS TV, Alan Courtney succeeds Oscar Katz, who becomes v.p. of daytime programing, succeeding Lawrence White, who resigned.

It was incorrectly stated here last week that Courtney had succeeded White.

More SPONSOR-WEEK continued on page 50



YOU CAN QUOTE ME...

When we decided to put our jolly Green Giant back in "show business" as a big time TV star, we knew we could count on the WLW group to reach a giant's size share of the viewing audience in their respective areas. These stations not only put our Big Green message before the greatest number of people, but follow-thru with buyers, brokers, distributors, and store managers on the home line.

Lyle Polstuss

Lyle Polstuss Director of Marketing, Green Giant Brands
Green Giant Company, Le Sueur, Minnesota

I'LL SAY THIS...

The time availabilities offered by the Crosley Corporation chain have helped us put our "ho, ho, ho Green Giant story before the size and type of audience we want to reach most. And you just can't beat the extra services they have to offer with the trade.

Richard L Halpin

Richard Halpin, Account Executive
Leo Burnett Company, Inc., Chicago, Ill.

Call your WLW Stations' representative... you'll be glad you did!

WLW-C Television Columbus

WLW-T Television Cincinnati

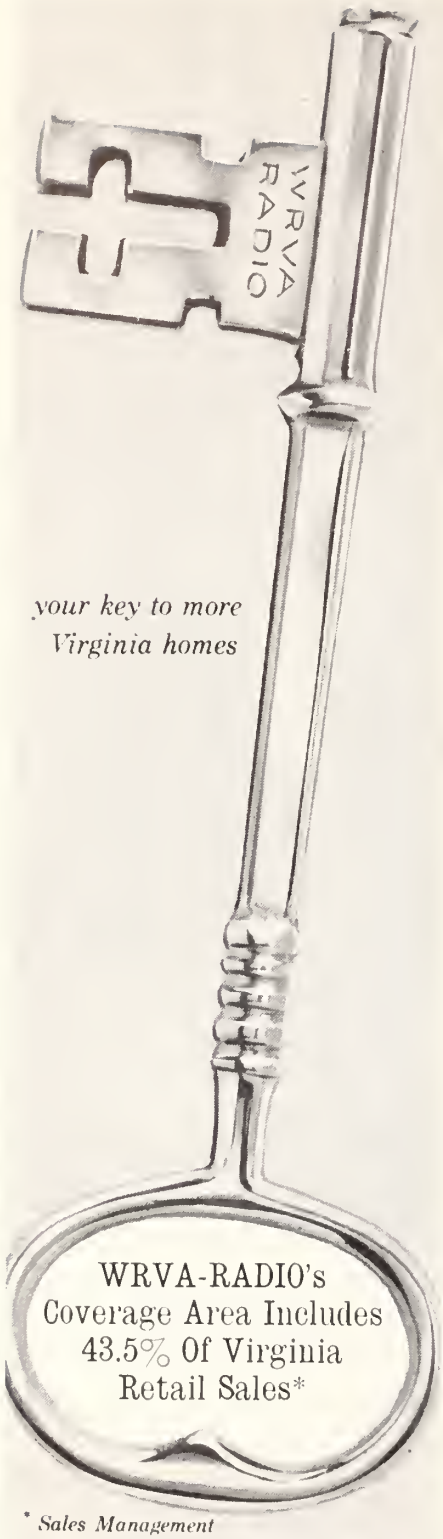
WLW-A Television Atlanta

WLW-I Television Indianapolis

WLW-D Television Dayton

WLW Radio

Crosley Broadcasting Corporation



your key to more Virginia homes

WRVA-RADIO's Coverage Area Includes 43.5% Of Virginia Retail Sales*

* *Sales Management Survey of Buying Power—1961*

WRVA-RADIO

50,000 Watts AM, 1140 KC
200,000 Watts FM, 94.5 MC
Richmond, Virginia

NAB RADIO CODE

National Representative:
PETERS, GRIFFIN, WOODWARD, INC.



Commercial commentary

by John E. McMillin

Sir Harry hates us



I've been getting a barrel of fun and some profit out of reading the controversial Pilkington report and the violent comments about it which have been appearing in British magazines and newspapers.

If you think Americans get steamed up and unreasonable about tv's wasteland problems, you ought to take a look at the English!

They make us seem like fluttering lavender butterflies.

The recently published Pilkington report is the product of the Committee on Broadcasting, set up in the summer of 1960 under the chairmanship of Sir Harry Pilkington, to study and make recommendations on the future conduct of British tv and radio.

Gutsiest of the problems which it tackled was the blazing question of whether Britain had benefitted from commercial tv (introduced eight years ago) and whether the independent commercial interests should be allowed a second channel to compete with the non-commercial BBC.

The committee's verdict: not only a firm "no" but a redhot blast against the whole concept of advertiser-supported broadcasting. In fact it is difficult to read some of Sir Harry's more purple language without getting the idea that he is against private enterprise as such.

Apparently this is exactly the way it hit many British politicians. "Pilkington report angers Cabinet" reported *The Times* of London. "Attacks on commercial tv raise political issues."

On the other hand, the *New Statesman*, a left-wing magazine, rubbed its hands in glee. "A Halt to the Hucksters" it proclaimed. "Commercial tv has had a profound impact on British society, speeding up its conversion to the self-seeking materialism and trivialized values of capitalist affluence. . . . The Pilkington report is a vital document . . . it epitomizes a shift of opinion against the acquisitive society."

Do we want "Tv with Auntie?"

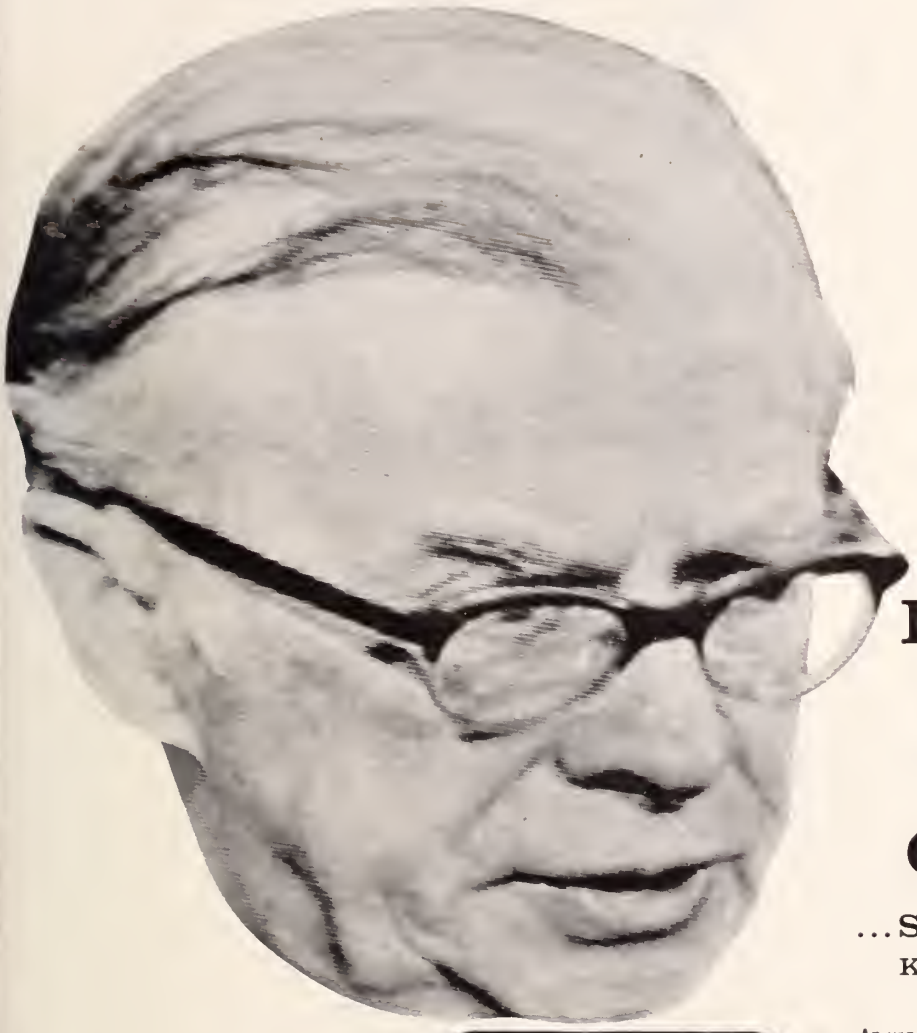
By contrast, the highly respected *Economist* sneered at the Pilkingtonians in a lead article titled "Tv with Auntie:"

"The worst has happened. The Pilkington committee on tv, the biggest and most revolutionary opportunity in human communication since the invention of printing, has fallen victim, hook, line and sinker, to its own dogged good intentions. The important thing now is to see that British audiences are not subjected to this compulsive nannying over everything they may want to see and hear."

All in all, as you can see, Sir Harry and Company have stirred up quite a hoo-haa in the tight little isle.

From one viewpoint, of course, it is a strictly private British im-

(*Please turn to page* 14)



"We have Death Control Without Birth Control"

...Sir Julian Huxley, KOIN-TV, April 29, 1962



"A Visit With Sir Julian Huxley" was first of KOIN TV's three special programs on population pressures. Participants included (left to right) Sir Julian Huxley, Malcom Bauer, associate editor of The Oregonian; Dr. Daniel Labby, staff member, University of Oregon Medical School.



Dr. James Tuck explored "Population Pressures and New Energy Sources" on second program in series. Panelists were Dr. William L. Parker, head of the Physics Department at Reed College, E. Robert de Lucia, vice president and chief engineer of Pacific Power & Light Co.; D. E. Walsh, vice president of Portland General Electric Co.



Third and final show featured Dr. Gregory Pincus in "A Biological Approach to Population Pressures". Pictured (left to right) are Dr. Gabriel Lester, head of the Department of Biology at Reed; Dr. Pincus, and Dr. Herbert Griswold, of the Department of Medicine at the University of Oregon Medical School.

An urgent problem faced by all mankind is that of world over-population. Where is Man to live in the future? Where will he obtain the resources so necessary for survival? How can Man control his destiny . . . somehow balance birth control with death control?

In keeping with its continuing public information policy, KOIN-TV recently invited three famed scholars to participate in discussions of world population pressures. Ready acceptances came from Sir Julian Huxley, Dr. James Tuck and Dr. Gregory Pincus. These distinguished scientists were in Portland at the invitation of Reed College, one of the nation's most widely recognized centers of higher learning, which is observing its 50th Anniversary. The three-part series was aired in prime time throughout KOIN-TV's 34 county viewing area.

Oregonians heard famous biologist Sir Julian Huxley express his views upon the dangers of "death control without birth control"; the importance of conserving our food and energy sources. Dr. James Tuck, director of Project Sherwood at Los Alamos, New Mexico, explained in layman's terms future energy sources to be derived from controlled nuclear reactions. Dr. Gregory Pincus, director for the Worcester Foundation for Experimental Biology, discussed contraceptive methods of population control.

Once again, KOIN-TV's viewing audience was presented with a thought-provoking and timely problem. World-renowned scientists expressed controversial and sometimes startling opinions. And the people learned.

KOIN-TV

Channel 6, Portland, Oregon

One of America's great influence stations

Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC

BIG HITTER IN ATLANTA

Now Channel 5 carries AAA International League "Crackers." Atlanta's biggest ball game buy!

WAGA-TV gets you 696,000 TV homes* in a 3-billion dollar market.



ATLANTA



waga-tv 5

The "Best Buy" Station in an Indispensable Market!

Represented by Storer Television Sales, Inc.
*April '62 ARB

Commercial commentary (*Cont. from p.* 12)

broglio, wholly unrelated to American problems.

Radio and tv in England have developed along lines quite different from ours, and the British have a broadcast tradition and set of broadcast circumstances almost unrecognizable here.

But I think it would be a great mistake for us to overlook the deeper implications of the Pilkington episode.

For one thing, Sir Harry's report, and British reactions to it, have brought out into the open, the same violent and bitterly controversial opinions which smoulder under the surface here in the U. S.

For another thing, the Pilkington report itself is going to be studied avidly by many people who are hostile to commercial tv.

In the reading room of the British Information Services in New York, where I went to see a copy of the report, I sat opposite a steely-eyed, hatchet faced spinster who announced proudly that she was writing a Ph.D. thesis on television for a Canadian university.

"And I am an authority on the subject," she told me with a glittering glare, "I have studied it for 10 years."

It made me shudder for the future of Canadian youth.

Is the weakness organic?

The real bomb in the Pilkington report, when you strip away the excess verbiage (it runs to "remorseless length" says *The Times*) is not so much the mismanagement charges it hurls against the Independent Television Authority which, it says, must be reorganized.

The real blockbuster is the committee's flat and gloomy conclusion that the trouble with commercial tv is "organic."

In other words, you can never hope to get really satisfactory tv programing from any system tied to the sale of advertising.

Now surely this is inflammatory doctrine. Sir Harry and his committee apparently arrived at it not merely by reviewing the British scene but by a whirlwind nine-day "study" of American and Canadian tv.

But is it true?

I suspect that most Americans—or at least most of us in commercial television and advertising—will immediately leap in with hotly worded denials of the Pilkington premise.

But the danger is that, in our zeal to defend the American system of free commercial tv, we're apt to sound more Colonel Blimpish than the most bloated British blimp.

How do we know we're right? How can we prove it?

What I find most disturbing about this whole Pilkington business is not that I agree with the Committee's conclusions, for I don't.

What bothers me is that if we were ever faced with such a blunt, tough, outright challenge to the American concept of broadcasting, I'm not sure we have the facts, the arguments, the ammunition, the philosophy, and the statesmanship to defend ourselves.

Let's be brutally honest. Have you ever heard any genuinely convincing statement on the specific social values of advertiser-supported tv by any ranking executive of the NAB, 4As, ANA, TIO, TvB, ABC, CBS, or NBC?

At the risk of offending some pretty darn good friends of mine, I'm forced to admit that I never have.

Isn't it about time that we began giving serious thought, study and attention to this very vital question?



WNBC-TV RAKES IN THE BIGGEST AUDIENCES

New York's Number One Station belongs at the top of the list for your Summer or Fall campaign. That's WNBC-TV—capturing the largest share-of-audience, sign-on to sign-off, for the total week.

Looking for prime-time station breaks? Prospects are best on WNBC-TV—first in audience 7:30-11 p.m. for the eighth consecutive month! Late-night minutes? "Tonight" on WNBC-TV delivers 48% more tuned-in homes than the nearest competition. Want to reach housewives before they go out to shop? WNBC TV delivers more women viewers in the morning (Mon Fri 7 a.m.-noon) than the next two stations combined! Interested in news shows? WNBC-TV is most-watched for news—from "Today" in the morning to "Eleventh Hour News" at night.

Proof? It's all there in Nielsen, June 1962. Your WNBC-TV representative will be glad to show you how to reap the most results in the Number One Market. Put your commercials on New York's station for all seasons.

WNBC-TV NBC

CHANNEL 4 IN NEW YORK • NBC OWNED
REPRESENTED BY NBC SPOT SALES



Product protection pitfall

I thought your article—"Product Protection—Sense or Nonsense?"—in the 2 July issue was a good example of concise reporting. I also thought that your editorial stand on the issue was not only courageous but most sensible. I agree with it.

However, we tend to lose sight of one noteworthy fact: the insistence on product protection is engendered to a great extent by the belief that a commercial message is more effective if it is separated from a competing advertisement by as much time as possible. But is this really true?

I have never seen any piece of research, either academic or commercial, which proves that this is so. And logic tells you that to argue about 15-minute vs. 10-minute separation on the basis of commercial effectiveness is naive at best. The average viewer doesn't conveniently categorize commercials by product type and neither is he conscious of—nor does he care about—the exact time elapsed between messages. With the hundreds and hundreds of advertisements with which the average consumer is bombarded each day, I am sure that an additional five minutes separation will not increase a given commercial's effectiveness: we are lucky if he is effected at all by this one message.

As a matter of fact, a logical case could even be made for competitive commercials to be back to back. At least in this way, the viewer has a chance to compare, and the advertiser must make darn sure he has put his best foot forward. It would put the products side by side just as they are on the store shelf.

In any case, there is no 10- or 15-minute separation in print and I have yet to hear a complaint that being separated from a competitor in a magazine or a newspaper by a few pages, i.e., by no more than a couple of minutes in terms of reading time, is detrimental to the sales message.

From a researcher's point of view, product protection isn't necessary.

Paul Keller
Reach, McClinton
v.p., dir. research
New York

Soft-drink interest bubbling

Congratulations on your excellent 26 June article, "Coke-Pepsi Budgets Highest in History."

Would you please send me twenty reprints of the article?

John Garner
Carolina sales manager
WFMY-TV
Greensboro

Just a note to say "well done" on your very comprehensive piece on the annual Pepsi-Cola battle.

Obviously you did a tremendous amount of research on the piece and it certainly showed in the final printing.

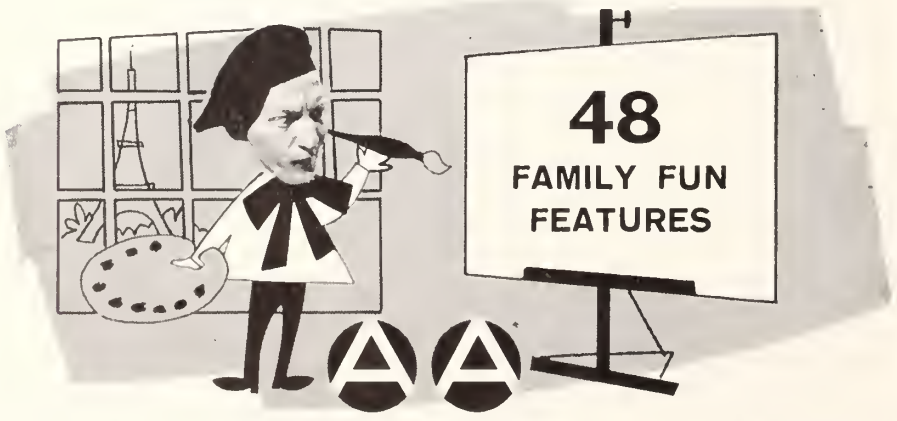
The folks around here call its handling one of the best in the industry in recent years.

Robert S. Windt
publicity director
Pepsi-Cola Co.
New York

I was somewhat disturbed when I read your article "Coke-Pepsi Budgets Highest in History." Like a lot of businessmen trying to cover the trade-paper waterfront, my eye was immediately caught by the boxed figures. I was somewhat stunned to see no figures on radio expenditures, but fortunately decided to read the whole article.

The narrative portion went on to state . . . "Coke executives told SPONSOR last week they plan to spend approximately $17,000,000 in broadcast media this year. Some $12,000,000 will go into tv, the rest into network and spot radio." While this does not show up in the boxed figures, $5,000,000 is an impressive amount of money and would represent a greater outlay for spot radio and network than used in newspapers, magazines, outdoor; the same would be true of Pepsi and possibly others. There's no doubt that many people reading this article will gain the impression that radio has been left out of these several budgets.

I realize that it is extremely difficult to get accurate radio expenditure figures. At many RAB board meetings we have discussed ways and means of achieving this end. At the same time, I'm sure that there are many markets where a radio station would be happy to furnish figures, and by projecting them (similar to Pulse's out-of-home projections) in relation to the total market budget

MOST POPULAR SERIES OF MOVIES IN HOLLYWOOD HISTORY...
The Bowery Boys
AND NOW, THEY'RE BRAND NEW FOR TV.


ALLIED ARTISTS TELEVISION CORP., 165 WEST 46th ST., N. Y. C. 46, N. Y., PLAZA 7-8630

against the national budget, a representative radio figure could be estimated in future articles.

For your information, both Coca-Cola and Pepsi-Cola make large expenditures on our station, as well as other stations in the market. We also carry heavy budgets for local bottling companies, particularly Graf's.

The lack of radio figures in your article is another example why radio is getting short-changed in the eyes of advertisers and advertising agencies.

Hugh K. Boice, Jr.
v.p. and gen. mgr.
WEMP
Milwaukee

► SPONSOR made a valiant effort to obtain definitive figures on radio expenditures in the bottling industry from RAB but was unsuccessful.

Two famous bridges

One of your sharp-eyed readers recently noticed the bridge used in a SPONSOR house ad was dated; i.e., '10 vintage autos crossing over. He thought the bridge was in New York and I was pleased to see you set him straight by informing him it is the "famous Golden Gate Bridge."

Your geography isn't 20-20, however, for you stated the Golden Gate Bridge connects San Francisco and Oakland. Not so! The Golden Gate Bridge connects San Francisco and Marin County, to the North. San



Golden Gate Bridge



San Francisco-Oakland Bay Bridge

Francisco and Oakland are connected by a bridge, but it is the also-famous San Francisco-Oakland Bay Bridge.

I have enclosed a remarkable photo of the entire Bay, with both bridges clearly shown.

I have also enclosed a later photo of the lovely bridge for your future use. This bridge is now 25 years old and is one of the major attractions of the Bay Area—beautiful and utilitarian. We offer this information as experts, having recently presented a much heralded program in honor of the 25th Anniversary.

A. Richard Robertson
promotion and mdsg. mgr.
KRON-TV
San Francisco

SPONSOR's 40-year radio album

Your "40-Year Album" is, without a doubt, one of the finest contributions to the broadcast biz that I have seen in a long time. You are to be congratulated (and I'm sure you are) on a gigantic undertaking well done.

Earlier we ordered 2 of the hard-cover editions. In addition, at this time, we would like to order 5 more soft-cover copies.

Jim Bowermaster
mgr., promo. & mdsg.
WMT
Cedar Rapids



WTMJ-TV FAMOUS AS THE PIONEER THAT MADE MILWAUKEE COLOR-FULL

George Comte, WTMJ-TV General Manager: "Color TV set saturation in Milwaukee is now becoming a real factor in terms of viewership. Starting with our first Colorcast in 1953, WTMJ-TV's progressive policies in Color TV have brought us a great deal of prestige. Our reputation for fine-color programming has also resulted in a considerable competitive advantage." Color TV is a snowballing success. Better get the facts today from: B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.

THEY BOUGHT



"The New York audience would expect to see this high quality programming on WNEW-TV."

John E. McArdle, Vice President and General Manager, WNEW-TV, New York, N. Y.



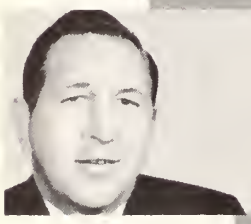
"... a beautiful show, a magnificent show, a cultural blending into our entire program format."

Donn R. Colee, Vice President and General Manager, WTTG, Washington, D.C.



"A particularly well-produced show of high quality. A worthwhile adjunct to our programming."

Van Beuren W. DeVries, Vice President and General Manager, WGR-TV, Buffalo, New York



"For the first time the viewers in our area will have the opportunity to view on a regular basis a symphony orchestra. The filming is excellent."

Robert Lunquist, Sales Manager, WICU-TV, Erie, Pa.



"It's the kind of program balance we were looking for. An extremely well-produced series."

Robert C. Wiegand, General Manager, WTVN-TV, Columbus, Ohio



"It looked too good to turn down. It's the best good music program I've seen."

Irving Waugh, Vice President and General Manager, WSM, Nashville, Tenn.

BOSTON SYMPHONY CONCERT SERIES

The concerts, featuring the world renowned 104-piece orchestra to be conducted by Charles Munch and Erich Leinsdorf, will include the works of Beethoven, Haydn, Honegger, Schumann, Franck, Milhaud, Piston, Mozart, Bach, Copland, Handel, Diamond, Purcell, Wagner, Mendelssohn, Sibelius and Brahms.



Write or call your nearest Seven Arts salesman for a 15 minute promotional trailer available to you for presentation to your clients.

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D N. La Crosse (P.O. Box 613), Skokie, Ill. • ORchard 4-5105
DALLAS: 5641 Charlestown Drive • ADams 9-2855
L. A.: 15683 Royal Ridge Road, Sherman Oaks • GRanite 6-1564—STate 8-8276
Distributed outside of the United States and Canada.
Cable: SEVENLON London



Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

16 JULY 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

As 1962 swings into the second half, you can't go wrong if you skitter back over the first six-months' trade happenings to single out things that had hangover implications, suggested problems merely in the budding stage or portended shifting directions worthy of close attention by the buyer and seller of air media.

Among these first six-months' highlights were:

- **FCC Newton Minow's replacement of the phrase-making critic's role with a disposition to work in sympathetic and understanding fashion with the broadcasting industry** in solving its economic and programing problems.
- **Bates' drastic action against Westinghouse Broadcasting which brought out into the open the need for adjusting the rules for product protection to the dictates of current tv economics, both network and spot.** (A healthy sign that all this was in the making was the Four A's entrance into the picture last week with some reasonable and conciliatory guidelines.)
- **The trend among tv stations here and there toward multiple rates for prime nighttime spots** (which basically suggests a CPM yardstick) as an avenue, among other things, to stimulate advertisers into greater use of that facet of the medium.
- **The emergence of the linear programing computer as a media planning tool by agencies,** with tv stations through the TvB raising sharp questions as to the cost and standardization and importance of this demographic audience data.
- **The continuing pressure by the tv networks,** at least CBS TV and NBC TV, **on their affiliates to absorb some of the costs and risks of programing.** (CBS TV's 7-8% cut on afternoon station compensation is due to take effect 1 January.)
- **The growing resistance among advertisers to the overloading of Hollywood-produced film series with studio and staff credits.** (CBS TV has already acceded on this score.)

Stations here and there have been broadcasting stereo on a regular basis but the WMAQ twins in Chicago are among the first to offer commercials taped in stereo.

Looking into this possibility is **Admiral which is sponsoring stereo time nightly** (55 minutes of it) on WMAQ and WMAQ-FM.

The NBC o&o has no stereo taping facilities, but Admiral is checking out other sources via **Campbell-Mithun.**

If things work out, the **commercials will contain special stereo effects by the announcer, plus background music.**

WMAQ plans building up its stereo schedule to **three and a half hours a day.**

If you think you got worries, you ought to listen to some of the tv rep accountmen who cover Young & Rubicam.

What's disturbing them deeply is a report that **Y&R's media department is seriously meditating on the prospects of using its computer for processing spot availabilities on a continuing basis.**

SPONSOR-SCOPE checked this with the agency and came away with the impression that something in this direction was going on. The **agency wasn't sure how the computer could be used for what it termed spot technology,** but it was still hopeful that the mechanism might be helpful in simplifying and expediting the function of spot campaign planning.

The crux of the rep salesmen's concern: **will the computer replace personal contact and will their function be reduced to delivering availabilities and then waiting for the machine to spew out its decision?**

Tv rep salesmen in Chicago are keeping themselves well revved up on the Kellogg (Burnett) front these days.

They're in there switch-pitching away for the miller's kid strip, whose **currnt contracts expire in September.**

Burnett would like to wrap up the new contracts by the middle of this month.

That old spot tv perennial, Cannon Mills (Ayer), will be back this month.

As it used to be, the schedule is a **week of saturation to tout department store August white goods sales.**

Back in the heyday of radio this splash was something that stations could always count on in July, till visits from cold remedy people lining up fall campaigns.

NBC TV has taken another broad hop toward adapting its afternoon selling operation to the minute participation pattern a la nighttime.

The move, in essence: effective 1 January advertisers will be able to buy **NBC TV afternoon on a package price basis** for the first time. Heretofore the program was sold separate from time. But under the new dispensation there'll be a **flat rate for both.**

Another NBC TV sharp departure for daytime: **separate rates will be posted for the summer as distinct from the rest of the season.** For instance, the winter price per quarter hour for **Loretta Young** is **$16,000** and the summer rate is **$13,200.**

All discounts and bonus are out, but current advertisers will for the term of their contract have this protection: **if it is to their advantage, they may continue with the present system for buying program and time separately.**

NBC TV says that the daytime innovation will favor **small advertisers.**

A coup for daytime tv with dramatic import and political overtone is the decision of the Campbell Soup empire to spend $2.5-3 million in network daytime for the coming season.

The commitments made last week were **for the last 1962 quarter only** and were split among the three networks, with **NBC TV getting the largest share,** namely, **$570,000.**

Giving this stroke unusual meaning: it implied a **complete turnabout in policy for Campbell,** which for years has regarded **daytime network tv as a commercial jungle** and something that its dominant position did not precisely fit into.

As for the political shading: **largely influential in the reversal was BBDO's media department,** which through linear programing computer studies came up with the conclusion that **Campbell's products were not reaching the low ratio soup consuming families with adequate frequency and that daytime tv might turn the trick.** Then when it came to naming the control agency for this plum **BBDO was bypassed for NL&B.**

TvB can also take a bow: it's been continuously after Campbell to up its tv budget.

The wax people were quite active last week in lining up their network tv schedules for the fall.

Armstrong (BBDO) put up about **$150,000** for NBC TV last quarter participations in the **Merv Griffin** and **Loretta Young** strips in behalf of its **One Step** floor wax, **S. C. Johnson** (B&B) split a **hefty night and daytime bundle between CBS TV and NBC TV** and **Simoniz** (DFS) bought a **daytime package on ABC TV.** For Simoniz it was a cutback.

For the second time in two months SSC&B has circulated a letter among radio stations eliciting their willingness to take the S&H trading stamp business at local rates.

The latest letter, signed by staff buyer J. Bryan Barry, notes that some stations have indicated a disposition to give the account local status and asks those who think S&H ought to pay the national rate to state their reasoning.

Metrecal (K&E) is doing its network tv buying this time on a 26-week basis, instead of the previous quarterly arrangement.

The first order has gone to **ABC TV, for about $1 million, with another $1.5 million to come** and that will include participation in new documentaries.

Dalton, the maker of Metrecal, will be using these network participations along with spot tv to introduce some new products.

Some 50 accounts with stakes in tv switched agencies during the first six months of 1962, but the substantial amounts involved had to do more with individual brands than corporate budgets.

To illustrate the point: the standout reassignments this first half were **Belair** and **Betty Crocker** mixes, whereas the first six months of 1961 saw such eyebrow-lifting migrations as **Texaco** ($18 million) and **Liggett & Myers** ($17 million).

Among the budget shifts for the initial half of 1962:

ACCOUNT	FROM	TO	ESTIMATED BUDGET
Betty Crocker	BBDO	Needham, L&B	11,000,000
B&W's Belair	Bates	Keyes, M&J	6,500,000
Dristan	Tatham-Laird	Esty	5,000,000
Nescafé	Esty	McCann-Erickson	5,000,000
Chun King	BBDO	TBA	4,000,000
Kimberly-Clark	(New products)	Esty	4,000,000
Westinghouse*	McCann-Erickson	Grey	3,500,000
Burgermeister Beer	BBDO	Post & Mohr	3,200,000
Cluett, Peabody	Lennen & Newell	Young & Rubicam	3,000,000
J. Nelson Prewitt	Hanford & Greenfield	John Shaw	3,000,000
Union Oil of Calif.	Young & Rubicam	Smock, Debnam, Waddell	3,000,000
American Cyanamid	Erwin Wasey-R&R	Dancer, F&S	2,500,000
Helene Curtis	Campbell-Mithun	J. Walter Thompson	2,500,000
Electric Autolite	BBDO	Aitkin-Kynett	2,500,000
Lanolin Plus	LaRoche	Daniel & Charles	2,500,000
Scott Tissues	J. Walter Thompson	Bates	2,500,000
Esquire Shoe Products	Mogul	Grey	2,000,000
Duncan Hines mixes	Gardner	Compton	2,000,000
Pillsbury	Burnett	McCann-Marschalk	2,000,000
Jif Peanut Butter	Gardner	Grey	2,000,000

*Portable appliances.

Grey seems to have come out strongest on the agency credit side in all the backing and hauling of ad budgets that took place the first half of this year.

Here's how the account migrating balanced out during that period for several agencies, as calculated by SPONSOR-SCOPE:

AGENCY	TOTAL ACCOUNT GAINS	TOTAL ACCOUNT LOSSES	BALANCE
Grey	$11,000,000	0	+$11,000,000
Esty	9,000,000	5,000,000	+ 4,000,000
Bates	4,000,000	6,500,000	— 1,500,000
J. Walter Thompson	5,000,000	2,500,000	+ 2,500,000
McCann-Erickson	6,000,000	3,500,000	+ 2,500,000
BBDO	0	29,000,000	— 29,000,000

Bayuk (Wermen & Schorr) will be using both spot tv and spot radio exclusively for the coming season.

The tv campaign will be of the flight sort, adding up to about **20 weeks the year,** while radio will consist mostly of sports participations or adjacencies.

Remember when ABC TV management contended that its 1961-62 nighttime schedule would get off to a better start if the new series and originals of holdovers had been unveiled somewhat earlier?

Well, it appears that the **other networks** this fall will again have the advantage of earlier jumpoffs.

As of this week **ABC TV has 13 series scheduled for curtain-lifting on 1 October** or thereafter, while the introduction line by that time will be down **to three on NBC TV** and **five on CBS TV.**

For oldtimers in the field of air media entertainment the exit of MCA from the talent agency business this week represents the lowering of the curtain on a era.

MCA became a talent selling power in radio at the start of the '30s by first selling bands to such accounts as **Lady Esther** (Wayne King), **Plough** (Guy Lombardo), **Cutex** (Phil Harris), **Pepsodent** (Eddie Duchin) and to **Pabst** (Ben Bernie).

In quick time this hardhitting invasion extended to singers and comedians, like **Jack Benny, Jimmy Durante, Eddie Cantor** and **Joe Penner.**

When tv came along MCA no longer confined itself to booking of talent but plunged headlong into the packaging business, becoming quite a power in that area.

By turning to tv film production on a vast scale MCA posed a problem for Hollywood's talent union, the Screen Actors Guild and the upshot of that problem was a notice to MCA last October that it couldn't be **both a buyer and seller of talent,** and to make a choice.

MCA elected to surrender its SAG agency franchise and get out of the talent field.

Nielsen has come up with an answer to this question for its NSI surveys: how much would the viewing figures differ if non-cooperative homes as well as cooperative homes were counted.

The answer: **no more than 1-2%.**

What got Nielsen started on this tack was the raising of such a question in the report that researcher **William Madow made to the Harris House subcommittee back in 1961.**

In quest of this margin Nielsen made over **40,000 phone calls in 52 markets.**

To put the answer in ratings terms: **if the cooperative homes gave a show a 20 rating, the inclusion of those who aren't disposed to participate would theoretically reduce that rating to an 18 or 19.**

CBS TV can point with pride to the fact that come next season it will again have a virtual monopoly of sponsored symphonic music.

Shell has already given the network an order for four **Leonard Bernstein young peoples concerts** and there's a confirming memo for **four more by the same conductor floating around the Ford offices in Detroit.**

Shell's bill for time and program will come to around $750,000.

If you're one of those who still sentimentalizes over the old days of sponsor identification, be prepared to shed a tear when you scan the list of products this fall on NBC TV's Saturday Night at the Movies.

The network has for purposes of product protection broken this two-hour event into **three 40-minute segments** and there's a good possibility, with stationbreaks included, **there'll be more than one trio of competitive products.**

You'll also find something of the same thing in connection with the **Virginian.**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 50; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 64; and Spot Scope, page 56.



TWO OF 104,000 FEET

She came to see us last year . . . along with 52,000 other Carolinians. Just two little feet out of the 104,000 that walked into our studios. ■ Some were the feet of adults who came to watch live wrestling(1) or to dance on the Woody Hayes Open House(2). Others were the feet of youngsters who marched and played games with Cap'n Five(3). ■ After the show—like this little girl—they all go back home to keep on watching us. Having been right here with us, somehow they feel just a little closer to us now.

(1) Professional Wrestling / Sat. 5:30-6:30 PM
NSI Rating 21.5; 54,100 Homes

(2) Woody Hayes Open House/Sun. 5:00-6:00 PM
23,800 NSI Homes

(3) Cap'n Five / Mon.-Fri. 5:00-6:00 PM
47,000 ARB Homes; NSI Rating 23.5

NBC TELEVISION

WRAL-TV

CHANNEL 5

Raleigh-Durham, N. C.

Represented Nationally by H-R

This is just one of the

faces of Florence

Florence has more than beauty.
Florence has the vitality of the new South,
the scope of fertile fields, the energy of
industry. And Florence has WBTW,
a television station whose signal
unifies the fourth largest single-
station market in the nation.

WBTW

Florence, South Carolina

Channel 8 • Maximum power • Maximum
Represented nationally by Young Television C



A Jefferson Standard station affiliated
WBT and WBTV, Charlotte

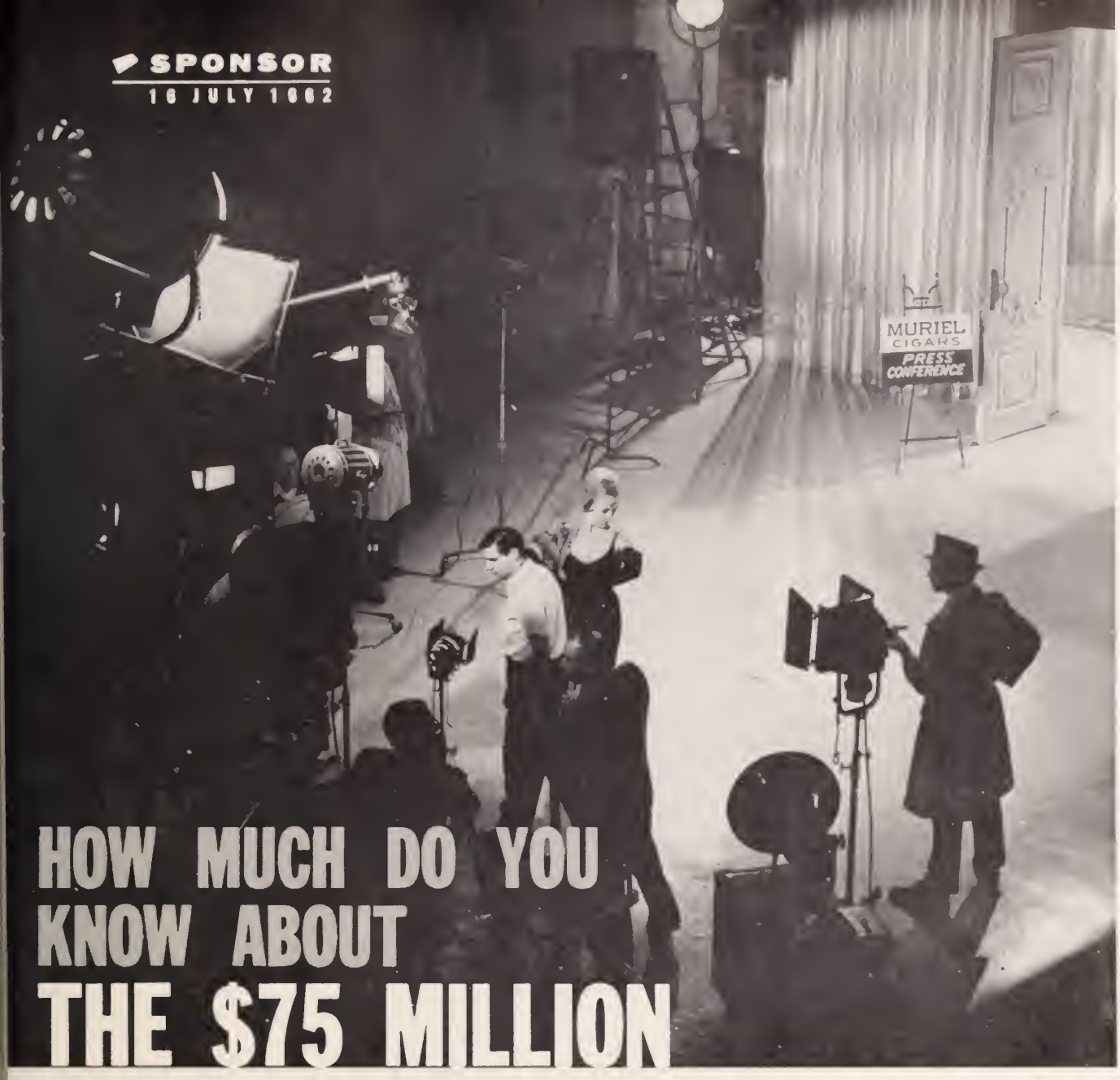


Photo courtesy MPO Videotronics

HOW MUCH DO YOU KNOW ABOUT THE $75 MILLION TV COMMERCIALS INDUSTRY?

Here is an eye-opening report on problems, leaders, specialties of the more than 450 firms in the field

This year, despite a reported slump (blamed on everything from the high cost in residual payments to the uneasy stock market, from FTC pressures against "misleading" advertising to the businessman's general mistrust of the Kennedy administration), the tv commercials industry will gross an estimated $75 million. It is by far the largest "advertising service industry" ever created. Nothing like it exists for agencies and advertisers in any other medium.

Yet, despite its importance, it is comparatively little-known and little-understood within advertising circles, except by agency creative

executives involved with commercials.

This week, as a service to readers, SPONSOR reports on this vital, complex industry, its problems, its leaders, its diversities, its specialties; its whats, its wheres, its hows.

To begin with, television commercials now fall into two major categories: film and live/tape. Film, of course, is further subdivided, with live action and animation its chief types or forms. The 450-plus production companies stretch literally from coast to coast, but at least 80% of all tv commercials business is done in New York. And, as in all industry, a select few account for the lion's share of that business.

Major factors. According to best estimates—based on conversations with agencies, festival organizations, and film producers themselves—some 12 commercial producers emerge as the "major factors" in the major production type, film. Of these, 11 are headquartered in New York, one in Chicago.

It is generally agreed that two of these companies—MPO Videotronics and Filmways—lead the field, both in production schedules and total billings.

MPO, which began as an industrial film producer, has more or less grown up with television. Its growth, especially during the past 10 years, is illustrated by an $8.3 million gross in 1961, the highest ever recorded (although earnings in 1961 were not as high as in 1960, President Judd L. Pollock has told shareholders).

Expansion program. With production facilities on both coasts, the company recently announced a $2 million expansion program, which will see nine new studios in New York's Grand Central area. Concerned mostly with live action, MPO has interest in a subsidiary, Eastern Effects, which does its optical work. Most agencies cite the company for its direction, design, staging and overall production values. It captured the *Grand Prix* at the International Advertising Film Festival in Venice last month for its commercial, "Who Says Beer is a Man's Beverage?", produced for United Brewers through J. Walter Thompson, a film which also took top honors at the International Broadcasting Awards in Hollywood in April and the International Film Festival of New York last October. MPO was also cited 13 times (with two "best in category" awards) at the American TV Commercials Festival in May.

Filmways, at the height of success, has been rumored for some months to be "edging out of the commercials field and into feature films." Filmways' management categorically denies this. While it has scored success with feature films (its most recent: *Boys' Night Out* with Kim Novak) its commercial film production has not been affected. Mostly live action (with Cineffects doing most of its optical work), Filmways is known in the industry for what one agency man calls its "expert, truly professional organization." Though not identified with its directors as strongly as MPO, Filmways is invariably cited for its overall production values. Among its more recent prize-winners: "Newlyweds" for Procter & Gamble, through Leo Burnett, Chicago.

Noted for photography. Third house on most observers' lists is Elliot, Unger & Elliot. Growing up in the industry on a selective basis (mostly working with package goods and live models), Elliot, Unger & Elliot is always mentioned first and foremost for its "beautiful photography." Most industry men feel this is due in the main to the still photography experience brought to the firm by the Elliot brothers themselves, Mike and Steve. The company copped two first prizes, in the apparel and appliance categories, at this year's

MAJOR FIRMS: Though fully diversified, Van Praag Productions of New York (l) gained reputation for automotive commercials. Fred A. Niles Communications Center, Chicago (r), is considered only 'major' production house headquartering outside of New York, now serves entire nation





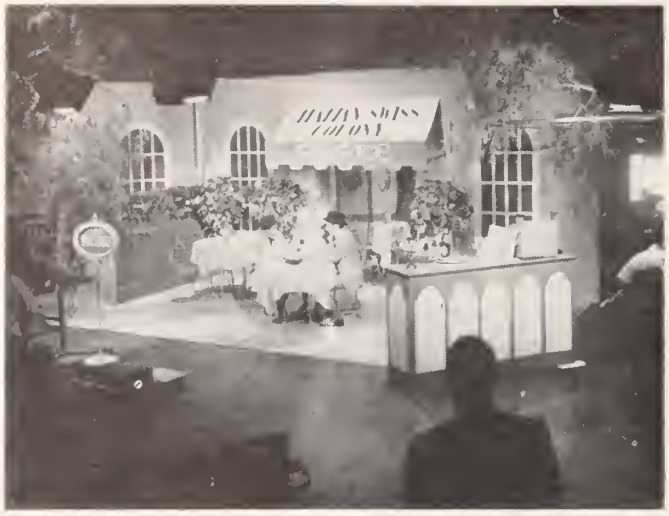
American TV Commercials Festival, one for "Sweaters of Orlon" (DuPont, through BBDO), the other for "Little Girl" (Xerox Corp., through Papert, Koenig & Lois). Elliot, Unger & Elliot is now a subsidiary of Columbia-Screen Gems, although their operations are entirely separate.

Fourth and fifth in importance to the industry as a whole (again through agency and producer eyes, based on production schedules and billings) are Television Graphics and Sarra. Television Graphics, which in the last year also has moved into new facilities in New York, has risen from an effects-and-graphics house into a major diversified operation. Its strong point still, however, is its effects photography. An industry rouser (and, incidentally, one of tv's most controversial commercials) was its "Cup-and-a-half" film for Instant Maxwell House, through Benton & Bowles. Sarra, which began with a still photography background similar to Elliot, Unger & Elliot's, now has major studios in both New York and Chicago, is known primarily for its photography excellence, is also cited frequently by awards committees for its effects and animation.

Chicago giant. The sixth-rated house, Fred A. Niles Communications Center, is the only major producer headquartering out of New York. And although it now has facilities in New York, as well as Los Angeles, its home and heart is Chicago. It is, in fact, something of a giant in midwest advertising circles, having built its organization through service to smaller agencies, where the all-important job of actually creating commercials (storyboard on up) is less active. Two years ago, Niles was creating 60 to 70% of all commercials. Last year they created between 35-40%. This difference in percentages is accounted for by the company's notable expansion. Fred Niles himself sees the company as covering a "midwest diamond"—that is, from Minneapolis to Pittsburgh, from New Orleans to Omaha, thus serving the



FASTEST RISER in last year, say observers, was On-Film, shown here producing a commercial for General Electric washers in New York studios





STATION entry into tape commercial field is exemplified by KTTV Productions, Los Angeles, here in production of Italian Swiss Colony wine commercial (l), while cost-saving production of commercials in Europe is exemplified by Filmex, here shooting for Revlon International in Nice, France. Industry observers say European location saves 40%, mainly in labor and talent. Filmex has studios in New York, Fort Lauderdale as well

giants as well as the pygmies. Niles does work for virtually all the major agencies in Chicago, Cleveland, St. Louis, and Minneapolis in his Chicago complex, while all business east of Pittsburgh goes to the New York studios, all business west of Omaha to the West Coast operation. Among Niles' major accounts: Procter & Gamble (Tatham Laird, Chicago and Gardner, St. Louis); Pillsbury (Campbell-Mithun, Minneapolis); American Oil (D'Arcy, Chicago); Standard Oil of Ohio (McCann-Erickson); Coca Cola (McCann-Erickson, Atlanta).

Fastest riser. Of the next six houses, it is generally agreed that On-Film has been the fastest riser in the business in the past year. Agencies have tossed about such superlatives as "imaginative," "tremendously creative photography," "expert direction" and "quality throughout" in discussing this relative newcomer to the tv commercials field.

Now in its 13th year as a company, headquartering in Princeton, N. J., but with New York offices and facilities, On-Film began as an industrial film house, has been developing a staff of writers and film designers able to rotate from non-theatrical film to commercial work in order to "get different points of view, be livelier." In addition, On-Film conducts a continuing experimental program of its own, at its own expense, seeking new ways to sell a product (i.e. softness, sweetness, hardness), results of which are passed on to the actual film makers. Some 35 tv and non-theatrical films are currently in production, and On-Film management reports that, in spite of the recent general slump, May was the biggest production-and-billing month in its history.

Although On-Film made its reputation initially through Johnson & Johnson commercials (Young & Rubicam), it has moved into industry-wide coverage, with work for Alcoa, Pillsbury and Chevrolet this year's main achievements.

Expansion for Lawrence? The industry at large is waiting to see what effect Robert Lawrence Productions' dissolvement with General Teleradio, its "parent" for so many years, portends. Many feel it means expansion. Seventh in observers' ranks, Lawrence was a pioneer in tv commercials, is noted primarily for its "excellent service organization, its aggressive, on-the-ball administration." Lawrence came away from the International Advertising Film Festival in Venice this spring with the coveted *Coppa di Venezia* ("Cup of Venice") award for the best general production of a minimum of six commercials. It is also an important factor in Canadian tv film production, with separate facilities in Toronto. In Lawrence's case, too, a particular director—Jerry Schnitzer—is invariably mentioned by agency creative heads, his work for Chevrolet being "greatly admired."

Four more. The four remaining "major factors" stack up as follows, according to agency-producer opinion:

Van Praag Productions of New York, headed by William Van Praag, former president of the Film Producers Association, is a "specialist in the automotive field, and—though diversified—enjoys reputation for its automobile commercials."

VPI Productions, headed by George Tompkins, a former agency production executive, is cited for its "class" photography, its stress on production values. Live action only, VPI's Volkswagen films have been notable entries at film festivals. Its work for Kellogg is commended as well. Many observers feel it is building up like On-Film and is headed toward top-echelon ranks.

TeleVideo Productions, headed by Lew Pollack, is little more than a year old, but its live action work, with emphasis on the outdoors, has given it an impressive status. Its Knorr soup commercials, along with recent Pepsi-Cola spots, make it a company "well worth watching."

Audio Productions, now equipped for live action, animation and stop motion, is seen as "a solid industrial film organization, active with tv com-

(*Please turn to page* 45)

20 BRIGHT YOUNG NET EXECS

✒ ABC, CBS, MBS, and NBC have a batch of capable young execs who increasingly determine r/tv's course

✒ Here are career capsules of execs aged 40 or under; a radio prexy is 38, three 'number 2' men are in 30s

Much like Project Mercury's astronauts, the radio and tv networks have a group of young (40 and under) and able men, typical yet not alike, who by the force of some amalgam of qualities have attained the necessary "threshold velocity" to orbit them into the track of top-echelon broadcasting executives.

Whatever it takes to overcome the stresses and strains encountered by top-flight execs, certainly the ingredients may be found in abundance in Julius Barnathan, 35, ABC TV vice president and general manager; Frank J. Shakespeare, Jr., 37, CBS TV vice president and assistant to CBS TV president James T. Aubrey, Jr., and Frank Erwin, 30, assistant to Mutual Broadcasting System president Robert F. Hurleigh.

Each is the "number two man" at his respective network. Shakespeare, if currency is to be given to persistent trade rumors, would soon become CBS TV's "number one man" if Aubrey were to fill the lucrative post recently vacated at 20th Century-Fox by Spyros Skouras.

Barnathan took his present post four months ago, simultaneously with Thomas W. Moore's appointment as vice president in charge of the tv network after Oliver Treyz departed. Before the move, Barnathan had been ABC TV o&o's president.

Joining ABC in 1954, he became tv research manager in 1956 and research director in 1957. He was named vice president in charge of research in 1959 and vice president of affiliated tv stations soon after. Before joining ABC, he was director of media research and statistical analysis with Kenyon & Eckhardt.

Shakespeare, prior to his present appointment 15 January, had been vice president of the CBS TV stations division and WCBS-TV, New York, general manager since 1959. He joined CBS as a tv spot sales account executive in 1950.

In 1954, he became WCBS-TV general sales manager, and three years later, general manager of WXIX, then a CBS o&o in Milwaukee. In 1958 he returned to New York as WCBS-TV general manager and continued his climb.

Shakespeare entered broadcasting in 1949 as assistant to the sales manager of WOR, New York. Previously, he had been with Procter & Gamble.

In 1960, Shakespeare was named "Young Man of the Year" by the Young Men's Board of Trade of New York. He was one of four cited for distinction in his particular field.

Erwin, who was promoted to his present position in 1959, is responsible for all MBS personnel, administration decisions and policy planning in programing, station affiliations and all other network business.

He joined the radio web in 1957 as a clerk in the cooperative programing department and a few months later was made that department's director. He was elected assistant treasurer of the company in 1960.

For several years prior to joining MBS, Erwin was active in the technical production of motion picture and tv features.

Following, in network groupings, are brief biographies of other (and by no means all) outstanding radio

Among the dozens of 'young bloods' at ABC



Barnathan



Duffy



Shaker



Pauley



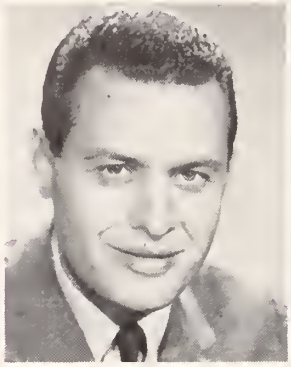
Schneider



Scherick

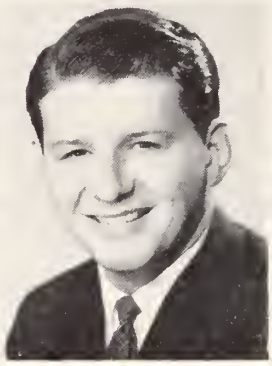
A few early arrivals at CBS executive suites


Shakespeare


Iannucci


Dann


Dawson


White


Leider

and tv execs, who have not yet reached the August of their years, and with whom, in most cases, advertisers and agencies often come into contact.

Among the many young executive luminaries at ABC is Alfred R. Schneider, 36, who was appointed vice president and assistant to the executive vice president (Simon B. Siegel) of American Broadcasting-Paramount Theatres, Inc., and its ABC division less than a month ago.

Joining ABC's legal department in 1952, Schneider was promoted to assistant director, business affairs for ABC TV in 1954. From 1955 to 1960 he was with CBS TV, where he rose to executive assistant to the CBS TV president. He returned to ABC as vice president in charge of administration in 1960.

Edgar J. Scherick, 37, has been ABC vice president in charge of tv network sales for 18 months. Before taking the post, he headed his own company, Sports Programs, Inc., for four years, in which he negotiated for and produced live sporting events. Prior to this he was sports specialist for CBS TV.

From 1950-56, Scherick was with Dancer-Fitzgerald-Sample as associate media director, account executive and sports and special events director.

Theodore F. Shaker, 40, was elected president of ABC TV o&o's less than four months ago as Barnathan's successor. Shaker joined ABC in June 1961, when ABC TV National Station Sales was formed, as vice president and general manager of the sales arm for the ABC TV o&o's. He was named president the following month. Previously he had been CBS TV network program sales director for a year and a half.

Shaker had been with CBS since 1951, beginning as a tv spot sales account executive in Chicago. He was transferred to New York and in 1954 became general sales manager of WXIX-TV, Milwaukee. He returned to New York in 1956 and CBS TV network program sales director.

Prior to 1951, Shaker had been with the Katz Agency. *Farm & Ranch* magazine and Lorenzen & Thompson (now Shannon & Associates).

Robert R. Pauley, 38, was elected president of ABC Radio in September 1961. Now one of broadcasting's prominent leaders, he joined ABC Radio in 1957 as an account executive, was named eastern sales manager of the network in March 1959 and took charge of the network as vice president in 1960.

Before that, Pauley had been an account executive for CBS Radio, an associate account executive with Benton & Bowles, and an account executive for both NBC Radio and WOR, New York.

James E. Duffy, 36, was upped to vice president in charge of ABC Radio sales in the same move which made Pauley president. Duffy had been national director of ABC Radio sales since April 1961.

He joined ABC 12 years ago, beginning in the publicity department. He was made assistant publicity director in 1952 and soon was promoted to advertising and promotion director for the central division. In the years that followed he became an ABC Radio account executive, an

Two executives in top posts at Mutual are aged 30 and 32


Erwin


D'Antoni

ABC TV account executive in the central division and sales director for ABC Radio's central division.

At CBS, the crowded "bright-young-men" list includes Michael H. Dann, 40, who has been CBS TV vice president in charge of network programs, New York, since March 1958. For a short time before that he had been president of Henry Jaffe Enterprises.

Prior to his association with Jaffe, Dann had been with NBC as trade and business news editor, director of the program department and finally as vice president in charge of program sales. He started his broadcasting career as a comedy writer.

Salvatore J. Iannucci, Jr., 35, was appointed CBS TV vice president, business affairs, on 29 May. He joined the network's business affairs department in 1954.

For the past two years, he has been business affairs director and prior to that was director of contracts—Talents and Rights—for one year. Before joinning CBS, Iannucci was with the legal departments of ABC and RCA.

Lawrence White, 36, was named CBS TV vice president, daytime programs, in February 1961. He joined the network as director of daytime programs in 1959.

Before joinning CBS TV, White had been with Benton & Bowles for eight years, where he was, successively, a staff producer and director, supervisor of programs, and programing director. He also was executive producer of the agency's two half-hour daytime serials on CBS TV, *Edge of Night*, and *As the World Turns*.

White had been with the DuMont Television Network since 1948 as a producer-director and script editor before joining B&B.

Gerald J. Leider, 31, was named to the newly created position of program sales director for CBS TV last August. He is responsible for the development of closer liaison between the program and sales departments and also serves as an executive on the network's planning board. He joined CBS TV in 1960.

A Syracuse University graduate, Leider studied the theater for one year in England on a Fulbright Fellowship.

W. Thomas Dawson, 33, was appointed vice president, information services for CBS Radio in 1961. Since January 1960 he had been serving as vice president in charge of advertising and promotion for CBS Radio. Before joining CBS Radio, he served as director of sales promotion and research for CBS TV Spot Sales since 1957.

Before that, Dawson had been with WBBM-TV, CBS o&o, Chicago; KHJ-TV, and KTTV (TV) both Los Angeles, KGBC, Galveston, and the American Research Bureau.

He began his broadcasting career in 1947 with KTBC, CBS Radio affiliate, Austin. He was a founder of the Broadcasters' Promotion Assn. and is a member of the Sales Promotion Executives Assn.

At NBC, any list of young executive leaders would include Don Durgin, 38, NBC TV network sales vice president, who began his broadcasting and sales career in the research department of Foote, Cone & Belding, and became an assistant account executive.

In 1948 he served Hillman Publications as feature editor, and in 1949 joined NBC as assistant to the manager of advertising and promotion for NBC Spot Sales. In 1951 he joined ABC TV as a sales presentation writer and was promoted ultimately to vice president in charge of ABC Radio in 1955.

Durgin returned to NBC in 1957 as vice president in charge of sales planning for the tv network. He was appointed to vice president, national sales manager, tv network sales, in 1958 and was named to his present post in 1959.

Edwin S. Friendly, Jr., 40, NBC TV vice president, program administration, joined the network in 1959 as director, special program sales, and was named director of program administration in 1960.

From 1956 to 1959, Friendly was with CBS as daytime program director. Prior to that he was with

(*Please turn to page* 18)

Members of NBC execs '40-and-under' club



Goodman



Friendly



Durgin



Tinker



Graham



Schlosser

THE ORDER IS IN: WHAT NEXT?

Among the pros who labor along adman row there are many who are vague on certain agency procedures

Here's the answer to one vexing query: what happens at an agency after the timebuyer writes out the order

In the business of broadcast advertising where men (and women) are geared to cope with countless complexities, there exists a seemingly simple agency procedure which, to stations and reps, could very well be performed in the impenetrable confines of the *Twilight Zone*. The mystery: just what takes place at a large ad agency *after* a timebuyer writes out an order?

Almost everyone in the business is aware that paperwork—mountains of it—is part and parcel of any radio or tv buy. So much so that the words "spot paper jungle" have achieved a certain notoriety along Madison Avenue. In 1957, SPONSOR worked for solutions to the paper jungle. (An article, "Let's Cut Spot's Paper Maze," 2 March 1957, explored the trouble areas and listed possible solutions).

Despite establishment of the recent central billing houses, it is still a mystery to many just why certain agencies are choked by detailed work. What happens, step by step, once a

Here is a step by step look at what happens at Grey after



1. MAKING a sales pitch to Joan Shelt, Grey timebuyer on the Ward Baking account, is Joe Gavin of Blair-TV who has just sold her a special package on WDSU-TV, New Orleans. Once the verbal "buy" is made, Miss Shelt proceeds to fill out a detailed buy sheet listing all purchase data. When there are market problems she consults planning committee



2. ESTIMATING is the next step in the Grey set-up. Shown here is estimator Roberta Korn who draws up copies of the estimate for buyer, biller, the client, etc.

timebuyer writes out an order? To answer the question, SPONSOR went to three top air billing agencies—Leo Burnett, Ted Bates, and Grey—to get a step-by-step account of what takes place and how it differs in each shop.

While three agencies are hardly representative of all timebuying procedures, they illustrate that although many processes follow a similarity in pattern, each agency has its own working methods.

At Burnett, for example, computers and IBM machines do a good share of the work which is handled by man power in a great many of the other agencies. Here is the general procedure that takes place at Burnett:

After the timebuyer makes a verbal agreement with the station rep for a specific purchase and the rep confirms (verbally or by letter) after determining that the spot availability remains, the timebuyer then fills out a timebuyer's work sheet.

The work sheet then goes to a key punch operator in the agency's integrated data processing center. The information is recorded on an IBM punch card, then fed into a computer. The computer then acts to:

1) compute and write the station contract and estimate; 2) write out the billing to the client; 3) write out the actual check in payment to the station. Human hands and the U. S. mails then finish the job.

At Bates, the procedures begin much as they do at Burnett with the filling out of the work sheet by the timebuyer. This is done immediately following the verbal purchase with all details concerning the particular schedule included on the form sheet.

When the verbal confirmation is received, the form is then sent to the duplicating department where the required number of copies are produced and sent to the buyer.

Copies are immediately dispatched to the traffic department, the spot estimator, and the spot co-ordinator. Copies to the client and account group are held in abeyance until all the time sheets have been processed and collated.

Upon receipt, the written confirma-

the buyer writes out the detailed order for broadcast time



3. **IMPORTANT** sequence following the writing of the timebuying order at Grey is plans session involving (seated l-r) Blair's Joe Gavin, Grey timebuyer Joan Shelt, account men John Carpender, Joe Mascuch, and (standing) George Graham, assistant to Miss Shelt



4. **IMMEDIATELY** following station buy, Grey's Ward Baking account men (l-r) Joseph L. Mascuch and John N. Carpender, travel to regional bakery site (where buy is made) and through presentations inform Ward retailers, route salesmen about purchase



5. **IMPORTANT** immediate follow-up step after order is verified and drawn up is handled by Herbert Dixon (l), Grey biller, shown here with estimator Roberta Korn. Dixon checks out station affidavits and invoices. If they coincide with order, he okays them for payment

tion is carefully checked against the time sheet and any discrepancies are immediately brought to the representative's attention. The current schedule is then determined and, if necessary, a revised time sheet is produced and routed.

Once the formal estimate is in the hands of the buyer, he must then check carefully to see that it agrees with his estimate and, with the authorized budget. Adjustments—although seldom necessary, according to a Bates spokesman—are made as soon as possible.

Contrary to the general consensus of opinion, the buyer's job is far from complete even after the schedule—or schedules, whatever the case may be—have been placed, written, confirmed. The buyer must continually keep abreast of events that may affect his client's schedule. In these instances, changes must be made quickly and the steps outlined above, repeated.

Among the many things that may trigger a scheduling change-over are these: 1) increased/decreased spot costs; 2) increased/decreased rates of expenditures; 3) placement of competitive products within network shows adjacent to the client's stop schedule; 4) placement of the client's brand in network shows adjacent to the spot schedule; 5) availability of more desirable spots on competing stations; 6) decline in efficiency of current spots; 7) pre-emptions and subsequent negotiations for appropriate makegoods.

At Grey, the first step following an order is similar. A detailed work—or buy—sheet (referred to with diverse labels, but comparable in size, shape, and content) is filled out by the timebuyer once the verbal transaction has been completed.

However, as soon as it has been completed by the timebuyer, the buy sheet goes directly to the estimator. Once in the hands of the estimator, the buy sheet is carefully checked against SRDS to verify that the purchase price negotiated by the timebuyer compares with the prevailing rates. According to a Grey spokesman, this procedure may serve to point out where a saving can be put into effect. If the client is also buying through other agencies, it could change the rate structure.

Following the verification process, the estimator draws up an official estimate and copies are distributed among those concerned: the timebuyer, account men, and the client.

The same documented estimate goes to the agency biller who then checks the details against invoices and station affidavits. Still another copy of the estimate is sent to Broadcast Advertiser Reports, Inc. a monitoring service to which Grey subscribes as added protection for its clients. BAR checks the stations for triple spotting, product separation, etc.

When a BAR report shows a discrepancy in a station fulfillment, the agency then proceeds to work out a credit or makegood arrangement with the broadcaster.

The timebuyer's work, however, does not cease at this point. He is constantly on the prowl for better spot availabilities and he continues to listen to competitive rep pitches. When "something better" presents itself, cancellations and changes are made.

The timebuyer continues to "mother hen" the account and should the occasion warrant it he often calls upon the service of the six-man planners group whose function is to help find a solution to an unexpected problem.

On the alert for new availabilities



6. **CONSTANTLY** on the alert for better availabilities is Grey Ward Baking account timebuyer Joan Shelt (r), busy consulting with Grey's supervisor of spot broadcast, Joan Stark. When better availabilities present themselves, cancellations and changes are made



LISTENING to creative copy for humorous new No-Cal and Quinine water spots for this year's heavy radio campaign are (l-r) Ray Largo, vice president and account supervisor, Gardner Advertising; Morris Kirsch, president of Kirsch Beverages; Milton Wolff, advertising manager

NO-CAL FATTENS UP ON RADIO

➧ No-Cal Corp. nearly doubles station list in effort to catch more of fast-growing low-calorie beverage market

➧ Humorous copy and fewer, longer spots part of new radio formula for higher listenership and greater selling

As weight-conscious Americans slim down, radio billings are getting fatter in No-Cal Corp. bottling areas. After a highly successful radio campaign last year, the company has nearly doubled the number of stations used. At the same time, expenditures in the medium increased slightly, from about $450,000 to $475,000.

With radio as the "bulwark and foundation" of No-Cal's advertising strategy, the beverage's sales curve has been one of continuous growth since its introduction in 1952. Last year sales jumped 25% over 1960 and in the first quarter of this year they were up 35%, according to Milton Wolff, advertising manager of No-Cal.

Although the first dietetic soft drink to appear on the market, No-Cal faced giant competition from both popular soft drink and dietary products well established. Morris Kirsch, president of Kirsch Beverages (No-Cal is a Kirsch subsidiary), was convinced radio stations should be used to push No-Cal in each of the company's bottling areas. The general opinion is "it caught like wildfire." Now one to four stations are being used in each of 16 franchised bottling areas, with newspaper ads as a back-up (on about a 60% radio, 40% newspaper basis). No-Cal business has flourished under this formula, making it the leading bottler in the dietetic business for the last four years. No-Cal bottling areas are concentrated in the East.

Ray Largo, vice president and account supervisor for No-Cal at Gardner Advertising, sees that the allocation of money to radio and newspapers is carefully worked out with franchised bottling companies on the basis of an "advertising per case allowance." With this system, as sales go up in an area, instead of dropping, advertising expenditures go up.

In certain instances spending deviates, such as when a franchised area is newly established or a competitor bombards a market with an unusually heavy campaign.

The company believes that spending "x" number of cents on each case of No-Cal sold acts as an incentive and reward to the bottler as well as a boost to the national campaign. Largo believes his close work within the field is a great asset in choosing the best stations and newspapers to sell the product. Also, it is necessary to keep all bottlers working under the radio and newspaper formula. "as we know this formula works," he says.

Judging by the sales records, one is not inclined to doubt that the formula works. With two or three low calorie soft drink competitors in each market (Hoffman, Diet-Rite, Canada Dry, Mission, Golden Age, Shasta, Hires, and Cott), No-Cal has captured more than half the market in major cities such as New York, Buffalo, Philadelphia, and Scranton (in New York the share nears 75%).

This year's renewed big-spend in radio varies in two respects: in markets "more stations, but fewer spots" and in commercials "more time, but less frequency" (from 20- and 30-second spots to all one-minute). Adjacencies to newscasts and personalities are preferred positions.

The spots are aired 10 to 150 times a week per station depending on the area (130 in metropolitan New York). However, on each of the 22 stations used—upped 10 from last year's total—the spots run throughout the day all year long. Largo contends that sales are maintained at a high level even during winter, as Thanksgiving and Christmas refreshments make people weight-conscious.

In place of last year's successful theme, "16 ounces that never add a pound," a series of 12 one-minute off-beat commercials were created for 1962. Each commercial humorously dramatizes taste, the non-fattening aspect, no-deposit bottles, or the large variety of flavors and mixes.

The humor and new twist for spots were created by Ken Collins of Gardner, the comical sketches for newspapers were designed by Barney Tobey of *New Yorker* fame. The 12 commercials are rotated throughout the day so that listeners are less likely to hear the same spot twice. The following "Maw-Paw" commercial is an example of the copy originality.

PAW: *Did ya slop the hawgs, Maw?*

MAW: *Yeh.*

PAW: *Milk the cows?*

MAW: *Yeh.*

PAW: *Cut the cord wood?*

MAW: *Yeh.*

PAW: *Ya done good, Maw . . . here's your jug.*

MAW: *Looks like a bottle of soda pop.*

PAW: *That's what tis . . . NO-CAL soda pop.*

MAW: *(DRINKS) Tastes powerful good.*

PAW: *You're gonna drink NO-CAL all the time now, Maw.*

MAW: *No more moonshine?*

PAW: *Nope. You're getting too plump. Reckon ya ain't workin hard enough. Ya kin drink all the NO-CAL you want though. Comes in all your favorite flavors and every bottle's got 16 ounces that never add a pound.*

MAW: *Do tell. Well, reckon ah'll amble down the mountain and get a nickle back on this empty bottle.*

PAW: *Don't have to, Maw . . . NO-CAL comes in them new fangled no-deposit, no-return bottles. Just toss it up in the air there.*

MAW: *O.K.*

(SOUND: CRACK OF RIFLE, SMASHING OF GLASS)

MAW: *Good shot, Paw. Give me another bottle of that there NO-CAL. Figure if I keep on drinking it someday ah'll get me a job as one of them there fashion models.*

PAW: *Yeh.*

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MEETING with Ray Largo, copywriter Ken Collins talks over his ideas. Ten spots on No-Cal and two on Quinine water were selected to be aired on stations in No-Cal's 16 bottling areas

SPONSOR INDEX

Issued every 6 months

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JANUARY THROUGH JUNE, 1962

Presented here is SPONSOR's *semi-annual index itemizing for quick reference articles that appeared in the first six months of 1962. New categories, e.g., UHF, BY-LINES, have been added. The section, ADVERTISERS, has been divided into three categories: "General" deals with broad media concepts and activities of advertisers not specifically related to radio or tv: "Television" and "Radio" offer listings of campaigns and case histories. Wherever possible, articles have been cross-indexed and story headlines reworded to guide the reader to his source.*

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Miscellaneous

Agricultural publisher — 29 Jan., p. 48
Shoes — 29 Jan., p. 48
Dept. store: J. M. McDonald — 26 Feb., p. 44
Maps: Book Enterprises — 26 Feb., p. 44
Building supplies — 26 Feb., p. 44
Shopping center — 9 Apr., p. 41
Housewares: Westphal's, Inc. — 9 Apr., p. 41
Sporting goods — 14 May, p. 51
Household appliances — 14 May, p. 51
Farm products — 14 May, p. 51

SPECIAL SECTIONS

Sponsor Index: 2nd half, vol. 15, 1961 — 15 Jan., p. 41
22 Jan., p. 37
U. S. RADIO — 29 Jan., Part 2
Radio's Image — 29 Jan., p. 3
Gas/Oil: $32 million gusher — 29 Jan., p. 13
U. S. RADIO — 26 March
How good is automated radio? — 26 Mar., p. 65
Radio drug bonanza hits $9 billion — 26 Mar., p. 77
U. S. RADIO: 40-Year Album of Pioneer Stations — 18 June, Part 2

SYNDICATORS / PRODUCTION FIRMS

TAC (Trans-Lux) gets 9 stations — 1 Jan., p. 8
Syndication: Future (Trailblazer project) — 15 Jan., p. 32
Syndic. re-run (M Squad) tops net competition — 5 Feb., p. 56
Disney syndicates Mickey Mouse Club — 12 Mar., p. 10
Warner sets up own syndication unit — 7 May, p. 12
MGM-TV feature film sales, May '61-62 — 21 May, p. 8
2 regional buys of NBC Films' Hennessey — 28 May, p. 10
TAC: Local shows' new tv web — 4 June, p. 37
Re-runs 10 to 1 in syndication future — 18 June, p. 12

TAPE

Chrysler turbine comm'ls prod. in 3 days on tape — 8 Jan., p. 7
Videotape comm'ls: Current usage levels — 5 Mar., p. 64
Tape comm'ls sell better than film (MGM) — 26 Mar., p. 10
Tape & film exports — 2 Apr., p. 9
Tape producers drop out of tv festival — 30 Apr., p. 10
Prog: Film v. all live/tape, 3 nets, totals — 14 May, p. 25
Is tape better for spots? — 11 June, p. 34
Special summer Videotape incentive — 18 June, p. 14

UHF TELEVISION

Broadcasters' study project to aid FCC — 12 Feb., p. 65
Senate hearings on FCC uhf proposals — 26 Feb., p. 27
UHF profit in '60 (FCC) — 26 Feb., p. 29
EIA proposal: Vhf simulcast — 2 Apr., p. 10
MST: Views on uhf — 9 Apr., p. 10
Unfair increased costs for uhf set owners (EIA) — 30 Apr., p. 61

Media people: what they are doing and saying

TIMEBUYER'S CORNER

Mort Keshin, who was formerly with Kenyon & Eckhardt, has been appointed media director of Richard K. Manoff. He succeeds Stan Newman, now v.p. and media director of Hicks & Greist. . . . Irene Bourgouin has been made timebuyer on the Lever Bros. and John H. Breck accounts at Reach, McClinton. . . . In Philadelphia, the new additions to Werman & Schorr's media department: Mary Krempa, who was previously with Al Paul Lefton, and Helen Mellon, who left Aitkin-Kynett.



HOST Bert Claster (r), pres. of Romper Room, Inc., relaxes with two of his Baltimore guests, (l-r) Morton Salan of W. B. Doner & Co. and Bud Freiert of WBAL-TV, before annual poolside party for media and broadcast people at his Baltimore home

Things you should know about Riedl & Freede: The media department handles such accounts as Cott Beverages, Marcal Tissues, Louis Milani Foods, and Glamorene, and adheres to the basic belief that a media campaign must be completely in accord with the marketing goals and objectives of the product.

Media director Tom Flanagan told SPONSOR, "It is important to match medium to product. In selecting advertising vehicles, not only must there be the right medium for the right market, but we take into consideration present and new channels of distribution, sales volume, and pricing, right down to the type of retailer. We survey the entire marketing structure of the product by local area."

According to president S. Robert Freede, a medium-sized advertiser "must support his consumer media program with collateral promotional, merchandising and point of sale activities."

(*Please turn to page* 44)

IN HARTFORD your



BRINGS

Salesmanship Results

WPOP

Phillip Zoppi
Gen'l Mgr.

Adam Young, Inc.
Nat'l Rep.

NOW NUMBER

3

IN FLORIDA

ORLANDO-DAYTONA

Fastest growing market in Florida

	Nat. Mkt. Ranking*	Homes* TV
Miami	26	566,300
Tampa	40	425,100
Orlando-Daytona	67	292,100
Jacksonville	75	257,700

*Television, May 1962

WESH-TV

Florida's Channel 2

Advertising Time Sales, Inc.
National Representatives



Covers more of Florida than any other TV Station

TIMEBUYER'S CORNER

(*Continued from page 43*)

These extras are: trade advertising, direct mail, bulletins, and influencing distribution people down to the retail level via tie-ins, point-of-sale displays, incentive programs for retailers and salesmen, merchandising brochures and many others. These channels of communication must be considered part of the media mix by the agency, says Freede.



DISCUSSING presentation made by TvB of Canada to N. Y. advertisers and agencies are (l-r) Jack Owen of Foote, Cone & Belding and Charles O'Donnell of Maxon, Inc.

The agency feels that these promotional areas are essential to moving goods and making media expenditures pay off in sales increases. Vice president Finlay Morrow believes that "the advertiser who combines and coordinates all his promotional activities with his media schedules, times and launches them properly, and follows through in every possible way, will immediately realize greater results than broadcast left to work largely by itself."

Media executive Flanagan thinks that the medium-sized advertiser, especially those fighting giant competitors, should, out of necessity, prepare and plan his program sufficiently in advance so that he can use and merchandise the air media schedule to stimulate his sales force.

"The advertiser," Flanagan says, "who enthusiastically supports the campaign to the trade and uses it as a device to gain additional distribution will sell more goods, get better shelf space, point-of-sale displays, and better cooperation and trade support."

TV COMMERCIALS FIELD

(*Continued from page* 28)

mercials (e.g. Bell Telephone), professional in every sense of the word."

Creative firms. In ranking the above-mentioned film houses, neither agencies, festival heads nor producers overlook the contribution to the industry being made by such "creative" firms as Columbia-Screen Gems, Hollywood and Freberg Ltd., Chicago. Noted also is the pioneer work being done by Filmex in European production. With producing facilities in Nice and Paris, as well as New York and Fort Lauderdale, Fla., Filmex is currently filming four Revlon International commercials (through Norman, Craig & Kummel) at the Victorin Studios in Nice. The company now has its own plane for location hops, as well as special effects in aerial photography. It is estimated that production costs in Europe are cut by 40%.

Animation on Coast. In animation, there is relatively little activity in New York. Animation is a West Coast specialty. Two of its most outstanding houses, however—Elektra and Pelican Films—are headquartered in New York. Elektra captured a number of awards in 1961 for such efforts as "Patches" (Johnson & Johnson, through Young & Rubicam); "Esso Oil Heat" (Imperial Oil, through MacLaren); and "Sandran" (Sandura, through Hicks & Greist). Rather than simply bid on storyboards, it creates them. Pelican has gained national recognition for its Jax Beer commercials.

Among West Coast houses regarded as "most active" in the animation field are Pantomime Pictures, Playhouse Pictures, Cascade Pictures and Film Fair.

Tape battling for place. Tape, still battling for its place in the industry sun, is becoming increasingly more film-like in its production form. Estimated at achieving between 8-10% of national advertisers' production monies, the tape arm of the field is viewed by agencies as follows:

Advantages: tape is facile: can produce virtually any kind of commercial: work can be seen as it is done: there are fewer steps in the production process.

Disadvantages: though competitive, tape is not necessarily cheaper; clients are happy with film, why change?; duplicate prints are expensive; in order to get complete area coverage, transfer must be made to kinescope and there is still much room for improvement in the quality of such transfer.

Two commercial tape producers seen as "towering" by almost everyone in the industry are Videotape Productions of New York and MGM Telestudios. Most of the billing in tape today, say observers, is shared by these two giants. Pioneers in the field, they have "kept their positions intact." Others cited as "comers," however, are CBS-TV (Special Projects Dept.); VHF, Inc.; General TV; Paramount Pictures; and Video Tape Unlimited, all of New York; and NBC Telesales and International Videotape, both of Los Angeles.

Tv station producers. An interesting development in the live/tape area is the recent growth of television station producers; in many instances separate, if allied, arms of station operation. An increasing number of national advertisers, seeking local or regional flavor, are using these station facilities. KTTV Productions in Los Angeles, for example, taped 26 commercials for Atlantic Refining (N. W. Ayer & Son, Philadelphia) in one year. WFAA Productions, Dallas, taped a series for Enco commercials for Humble Oil in less than half a day, rushing finished tapes to New York.

WGN Syndication. WGN-TV's tape operation, Chicago, is an outstanding example of station entry into a fully competitive arena. WGN produces commercials for many advertisers with no schedules on the station. With new facilities (three studios 16×72 feet, an art design department, full studio lighting, five tape machines, etc.), it lists among its clients Hamm Brewing, United Airlines and the Vic Tanney health centers. A recent feat was the taping of 75 commercials for the Chicago *Tribune*, through Foote, Cone & Belding.

Other stations now actively producing are KRCA-TV, Sacramento, Calif.; KSL-TV, Salt Lake City; KSOO-TV, Sioux Falls, S. D.; KTLA (TV), Los Angeles; WAGA-TV, Atlanta; WBRZ-TV, Baton Rouge, La.; WCCO-TV, Minneapolis; WDSU-TV, New Orleans; WISH-TV, Indianapolis; WITI-TV, Milwaukee; WJZ-TV, Baltimore; WNDU-TV, South Bend, Ind.; WOOD-TV, Grand Rapids, Mich.; WRBL-TV, Columbus, Ga.; WTOP (TV), Washington; and WXYZ-TV, Detroit.

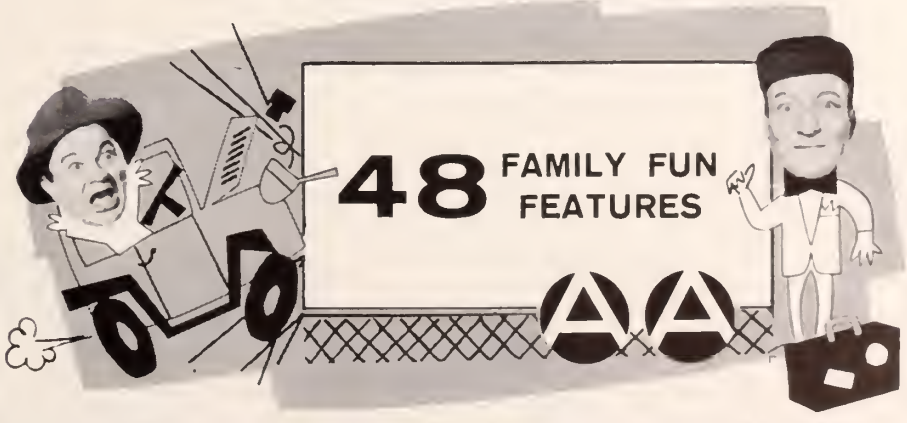
Agency is the key. Although some producers are edging gradually into the "creative" area of production (i.e. initial planning and writing, as well as execution), the key to the tv commercials industry is still the agency. Agencies do most of the creating, spend the money, pay the residuals. Film producers list eight agencies as accounting for the major production schedules: BBDO,

(*Please turn to page* 48)

PROVED IN 342,000 THEATRE ENGAGEMENTS

The Bowery Boys

AND NOW, THEY'RE BRAND NEW FOR TV.



ALLIED ARTISTS TELEVISION CORP., 165 WEST 46th ST., N. Y. C. 46, N. Y., PLAZA 7-8530

mileage, oo

In Outdoor Advertising, your selling message gets more mileage. Much more.

For example, you reach more people, more often—at one-tenth to one-fifth the cost of most primary media.

Your message has 94% reach with a frequency of 21 times a month. (Think. 30 days of continuous impact—selling in compelling color, bigger than life.)

000,000,000(

There's no editorial competition: no back-to-back spot placement; no crammed ad section to weaken your message.

And Outdoor is only three minutes from the cash register. Practically at point-of-sale.

Now who could ask for more?

See your Outdoor representative or plant operator. And see why the smart money goes farther—when it goes Outdoor.

OUTDOOR ADVERTISING



TV COMMERCIALS FIELD

(*Continued from page* 45)

Benton & Bowles, J. Walter Thompson, Young & Rubicam, McCann-Erickson, Ted Bates, Dancer-Fitzgerald-Sample, and William Esty.

Problems loom. The problems currently besetting the tv commercials industry have been receiving inordinate attention from the press in recent weeks. Fewer commercials were produced this spring than in springs past. Those already produced have been run more often and the re-editing of old commercials has become practice in many agencies. Re-use fees and the rising cost in talent have been offered as possible reasons for the so-called slump. What's the situation as of this date?

As one producer sees it. "It's difficult to appraise," William Van Praag told SPONSOR. "A number of houses are being kept pretty busy right now, especially by advertisers coming out with new-model tv sets, automobiles, refrigerators and the like. All the talk about re-editing old commercials to cut budgets doesn't hold water here. New models need new commercials. The question is, how long will these new commercials run after they're made? Another thing to consider is the pretty generally accepted fact that advertising budgets as a whole are not being increased for '62-'63 schedules. So where's the money coming from for increased spot campaigns, for addition of new stations? Curtailing production of commercials seems the most likely answer. Still, no one can actually say. I suppose only one thing's really clear. Businessmen are angry at the Kennedy crowd, they're jumpy about the market. They're certainly not out to set any records. The production of tv commercials is directly related to this mood."

Some see the recent total-production decline as indicative of the changing color of the commercials industry itself. There is emphasis today on quality, they contend—perhaps fewer, but infinitely better, commercials.

BRIGHT YOUNG EXECS

(*Continued from page* 31)

BBDO. He joined ABC in 1950 and served in a variety of sales executive positions before resigning in 1953 to become an independent packager and producer of tv shows.

Julian Goodman, 40, has been NBC news and public affairs vice president since January 1961. He joined NBC station WRC in Washington as a newswriter in 1945. He was later appointed Washington editor of *News of the World*, then manager of news and special events for NBC Radio.

In 1951, he took over the equivalent part for tv, and retained the combined jobs when NBC's radio and television news departments were merged. He became manager of news and special events for NBC Washington and was named director of news and public affairs in 1959, and moved to New York.

Herbert S. Schlosser, 36, last month was named NBC TV vice president, talent and program administration, having been director in that post since June 1961. He joined NBC in 1957 as attorney for California National Productions Inc., and later became CNP vice president and general manager.

Grant A. Tinker, 37, rejoined NBC in 1961 as general program executive in the tv network. He came to the company from Benton & Bowles where he had been vice president and director of programing since 1959.

Earlier, he was with McCann-Erickson for five years as director of program development, and before that served as operations manager of the NBC Radio network for three-and-a-half years.

George A. Graham, Jr., 39, vice president and general manager of NBC Radio since 1960, joined the network as a salesman in 1953 for NBC TV's *Today*.

He was advanced to the positions of tv network salesman in 1954; NBC TV children's programs sales supervisor, 1955; NBC TV sales administrator and NBC Radio sales service director, both in 1956; radio network sales planning director, 1957, and vice president, sales planning for the radio network, 1959.

At Mutual, another outstanding young executive in addition to Erwin, is Philip D'Antoni, 32, who was promoted to general sales manager in 1961. He had been eastern sales division manager for three years.

D'Antoni entered broadcasting in 1950 as a member of CBS TV's research and sales development staff. The next year, he joined Gill-Perna, Inc., a station rep firm, and in 1952 he became a sales account executive for Weed & Co., radio station rep firm.

While the cutoff age for "bright, young" executives in this article was set at 40, there exists no dearth of leadership at the broadcasting networks among executives aged 41 and above. Representatives of this "crowd" are: Stephen C. Riddleberger, 41, president, ABC Radio o&os; Maurie Webster, 46, CBS radio vice president and general manager, CBS Radio Spot Sales, and Robert L. Stone, 41, vice president and general manager, NBC TV network.

AUDIENCES KEPT COMING BACK FOR MORE OF
The Bowery Boys
AND NOW, THEY'RE BRAND NEW FOR TV.
48 FAMILY FUN FEATURES

ALLIED ARTISTS TELEVISION CORP., 165 WEST 46th ST., N. Y. C. 46, N. Y., PLAZA 7-8530

NO-CAL ON RADIO

(*Continued from page* 36)

"The comic element in advertising is very good," says Largo, "especially for beverages. All you see in other commericals is a pretty girl, big bottle, pretty girl, big bottle, and all you hear is musical jingle, big bottle, musical jingle, big bottle. A clever commercial gets better listenership and does a better job of selling."

With the use of humorous copy not only did sales increase "tremendously" for the first quarter of '62 but, according to No-Cal president Kirsch and advertising manager Milton Wolff, as a result of the provocative advertising, bottlers in seven new areas have joined the No-Cal family. "We could not be more enthusiastic about radio," says Wolff. "Since we launched No-Cal 10 years ago, radio has been the foundation of our advertising, adding continuity and consistency to our advertising program.

Largo contends, "By using radio we can get a much wider coverage. With sound effects and witty dialogue we catch the ear of the listener. It reaches out and pulls the listener into the situation. The sight is not as important. No-Cal is still fairly new and our Quinine water, which came out last year, even newer to the market. We still need to educate people, and with radio we can use 120 words a minute to do it."

Last summer, when No-Cal Quinine water first came out, the No-Cal Corp. had a new opportunity to use radio for a product launching. Here, too, it proved successful. Using New York as a test market, 35 spots per week on each of five stations (WNBC, WOR, WNEW, WINS, and WVNJ) and tag-lines on No-Cal spots, the company and agency speculated on the tonic's sales growth. "X" was considered as the sales base for the first year with subsequent growth for the next two years as x-pluses, presumably reaching a sales plateau the third year. But the third year goal was achieved in the first year. "This was phenomenal," Largo exclaimed.

There is a big fat market for dietetic soft drinks, with advertising taking a big part in the competition. It is estimated that there are 35 to 40 million weight watchers in the United States, or one out of every

(*Please turn to page* 63)

The pedigree of honey does not concern the bee



But the pedigree of BEELINE RADIO does concern the advertiser who wants to reach all of Inland California and Western Nevada. The pedigree of the McClatchy stations includes an outstanding record of program excellence and public acceptance in 5 sales-rich markets. Join the many happy advertisers who regularly use Beeline Radio.

McClatchy Broadcasting Company

delivers more for the money in Inland California-Western Nevada

PAUL H. RAYMER CO. — NATIONAL REPRESENTATIVE

KOH RENO • **KFBK** SACRAMENTO • **KBEE** MODESTO • **KMJ** FRESNO • **KERN** BAKERSFIELD

SPONSOR WEEK WRAP-UP

Look Magazine study

(Continued from Sponsor Week)

In the study, 26.3% of women remembered something specific about the average food and beverage ad in Look of the previous day, compared to 24.9% for 60 second tv commercials. Magazine recall ranged from 14% and to 39.4% and tv recall ranged from 5.6% to 44.7%.

The study found that for Chef Boy-Ar-Dee and Pepsi Cola ads, different points were chiefly remembered, although the ads were similar, because of inherent media differences.

Advertisers

Alberto-Culver, which registered a 143% jump in sales for the six-month fiscal period ended 31 May, is going all-out for its second annual national sales convention.

To dramatize a greatly-increased advertising budget to be announced at the 26 July afternoon session, A-C has gathered an array of top tv stars from the three networks to appear in the "TV Spectacular" format in which the meeting will be conducted.

The place: the O'Hare Inn in Chicago.

Campaigns: James O. Welch Co. will

FIRST ANNUAL public service in telecasting award of the Colorado Broadcasters Assn. goes to Continental Oil for Jet Age documentary on KLZ-TV, Denver. Seen here (l-r): Jack Tipton, station mgr.; Marvin Huyser, Conoco district mgr.; Dick Montgomery, Clinton E. Frank



EXPANDED tv code review board of the NAB discusses coming activities with dir. Robert Swezey (standing). Seated (l-r): Lawrence H. Rogers II, exec. v.p. Taft Broadcasting; Robert W. Ferguson, exec. v.p. WTRF-TV, Wheeling; Joseph Ream, CBS v.p.; William Pabst, exec. v.p. KTVU, Oakland and bd. chmn.; Mrs. A. Scott Bullitt, pres. KING-TV, Seattle; Ernest Lee Jahncke, Jr., NBC v.p.; Alfred R. Schneider, ABC v.p.; George B. Storer, Sr., Storer chmn.





RETIRING pres. of the Omaha Sales and Marketing Executives club Eugene S. Thomas, KETV gen. mgr. gets appreciation plaque from incoming pres. Christian H. Petersen (Paxton-Mitchell) as installation guest speaker Zenn Kaufman, markt'g consult't stands by



OPEN HOUSE at the new Philadelphia office of Peters, Griffin, Woodward is attended by George McCoy (l) and Bud Gates (r), both media supervisors at N. W. Ayer, Philadelphia. In center is Don Heller, office head

use two network kids shows this fall to promote Welch's candy, via Chirurg & Cairns. Involved are CBS TV's "Captain Kangaroo" and ABC TV's "Discovery."

PEOPLE ON THE MOVE: Tom Mitchell from BBDO to marketing manager at Norelco.

Agencies

One of the few notable agency mergers to take place in recent months involves Welch, McKenna and Potts-Woodbury.

The Denver-only firm of Welch, McKenna has been combined with the present Potts-Woodbury Denver organization and becomes part of the overall P-W complex with offices in Kansas City, New York and Denver.

Note: Billing for the month of June is unaffected but media schedules placed under the Welch, McKenna name for July and threafter should be billed to the Potts-Woodbury Kansas City office.

Agency appointments: The Daitch Shopwell Supermarket Chain to **Cole Fischer Rogow.** Media plans center around spot tv and radio and newspapers . . . Atlas-Mayflower Moving and Storage Co., McClosky & Co., Penn Center Bowling and the Rittenhouse Savoy Apartments, all of Philadelphia, to **T. L. Reimel** Advertising . . . KMEX-TV, Los Angeles to **Kenyon & Eckhardt** . . . Grand Taste Packing Company of Los Angeles to **Beckman, Koblitz,** with media plans for spot radio with other media added in the fall . . . Barbasol ($750,000) from George J. Walsh to **William Esty** . . . Salada Tea ($3 million) from Cunningham & Walsh to **Hoag & Provandio** Boston . . . Hanover Canning Company to **Del Wood Associates** for radio and tv advertising for canned foods and potato chips . . . Celina Insurance Group to **Geyer, Morey, Ballard** . . . International Media Guide to **O. S. Tyson & Company.**

MISS MARYLAND Shelda Farley receives her trophy from Jay Grayson and Bob Jones, hosts of WBAL-TV, Baltimore's *One O'Clock Show*. Pageant was at Reisterstown Road



CONFAB of San Francisco Radio Broadcasters Assn. is lead by pres. Elmer O. Wayne, KGO (standing). Members (l-r): Tom Marx, KFRC; Jim Brown, KSFO; Jules Dundes, KCBS; Wayne; Dick Calendar, KNBC; Jayne Swain, KYA; Walt Conway, KDIA; Egmont Sonderling, KDIA are gathered





LES GIRLS—Wild Bill Hickok, an early morning dj on KFRC in San Francisco poses happily with the winner and runner-ups in the contest for the Queen of the 13th Annual Solano County Fair. He was among the judges from the radio and newspaper fields who chose the lovely lady

Affiliation: An agreement between two Birmingham agencies will combine the operations under one roof. Involved are **Sparrow Advertising Agency** and **Public Relations & Advertising Associates.**

New agency: Mort Silverman, veteran broadcaster who is presently managing director of KMRC, Morgan City, La., has opened his own advertising agency under the name **The Sterling Co.** with offices located at 910 Royal St., New Orleans.

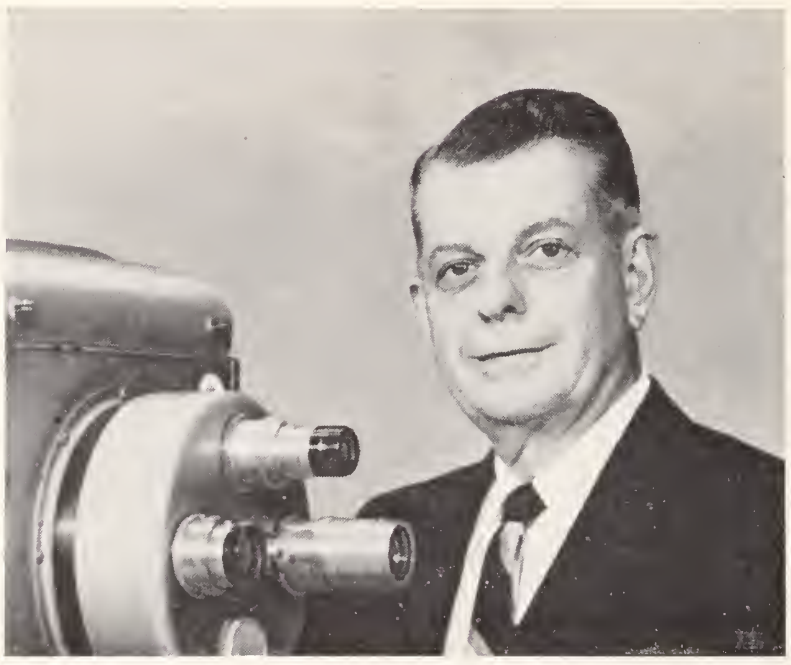
Financial report: A. C. Nielsen reported revenue for the nine months ending 31 May was $29,575,945, up 11% from $26,561,476 with net earnings up 14% to $1.24 per common share from $1.09.

International entente: The Victor A. Bennett Co. of New York has merged with **Pritchard, Wood and Partners Ltd.** The name of the American agency is to be changed to Pritchard Wood Inc. Head office will remain in New York and the San Francisco branch will be retained and developed.

New v.p.s: Alfred M. Swift at Robert A. Becker, New York pharmaceutical agency . . . **Jerry Coleman** at Wade Advertising . . . **F. Bourne Ruthrauff** at Kudner.

PEOPLE ON THE MOVE: Frank J. Brennan to associate director of media at Geyer, Morey, Ballard for the Rambler account . . . **Dr. Alexander Hillenbrand** to research director of International Media Guide . . . **Rene Gnam** to account executive at Wunderman, Ricotta & Kline . . . **Al Gary** to manager of Kenyon & Eckhardt Los Angeles . . . **Franklin J. Hennessy** to treasurer of K&E . . . **Burke Rhind** to media director at The Roland D. Ptak Agency . . . **Leo M. Langlois** to broadcast supervisor at Clinton E. Frank . . . **Philip M. Monroe** to animation director at Leo Burnett.

Kudos: Howard Swink, president of Howard Swink Advertising, Marion, Ohio, for the second consecutive year was awarded the National Advertising Agency Network "creative trophy."



KMTV COLOR PIONEERING PAYS OFF IN PRESTIGE, PROMOTION, PROGRAMMING

Owen Saddler, KMTV General Manager: "Color TV is a cornerstone of our reputation for being first with the best in Omaha. Color is a consistently valuable promotion tool. Most important, Color translates into extra rating points. In short, Color is a valuable part of our present and the inevitable future of TV." Color TV can pay off for you, too. Find out how today from: B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.

Associations

NAB's joining as a member-subscriber the National Better Business Bureau is anticipated as a forward move in the strengthening of its guidance activities.

In a related move, Maria E. Michal, formerly with Philip Morris as manager of information services, will join the New York Code office of the NAB as senior editor, Claims Research.

With the Georgia Assn. of Broadcasters Summer Convention just a few weeks away (5-7 August), here's a roundup of the highlighted events.

Ted Leitzell of Zenith will discuss the future of fm and stereocasting; Jim Hulbert, NAB, will discuss the new logging rules due out from the FCC; Bill Garrison, WFBC, Greenville, will exhibit the latest in auto-

matic equipment and discuss automated logging.

There'll also be a special "Washington Scene" panel discussion at the Jekyll Island convention.

The NAB has decided to go ahead with a two-week summer seminar next year at the Harvard Graduate School of Business Administration.

These executive development sessions began in 1959 and this is the first summer since that they haven't been held.

The seminar is designed to give broadcasters an approach to management based on case studies developed at Harvard. The system enables broadcasters to solve practical problems confronting station management.

Tv Stations

Insurance advertising on tv is moving to new highs in 1962, with first quarter billings alone 23.2% over the like period a year ago.

According to TvB, total gross time billings were $4,494,525, against $3,647,894 in the like quarter a year ago. Of the total, network billings were $3,610,525, compared with $2,939,894 last year. Spot billings in the first quarter were $884,000 against $708,000 in the like quarter of 1961.

Leaders in the quarter were Mutual of Omaha ($961,915) and the Prudential Insurance Co. of America ($875,070).

Totals don't include billings for Metropolitan Life which enters tv this fall or the Insurance Co. of North America and the Continental Casualty Co. of Chicago which just recently entered the medium.

Ideas at work:

• **WFBG** (AM-FM & TV), Altoona recently completed a hard-hitting promotion campaign called Bee Gee's Giant Giftwagon. A 28-foot moving van served both as a traveling billboard to be driven throughout the station's coverage area and as a large, eye catching van to distribute gifts to residents.

• **WABC-TV,** New York has chosen

SELL IT

...to the adult **KFMB RADIO** audience! Big audience, attentive listenership close the sale for you. Pulse and Nielsen say **KFMB** has more adult listeners than any other station in the better part of Southern California.

KFMB RADIO SAN DIEGO

TTC Symbol of Service

Transcontinent Television Corporation

In Television: WGR-TV Buffalo • WDAF-TV Kansas City • KFMB-TV San Diego • KERO-TV Bakersfield • WNEP-TV Scranton-Wilkes Barre

Represented by Edward Petry & Co., Inc.

In Radio: KFMB & KFMB-FM San Diego • WDAF & WDAF-FM Kansas City • WGR & WGR-FM Buffalo

380 MADISON AVENUE • NEW YORK 17, NEW YORK

348,000,000 PEOPLE PAID TO SEE

The Bowery Boys

AND NOW, THEY'RE BRAND NEW FOR TV.



48 FAMILY FUN FEATURES

ALLIED ARTISTS TELEVISION CORP.. 165 WEST 46th ST., N. Y. C. 46, N. Y., PLAZA 7-8530



WAVE-TV gives you 28.8% more HOUSEWIVES

—28.8% more viewers, minimum!

Since Nov.-Dec., 1957, NSI Reports have *never* given WAVE-TV *less* than 28.8% more viewers than Station B in the average quarter-hour of any average week!

And the *superiority* during those years has gone as high as 63.6% more viewers!

More viewers = more impressions = more sales! Ask Katz for the complete story.

CHANNEL 3 • MAXIMUM POWER
NBC • LOUISVILLE
The Katz Agency, National Representatives

WAVE TV

two teenage high school students as winners of its "Youth Tv Writer" script competition. The two will work at the station this summer to develop their winning entries into a tv program for young people.

Financial report: Wometco Enterprises reported earnings for the first 24 weeks of 1962 were up 55% over the same period last year. Net income after taxes was $916,196 compared to $592,010 for 1961. Gross income was $8,915,101 and per share earnings were 83 cents.

Social note: Capital Cities Broadcasting has mailed invitations to its 8th annual "Time out for timebuyers" day. The Norwegian-American luxury cruise liner, M.S. Oslofjord sails at 8 a.m., 28 July from pier 42 with some 300 timebuyers on board for the "Cruise to Nowhere."

Kudos: Al Munn, a member of the sales staff of WSOC-TV, Charlotte, was awarded the Distinguished Salesman's Award by the National Sales and Marketing Executive's Club . . . **WMOX-TV,** St. Louis, received a special award from the St. Louis Council on Human Relations for its efforts in developing better understanding in the community.

PEOPLE ON THE MOVE: Charles L. Getz, Jr., public relations director for KYW (AM & TV), Cleveland, has left the Westinghouse Broadcasting stations to join the advertising-public relations agency of Wain & Getz Associates as a partner . . . **Jack Medina** to the newly-created post of local sales manager of KXTV, Sacramento.

Mike Shapiro, general manager of WFAA (TV-AM & FM) Dallas fired some significant industry questions at FCC chairman Newton Minow in an exclusive tv interview.

Some Minow responses on the local show, "Let Me Speak to the Manager":

- The government cannot censor programs and should not ever.
- We are encouraging broad-

(*Please turn to page 59*)



16 JULY 1962
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What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

The Senate Commerce Communications subcommittee hearings on various proposals to "do something" about Sec. 315 produced united appeals by the network chiefs, other broadcasters and by NAB president LeRoy Collins for outright repeal.

This was the aim of a bill introduced for Sen. Vance Hartke (D., Ind.), by subcommittee chairman John Pastore (D., R.I.), who during the course of the hearing spoke of the "ridiculousness" of Sec. 315.

Unfortunately, this **enthusiasm didn't appear to be shared generally.** Opposition of perennial splinter candidate Lar Daly, and spokesmen for some other way-out groups, wasn't serious. **Disposition of other Senators on the subcommittee and those testifying appeared to be that some sort of temporary or trial suspension would be safer.**

Sens. Jacob Javits (R., N.Y.) and Joseph Clark (D., Pa.), who joined in a resolution for suspension for congressional candidates in 1962, did not endorse the broader ideas contained in other bills. Javits merely reserved judgment, while Clark noted opposition to even that much and **suggested a compromise which would suspend only for 1962 and only for minor party candidates,** leaving the political equal time provision to continue applying to Democrats and Republicans.

Javits testified that the fairness rule would still be in effect, as did the broadcasters, but Sen. Norris Cotton (R., N.H.) said this **would place on stations the risk of later adverse rulings by the FCC. Javits said broadcasters would gladly take the risk to gain greater flexibility in public service.**

Sen. Ralph Yarborough (D., Tex.) asked CBS president Frank Stanton to supply for the record the number of minutes given to him on CBS programs in his five years in the Senate and to compare it with the number of minutes given Sen. John Tower (R., Tex.) in his single year. The inference was of unfairness.

Sen. Gale McGee (D., Wyo) indicated there should be a trial suspension only, and **warned that "we are in for some shocks" in that stations will not hit the same high standards as the networks did in 1960.** Javits told him he hoped the industry would **set up a committee to make standards and to advise the stations.**

None of this colloquy gave much hope for more than a 1962-only suspension, though the even less generous bills seeking to do only in 1964 what was done in 1960 got no attention. In point of fact, **the odds against passage of any Sec. 315 legislation by Congress this year would appear to be long.** We are now heading into the pre-adjournment rush, which will be on in earnest as soon as the appropriation logjam is broken. The **House Commerce Committee hasn't even scheduled hearings as of this date, and some members of that committee are much opposed to loosening Sec. 315.**

The Health, Education and Welfare study of the effects of tv on children has been mapped out by that Department.

However, it may not meet the expectations of Senate Juvenile Delinquency subcommittee chairman Thomas Dodd (D., Conn.) whose brainchild it was.

A "steering committee" has been set, and HEW secretary Abraham Ribicoff has issued the opening statement. The statement said the probe would start with "no preconceived ideas," that purpose is to "separate facts from fancy" in the various claims and counterclaims about effects of tv on children. But **5 of the 7 steering committee members are from the broadcasting industry.** Dr. Ralph Garry, subcommittee consultant, seems to be the lone exponent of the critical views of Sen. Dodd.

The investigation will resolve itself down into **time-consuming conferences among**

(*Please turn to page* 57)



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

16 JULY 1962
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A Park Avenue agency has agreed to set up a separate unit dealing directly with the client in order to save one of its accounts.

The client had complained there was **too much supervision from management** and that people involved in the account were **spreading themselves too thinly.**

The FTC's citation of CBS Records on antitrust grounds was seen by some in the trade as having ulterior motivations against CBS, Inc.

Like, for instance, forcing the corporation to spin off its record involvements—a la its stockholding in BMI.

A New York agency tv v.p. was thrown for a row of orthicons last week when a southern station informed him that it would cost him $100-125 extra if he came down to tape a commercial.

Said the station: if you let us do the job by ourselves **we won't charge you anything.**

P.S.: The agency executive nevertheless took the trip.

Is it necessary to surround a presentation to agencies with gimmicks?

Some agency media people think that the perpetrators of such byplay can not only **detract from the substance of the presentation but annoy the audience.**

They give these as examples:

- **Starting off the pitch with the statement it won't take over 14 minutes** and dramatizing this assurance with an alarm clock.
- **Using a pair of castanets** to tick off the points made.
- Holding up samples of the product being referred to.

Standard Industries, which owns Lestoil, is expected this week to pick one of the four agencies that have been bidding for the $7-8-million Lestoil account.

The company has plans for product diversification, with likely **further exploitation of the Lestoil name,** as happened in the case of calling the starch Lestare.

The motivational gentry in agencies better beware about media stealing away their cabalistic lexiconic fire.

To flout their singularity when it comes to terms of esoteric import the media boys have **the language which has sprouted with the electronic computer.**

In other words, you're not in the swim if you can't toss some of such terms into a group meeting or what-have-you. To cite a few:

Heuristics: the science of **pragmatic logic,** or you've only got partial information but the answer seems to be right.

Stoachistics: analysis of **random behavior,** or something that has no underlying or predictable cause.

Queing Theory: a **mechanistic application of the problem,** or as close as you can get to it.

WRAP-UP

(*Continued from page 54*)

casters to take positions on controversial questions, editorialize and stir up their communities on what the broadcasters think is important.

• If people are willing to risk funds and talent and resources into this Hartford experiment (pay tv), then it seems to me we should make the opportunity available and let the market place and public decide.

Radio Stations

Maurie Webster, general manager of CBS Radio Spot Sales had some tips for the Toronto Radio and Tv Executive Club on the proper use of radio.

Pointing out that today's concept of radio goes beyond the straight music and news format of years ago to include interviews, editorializing and other features, Webster suggested:

• Modernize commercial campaigns to conform with radio's new programing. He said that agencies overrate drive time while ignoring other important parts of the day.

• Select the right stations. A commercial in a program that draws the listeners full attention will be worth far more than one surrounded by pleasant, half-heard music.

• Use more creativity and ingenuity in producing radio commercials.

RAB has issued a progress report on Higbee's Department Store which has cooperated with the bureau in a two-year study.

The $57-million Cleveland store tested radio's effectiveness from September 1959 through November 1961 and is now a steady advertiser on its own.

RAB reports that sales during the second year of the test increased 8.6% (for the fiscal year ended this past February), while Federal Reserve figures show Cleveland metropolitan area stores as a group declined .3%.

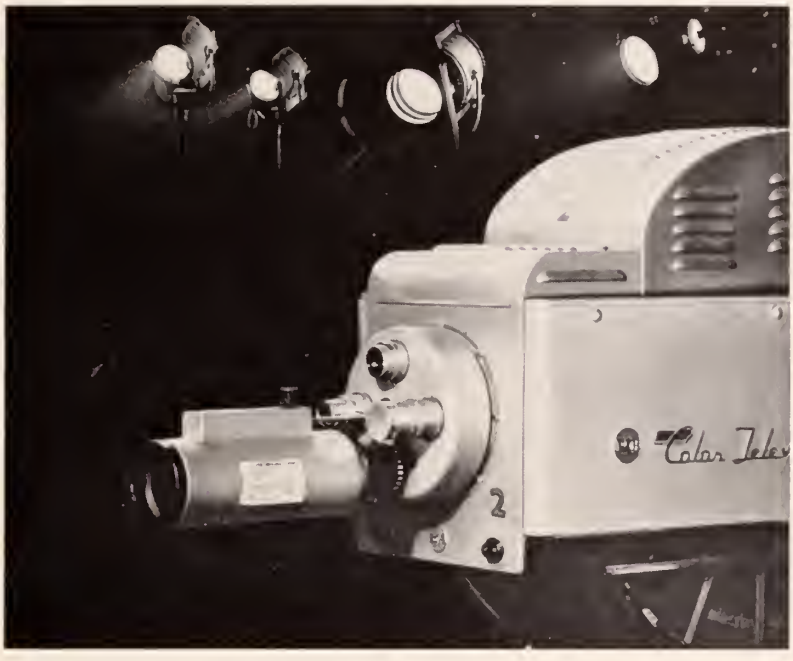
Ideas at work:

• Not many radio announcers will risk life and limb to raise money for a Youth Center, but **WMNZ,** Montezuma assistant manager Cal Zethmayr did just that when he mounted the station's 235 foot tower and broadcast appeals for $1,000.

• It might not work in New York city where taxi cabs proceed at a virtual snail's pace in a sea of traffic, but **WAME,** Miami has come up with an interesting twist. The station has signed an agreement with the Yellow Cab System of Miami whereby the 300 two-way radio equipped cabs of the fleet will act as news reporters for the station's news department with on-the-scene reports.

• Over 4,000 boys from the Omaha area attended the First Annual **KOIL** Boys' Club Picnic at the local Civic Auditorium and were treated to a free lunch, live entertainment and $1,000 in athletic equipment.

Historical note: While stations across the country are heralding their 40th birthdays, **KJR,** Seattle lauds that on



Great majority of Nation's TV stations are already equipped to telecast color

Now, nearly 75% of the TV stations coast-to-coast are equipped to rebroadcast network color . . . giving color coverage to areas with 98% of the TV homes in the country! Almost 30% are equipped to originate color on a local basis, and are adding hundreds more hours weekly to total color programming. Color TV is growing every day, and it pays. Find out how it can pay off for you from: B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.

16 August it will start its 42nd year, having been inspected in 1921 before it was actually licensed.

New quarters: WSAI (AM & FM), Cincinnati broke ground for a new studio in a building to be constructed at the site of their fm transmitter located at 8th and Matson Streets in Price Hill.

Kudos: KPRC, Houston swept the Texas Associated Press Broadcasters Assn. Awards winning three first-place honors.

PEOPLE ON THE MOVE: Jim Allen to the sales staff of KWK, St. Louis as an account executive . . . **Clarence E. (Dusty) Rhodes** to vice president, **Francis Martin** to general sales manager and **Walter Wierzbicki** to technical director of Mid-State Broadcasting Corp., which owns or has affiliations with five Mchigan radio stations . . . **Donald Quayle,** formerly assistant general manager for radio of WGBH, Boston, to the newly-created post of director of radio services of the National Educational Television and Radio Center . . . **Cal Zethmayr** to assistant manager of WMNZ, Montezuma, Ga. . . . **Edward T. McCann, Jr.** to sales manager at WEZE, Boston . . . **Robert W. Schellenberg** to general sales manager at WJXT, Jacksonville . . .**Jim Kinkade** to account executive for WSM, Nashville . . . **Jackson Fleming** to general manager of KBTR, Denver.



WHDH-TV REAPING REWARDS OF FULL-COLOR SHOWMANSHIP

William B. McGrath, WHDH-TV General Manager: "Color TV enthusiasm in Boston has never been higher. Color set sales are excellent, which means a fast-growing audience for WHDH. We give everything the showmanship of full color, and our great experience in Color TV has substantially enhanced our reputation as New England's most modern TV facility." Color TV can pay off for you, too. Get the full-color picture today from B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.

Representatives

The opening today of a Minneapolis office is the third major expansion move by Peters, Griffin, Woodward in a month.

The new office, located in the First National Bank Building, suite 1710, will be headed by John J. Cameron.

Other moves within the last 30 days: a new PGW Philadelphia office, an expansion of the mid-west sales staff in Chicago and staff additions in New York.

Rep appointments: KTVW-TV, Seattle-Tacoma to **Weed Television** for national sales . . . KASE, Austin to **John E. Pearson** for national sales.

PEOPLE ON THE MOVE: Warren G. Paul to assistant manager of sales service in New York and **Steven R. Orr** to sales service manager in Chicago at Blair Tv Associates . . . **Robert Emmett Curran, Jr.** to account executive at Young-Tv . . . **Sy Thomas** to vice president and general manager of the Chicago office of Radio T.V. Representatives, replacing **Edward Nickey** . . . **Don Keck** to account executive at ABC TV National Station Sales New York . . . **Churchill S. Miller** to the New York Television Sales staff of Katz . . . **Edward B. Ingeman** to the New York office of Peters, Griffin, Woodward as a tv account executive . . . **John E. Buzby** to H-R Television Chicago as account executive . . .

Paul R. Abrams to the New York radio sales staff at Katz . . . **Charles E. Burge** to Chicago sales manager for CBS Radio Spot Sales . . . **Roderick**

Guerdan, for the past seven years with NBC Spot Sales and Sales Service, to the New York tv department of Venard, Rintoul & McConnell.

Film

Seven Arts is circulating a special ARB study of the performance of its post-1950 Warners features on KTVU, San Francisco.

During 16 months, Sunday and Monday double exposures, the station's average share of audience zoomed from 3% in December 1960 to 16% average from January 1961 through May 1962.

Sales: Walt Disney's "Mickey Mouse Club" to WBAL-TV, Baltimore, WBAP-TV, Dallas-Ft. Worth, WCSC-TV, Charleston, KMBC-TV, Kansas City and KOVR-TV, Sacramento, raising total markets to 47 . . . **Allied Artists Tv's** Science Fiction Series to five more markets . . . **Twentieth Century-Fox Tv International** has sold series in three new foreign markets— Hong Kong (Rediffusion Ltd.), Nigerian TV Services station in Lagos, and Telibor in Beirut.

Animation dictionary: The staff of **Quartet Films** has compiled, and is making available to interested parties, an attractive glossary on the byways and mainstreams of animation. If interested contact: Les Goldman, Quartet Films, 5631 Hollywood Blvd., Hollywood 28.

PEOPLE ON THE MOVE: Noah Jacobs to New York sales executive and eastern representative at ITC . . . **Lawrence L. Goldwasser,** producer-director for Elliot, Unger & Elliot, to Tele-Video Productions as executive vice president . . . **Albert G. Hartigan** to vice president and general sales manager of Video House, Inc. . . . **Alex Horwitz, Karl Von Schallern** and **Al Banks** to sales representatives at MGM-TV.

Public Service

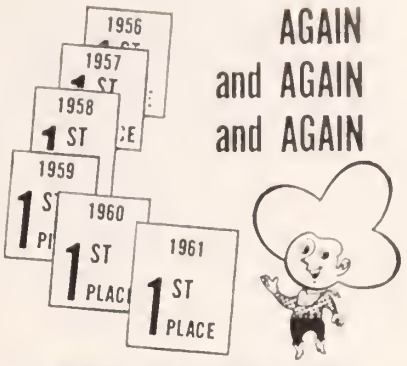
WLS, Chicago contributed a notable $1,228,360 worth of radio time in public service announcements and programs in the year ending May 1962.

According to WLS president Ralph Beaudin, a high percentage of the time was afforded to local efforts.

Public Service in Action:

- **KMOX,** St. Louis has signed an agreement with Civil Defense and the U. S. Army Corps of Engineers to provide a "protected" broadcasting facility for news dissemination under radioactive fallout conditions.
- **WJBK** is featuring a daily salute-in-sound for five deserving Detroiters selected on the basis of community activity. Station personalities play the WJBK-produced record "Detroit, My Home Town" especially for them.
- Questions concerning pets, their ailments, habits and adaptability to home life were answered free of charge by four of Chicago's leading animal experts on a **WIND** Telephone Pet Clinic. Answers were given privately as a public service.

Kudos: WSIX, Nashville got special plaques for cooperation in behalf of the Nashville Memorial Hospital by Parkwood Estates developers . . . The Veterans of Foreign Wars of Georgia have honored the **Georgia Association of Broadcasters** and its executive secretary **Jack Williams** for work in promoting the Voice of Democracy contest . . . **John S. Booth,** president of Chambersburg Broadcasting and WTOW, Towson, Md. has been appointed Pennsylvania radio and tv chairman for the 1962-63 Radio Free Europe Fund drive . . . **NBC Radio** got a Gold Bell Award from the Catholic Broadcasters Assn. for its broadcast of the Midnight Mass from Heinz Chapel, University of Pittsburgh . . . **The Continental Oil Co.** was recipient of the Colorado Broadcasters Assn.'s first annual Public Service in Telecasting award for its sponsorship of a special KLZ-TV, Denver news documentary on jet age problems . . . **The WFBM stations,** Indiana have been awarded a Catholic Broadcasting Assn. of America citation . . . **KRLA,** Los Angeles has received a special tribute for "unique contributions" to the state campaign for sen-



AGAIN
and AGAIN
and AGAIN

KAKC
is FIRST IN TULSA
and the 21 County Advertiser Area

Now in the
6th YEAR of
CONSECUTIVE 1ST PLACE RATINGS

QUALITY • COMMUNITY SERVICE

Represented nationally by Adam Young, Inc.

Another Station of
prc
PUBLIC RADIO CORPORATION
One of America's Fastest Growing Radio Groups

KAKC — Tulsa
KBEA-KBEY/FM
Kansas City
KXYZ-KXYZ/FM
Houston

NEW ORLEANS' ONLY STATION WITH MOVIES EVERY NITE!
BUY IT!

Represented nationally by Katz
WWL-TV
NEW ORLEANS

ate reapportionment from its leader, Los Angeles County Supervisor Frank G. Bonelli . . . **John F. Box, Jr.**, managing director of WIL, St. Louis, got the New Crusader Newspaper Award for "Contribution of Community and Public Service" . . . **L. H. Rogers, II,** executive vice president of Taft Broadcasting, got the "outstanding service award" of the local branch of the U. S. Citizens Committee.

Station Transactions

The Hearst Corp. has contracted to purchase complete ownership of WTAE-TV in Pittsburgh.

The station is operated by Television City, 50% of the stock of which has been owned since its inception by the Hearst subsidiary WCAE Inc.

The deal, subject to FCC approval, provides for a cash payment of $10,600,000.

Seller is a group headed by Earl F. Reed and Irwin D. Wolf, Jr., voting trustees.

Television City will continue to operate the station which will be co-owned by the Hearst Corp. and its subsidiary.

Other Hearst broadcasting properties: WBAL (TV-AM & FM), Baltimore and WISN (TV-AM & FM) Milwaukee.

The merger and consolidation of three broadcasting properties into Basic Communications, Inc., has gotten a green light from the FCC.

The radio stations involved are WAKE, Atlanta, WDYE, Birmingham, WWVA, Wheeling, West Va.

Principal officers of the corporation are Ira M. Herbert, chairman of the board; Emil Mogul, president; Bernice (Tudie) Herbert, executive vice president.

No changes in management for any of the three properties are contemplated, according to Mogul, and the stations will operate as separate units as heretofore although owned by the one corporation.

Headquarters are at 625 Madison Avenue New York City.

KPIG, Cedar Rapids has changed its call letters to KLWW.

Another big change for the station: Bob Norris takes over as general manager and George Patrick assumes responsibility for programing and production.

Equipment

Jerrold Corp. has acquired Analab Instrument Corp. of Cedar Grove, N. J.

Analab is a manufacturer of specialized instruments in the oscilographic field.

The new subsidiary will add an important base for Jerrold in the test instrument field.

It's the fourth acquisition for Jerrold in little more than a year.

New offices: A new district headquarters has been opened in Denver by **Allied Electronics Corp.**, industrial sales subsidiary of Allied Radio. Address is 6767 E. 39th Avenue.

we never broadcast your identity

You are revealed only to serious, financially responsible buyers of broadcast properties. We do not send out lists. Every sale is handled on an individual basis. Most important, too, you benefit from Blackburn's sound knowledge of markets, of actual sales, and of changing values.

BLACKBURN *& Company, Inc.*
RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick Gerard F. Hurley RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois FInancial 6-6460	Clifford B. Marshall Stanley Whitaker Robert M. Baird John G. Williams 1102 Healey Bldg. JAckson 5-1576	Bennett Larson Colin M. Selph Calif. Bank Bldg. 9441 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-2770

jerry jerome productions, inc.
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MA 1-4567 SU 7-5400

MUSICAL COMMERCIALS FOR RADIO, TV FILM AND VIDEOTAPE
FORD "LIVELY ONES" Arrangements
DUAL FILTER TAREYTON Jingle
RHEINGOLD Television Tracks
AT&T Television Tracks
BRILLO Patties Jingle
WINSTON Arrangements
DUZ Jingle
WRITE OR PHONE FOR DEMO FILM OR TAPE



the shell of the nut covers the meat...

Doesn't over cover it. Doesn't undercover it. Covers it just right.

There's a moral here for broadcasters.

Some ad publications claim from 30,000 to 50,000 readers. At most, we estimate there are perhaps 7,000 to 8,000 who might have some influence on a spot or national buy.

Why pay for a coconut to cover an acorn?

To cover the people who buy time — nothing does it like a broadcast book.

SPONSOR

555 FIFTH AVE., NEW YORK 17, N. Y.

sells the team that buys the time

NO-CAL ON RADIO

(Continued from page 49)

five Americans. Because of social pressures, 15% of all women in this country are concerned about their weight, as not only the soft drink industry, but also increasing interest in health clubs, weight-control meals and low-calorie foods testify.

Diabetics are a part of the No-Cal and low-calorie beverage market, but much more important are the large numbers of weight-watchers. The No-Cal commercials are directed first at women between the ages of 25 and 40, then teens, and lastly men. But some men seem to have genuine interest in their weight. Largo, who has been on a diet for three weeks, has lost 20 pounds. When asked if he drank No-Cal during this period he answered. "I can't drink anything else. I even believe my own advertising."

Largo predicts that low-calorie sales will increase and advertising will become more important in catching the market. Since March 1950, when 500 cases of No-Cal were first sold, consumption has increased considerably industry-wise. 20 million cases of low-calorie beverages were sold in 1959 and nearly 25 million in 1961, representing a dollar volume increase of over 300%, and reflecting a growing popular demand. With more advertising and better marketing the "soft drink industry faces a growing low-calorie market that may, by 1970, represent more than a third of the soft drink consumed by Americans" (*National Bottlers' Gazette*).

Moreover, Kirsch's Wolff does not believe the low-calorie beverage market will be hindered substantially by other weight-reducing aids, such as pills, diets, and exercises. "All advertising on weight-reducing is good," he says. "It creates a demand and puts more emphasis on the problem —whether the listener is weight conscious or diabetic. Such advertising sets an overall umbrella for the diet industry."

To catch a large share of the expanding market No-Cal is more and more interested in advertising. "Our budget will probably continue to be radio-geared, with newspaper backup. It's the perfect formula for us," Largo concluded.

"IT PAYS TO USE KTVE"



So says Lee Edwards VOLKSWAGEN DEALER in Monroe, La.

OVER 100 LOCAL ADVERTISERS USE KTVE REGULARLY TO GET SALES RESULTS & PROFITS

NBC abc

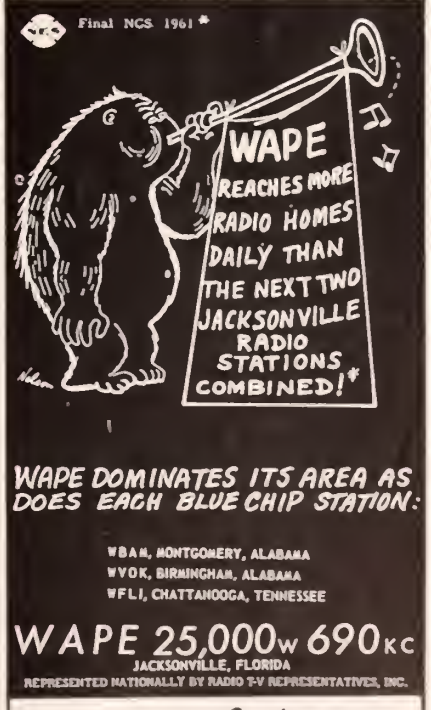
KTVE

CHANNEL 10

EL DORADO MONROE GREENVILLE

REPRESENTED NATIONALLY BY VENARD RINTOUL & McCONNELL CECIL BEAVER SOUTHERN REP

WAPE



WAPE DOMINATES ITS AREA AS DOES EACH BLUE CHIP STATION:

WBAM, MONTGOMERY, ALABAMA
WVOK, BIRMINGHAM, ALABAMA
WFLI, CHATTANOOGA, TENNESSEE

WAPE 25,000W 690KC
JACKSONVILLE, FLORIDA
REPRESENTED NATIONALLY BY RADIO T-V REPRESENTATIVES, INC.

FIRST in Audience
FIRST in Power
FIRST in Coverage



20 YEARS ON TOP*

Jim Uebelhart,

WSPD-Radio's

Newscaster

* Consistently at the top in popularity for 20 years . . . Building audience with each passing year. For the last six years, for example, Jim Uebelhart has held an average share of audience of more than 53% for his daily newscasts (Pulse 1955-61).

This type of audience dominance ALL DAY LONG is typical of WSPD-Radio. Listener loyalty like this makes your advertising investment yield the greatest possible return.

Ask your Katz representative

WS12

WSPD-Radio

NBC · TOLEDO

a STORER station

National Sales Offices:

118 E. 57th St., N.Y. 22

Tv and radio NEWSMAKERS



Paul C. Brines has been elected to the board of directors of Truth Radio Corp. and Truth Publishing Co. Brines is vice president of both firms and general manager of the Truth tv station WSJV-TV, South Bend-Elkhart. He is also a vice president of WKJG, Inc., Truth's related corporation in Ft. Wayne that owns and operates WKJG (AM & TV). Brines' background included the trade press field and executive management of stations in Chicago and Peoria before 1955.



Thomas E. Wood is the new manager of the Philadelphia office of H-R Television, Inc., H-R Representatives. He'll supervise the inauguration of the new office, H-R's eleventh sales arm. Wood has been with the rep firm for more than a year as an account executive. Previously he was with the George P. Hollingbery Co. in New York as an account executive in the tv sales department. Prior to the rep field, Wood's business experience was with the Longines-Wittnauer Watch Co. and Brookhaven Textiles.



Alan D. Courtney, the new vice president of network programs at CBS TV (see SPONSOR-WEEK, 9 July) is a seasoned veteran of network tv programing affairs. Courtney has been a vice president of MCA-TV for the past year and a half. However, prior to joining MCA-TV 18 months ago, he was with NBC for 15 years in a number of top positions, including vice president of nighttime tv programing and vice president, program and administration, NBC TV.



Roy H. Holmes has been appointed national sales manager for the QXR Network. He will direct sales for the 36-station network of fm outlets which maintains offices in New York, Chicago, Detroit, Los Angeles, and San Francisco. Holmes will also serve as national sales manager for FM Spot Sales. Prior to this association, Holmes was general manager of Quality Music Stations. His broadcasting experience covers eight years at WINS, New York as sales manager, and 15 years with NBC.

frank talk to buyers of air media facilities

The seller's viewpoint

Lazar Emanuel is president of Communications Industries Corp., which recently purchased radio station WJRZ (formerly WNTA), Newark. A one-time attorney, Emanuel has been organizing broadcast companies for two years. He writes here of radio in New York, pointing out that most stations licensed in the metro area bid for listeners in the entire 17-county complex. He explains why his company decided to reach listeners in just nine of these counties, and how this decision arose from facts basic to that favorite phrase of sociologists and planners—the "population explosion."



Why one broadcaster does not program to metro New York

Everybody's been talking about the "population explosion."

But the only licensee in the metropolitan area which has done anything about it is C.I.C.—through our latest subsidiary-operated radio facility, station WJRZ in Newark, N. J.

I do not qualify this statement, because I'm sure of it.

When we successfully bid earlier this year for WNTA radio, this New York radio arm of National Telefilm Associates was doing exactly what a score of other New York area licensees were and are doing—scatter-shooting programing to encompass the huge 17-county New York City complex comprising more than 14 million people.

To most broadcasters this makes great sense—because rating structures and rating measurements are predicated on the 17-county approach to the area.

However, we felt differently. We felt at least one of the 18 transmitters located in the 25-mile long New Jersey meadowland should be primarily geared to northern New Jersey's 4.6 million people—living in nine of the 17 counties of greater New York. This we decided to do.

Our first step—change the call-letters to reflect the New Jersey orientation. We picked on WJRZ—JRZ for Jersey.

The second step—to effect a programing pattern peculiar to New Jersey interests, one most acceptable to these 4.6 millions. We did this via news.

The third step—to kick off the pattern in such a manner as to spotlight our New Jersey concentration. We did this by inviting political and municipal leaders as broadcasting spearheads for our "grand opening" rather than "name" stars.

But even more importantly, we've advanced our blueprint by nine months to move into the Paramus, N. J., complex with additional studio space (July 17).

And therein, I feel, lies the real story of what we are trying to accomplish.

Our pattern is predicated on a basic fact stemming from the "population explosion." This is the turnabout—as people move from cliff-dwelling to spacious lawn-landscaped existences—in shopping habits.

We had a survey taken of Metropolitan New Jersey by Industricon, Inc., New York—its incomes, its habits, its people, its ethnic, cultural and social backgrounds—everything in the nine-county area that made it tick. From preliminary findings we have discovered northern New Jersey is more closely akin to Nassau County and the Los Angeles-San Francisco areas in shopping and buying habits than it is to the New York City pattern. This nine-county area lives on wheels—has the highest concentration of autos per family in the East, if not the entire country. As people moved from the heart of New York into this "suburb," its highway webs expanded—via concreted and asphalted express-ways, turnpikes, parkways, and cross-road links that provided hubs attracting car-type shoppers. No longer were shoppers limited to subways and buses.

The result: huge shopping complexes suddenly sprang up where rabbit hutches once existed—and now flourish in growth in the classic rabbit manner. We are moving into additional studio and office space on Route No. 4 in Paramus—the new retail center for huge Bergen County—because this has become the heart of an $11 billion buying area, one of the richest retail sections in our land. Paramus boasts branches of major New York department stores that out-gross their headquarter establishments by as much as two- and three-to-one.

The pattern's success has been manifested in the increased number of *local* sponsors—banks, auto agencies, insurance, and other service groups, realty organizations, and highway shopping centers. These people buy airtime on the basis of results—not rating structures.

This pattern will eventually become more practical to the national agencies—where ratings (and we're still too "young" to expect any kind of rating structure for the next half-year) are countered by impact.

SPONSOR SPEAKS

The 4As and product protection

We're sorry that the 4A Committee on Broadcast Media felt called on to issue its recent statement on product protection. We hoped this issue would die a natural death.

On the surface, the Committee's report on the 4A "position" seems innocuous enough.

It merely "recommends" that in order to "preserve the current effectiveness of television, a minimum of 15 minutes separation between commercials should be maintained."

Surely this is polite language. And you can bet your hat it was pored over and polished by 4A lawyers before they allowed it to be released. An association can't be too careful of anti-trust suspicions.

But whatever the legal finesse and limpid phraseology of the 4A statement, the implications are crystal clear to anyone in the business over the age of puberty.

In plain language, 4A member agencies are prepared to get tough if broadcasters start any fancy shennanigans like cutting product protection to 10 minutes.

Well, maybe that's their right as *individual* ad shops (it isn't of course, as a *collection* of agency conspirators.)

But, as we said two weeks ago (see "Product Protection-Sense or Nonsense" . . . 2 July), we think there has been a lot of sloppy thinking on this subject.

First of all, in a genuinely free market, the amount of product protection any advertiser gets from any broadcaster will be governed by the laws of supply and demand.

Second, any attempt by a big agency, or big client, to impose an arbitrary formula of its own on a free market is contrary to the doctrines of free private enterprise.

Third, when such a formula is imposed on truly competitive situation, somebody gets hurt for every one who gets helped. The advertiser who benefits from 15-minute protection, does so at the expense of the advertiser who accepts 10-minute protection. It's great only for the guy who's there.

Finally, the importance and value of product protection has never been proved by research.

We suggest you read carefully the letter on page 16 from Paul Keller, v.p. of Reach McClinton.

What do we think of the product protection hassle? We *still* say its spinach!

10-SECOND SPOTS

Comedy: On the Bell & Howe ABC TV special last month, *What's So Funny?*, a study of what makes people laugh, comic Dick Gregory commented, "Kids today are spoiled rotten. My son walked up to me not too long ago and said, 'Daddy, I'm going to run away from home, call me a cab'."

Status seeker: Comedian Alan King boasted to a friend that he'd bought a Rolls Royce. His friend, who worked for OB&M, was unimpressed. "David Ogilvy," he told him, "has had a Rolls for years."

Undefeated, King asked, "With stained glass windows?"

Television: Dave Garroway, speaking nostalgicly of his first tv shows in Chicago, recalls the time he had a group of midgits on his show. Since their bookings were infrequent, Garroway asked their agent how they managed to live.

The manager explained that it was easy. "I put them into an orphan asylum between jobs."

Talent: On CBS TV's *Talent Scouts* show 17 July, singer Abbe Lane introduced the Flamanco dancers, Medina and Marseco. She told host Jim Backus, "Marseco learned dancing from Arthur Murray—then he found out it was much more fun with women."

Finance: When Jimmy Dean hosted NBC TV's *Tonight* show last week, he said, "I offered 20 million for NBC, but they wanted 25. So I asked for my $10 deposit back."

Advertising: An agencyman remarked to a SPONSOR editor last week, "The personnel come and go so fast in my shop we have meetings for account executives in a revolving door."

Radio: When you walk through the New York offices of Broadcast Time Sales, the rep which handles radio stations exclusively, a number of placards on the walls leave you with no doubt as to their belief in the medium as the only way to advertise. Over president Carl Schuele's desk is one placard which reads, "*The Lord Never Meant For Pictures to Fly Through the Air.*"

CONGRATULATIONS FROM wbkb CHICAGO



New York Metropolitan Area

CATHERINE NOBEL

McCann-Marschalk Co., Inc.
New York



Eastern Time Zone

LEN STEVENS

Weightman, Inc.
Philadelphia



Central Time Zone

LARRY CLAYPOOL

J. Walter Thompson Co.
Chicago



Mountain & Pacific Time Zones

JANE DAHLGREN

Honig, Cooper & Harrington
San Francisco

TO THE WINNERS OF ITS AWARD MOVIE TIMEBUYER'S TALENT TEST!



These four timebuyers' astute estimates of Channel 7's Sunday night "Award Movie" ratings have won them two weeks' vacation (for two) at the Hotel and Casino Aruba, Netherlands West Indies . . . prizes which include round-trip, first-class air transportation, top accommodations and meals and a one hundred dollar bar allowance.

Thanks to winners and to non-winners alike for accepting our "challenge" . . . But this is what all the hoopla is about . . . the ratings on WBKB's 10:15 Sunday night "Award Movie" . . . proof positive that it's Tops in Chicago with all rating services . . .

Trendex Telephone Recall for March 25—April 29 . . . 19.2 rating . . . CPM/$1.60*

ARB for March 23—April 19 . . . 21.0 rating . . . CPM/$1.60*

Nielsen for April 2-15 & April 23-May 6 . . . 20.5 rating . . . CPM/$1.70*

*Based on end rate

WBKB's Award Movie is the highest rated and most cost-efficient movie in Chicago's Sunday evening lineup.

wbkb CHICAGO'S CHANNEL 7 abc *Americas most exciting network!*

An ABC-Owned Television Station • A Division of American Broadcasting-Paramount Theaters, Inc. • Represented by ABC-TV NATIONAL SALES, INC

Here is a Cake with Icing!

NOTE THIS . . . More than 25% of consumer sales credited to Indianapolis comes from the area served by WTHI-TV, Terre Haute.

AND, THIS . . . More than 25% of the TV homes in the combined Indianapolis-Terre Haute television area are served by WTHI-TV.

AND, THIS . . . WTHI-TV in combination with Indianapolis stations offers more additional unduplicated TV homes than even the most extensive use of Indianapolis alone.

Here is an opportunity to have your **Indianapolis** cake . . . with Indiana's Second TV Market for the icing!

The unique situation revealed above definitely suggests the importance of re-evaluating your basic Indiana TV effort . . . The supporting facts and figures (yours for the asking) will show how you gain, at no increase in cost . . .

1. *Greatly expanded Indiana reach*
2. *Effective and complete coverage of Indiana's two top TV markets*
3. *Greatly improved overall cost efficiency*

So, let an Edward Petry man document the foregoing with authoritative distribution and TV audience data.

WTHI-TV is the Nation's Number One Single Station Market

In homes delivered per average quarter-hour (6:00 PM to Midnight—45,000)*
ARB, March 1962*

CBS TELEVISION

Edward Petry & Co., Inc.

WTHI-TV

CHANNEL 10
TERRE HAUTE, INDIANA

RECEIVED
JUL 23 1962
NBC GENERAL LIBRARY

SPONSOR

THE WEEKLY MAGAZINE RADIO TV ADVERTISERS USE

23 JULY 1962—40c a copy / $8 a year

TURMOIL IN OIL— Has it really stopped? Agency shifts over but problems still stick with oilmen p 25

HOW ADVERTISERS benefit from NAB Radio Code—Protection is guaranteed in 5 important ways p 37

TV
is news
as it happens

What happens, when it happens and as it happens. No medium matches Television when it's live and on-the-spot. These stations are proud to be part of Television's contribution to fast, accurate, alive coverage of today's important news events.

D-TV	Albuquerque	WVUE	New Orleans
-TV	Atlanta	WTAR-TV	Norfolk-Newport News
-TV	Bakersfield	KWTV	Oklahoma City
L-TV	Baltimore	KMTV	Omaha
-TV	Buffalo	KPTV	Portland, Ore.
-TV	Chicago	WJAR-TV	Providence
A-TV	Dallas	WTVD	Raleigh-Durham
-TV	Duluth-Superior	WROC-TV	Rochester
M-TV	Flint-Bay City	KCRA-TV	Sacramento
-TV	Houston	KUTV	Salt Lake City
F-TV	Kansas City	WOAI-TV	San Antonio
-TV	Little Rock	KFMB-TV	San Diego
	Los Angeles	WNEP-TV	Scranton-Wilkes Barre
-TV	Milwaukee	KREM-TV	Spokane
-TV	Minneapolis-St. Paul	WTHI-TV	Terre Haute
-TV	Nashville	KVOO-TV	Tulsa

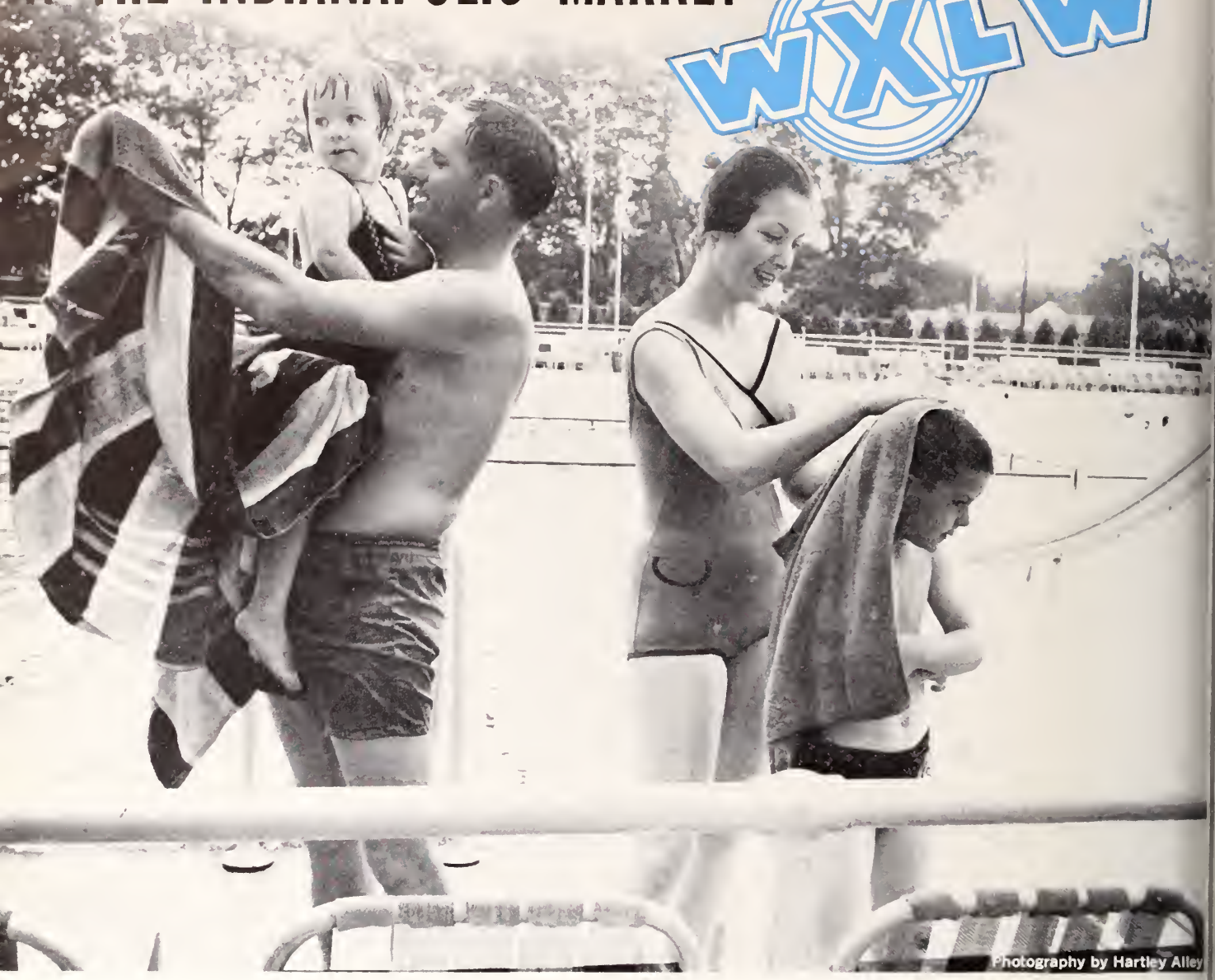
Television Division
Edward Petry & Co., Inc.
The Original Station Representative



NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT

IN THE INDIANAPOLIS MARKET

WXLW



"Typical WXLW family," the Richard Elliotts, "mop up" moppets after dip.

. . . Puts you in the swim by delivering one third of the market in the form of an ABOVE AVERAGE ADULT FAMILY AUDIENCE!

Walker Research in-person interviews* profiles our typical listening family as occupying a single unit dwelling which they own or are buying. The husband and wife of our WXLW "family" are in the 30 to 39 year age group . . . have education beyond the high school level . . . and earn approximately $8500 per year. (Thirty percent higher than the average city, county or state resident.) *This is the buying power you want!* Our Adult Listeners are an appreciative audience and Mrs. Richard Elliott expressed it nicely when she wrote, ". . . our family uses many of the products advertised . . . *and statements* (sponsor messages) *aired over WXLW influence my shopping list.*"

For this above average Adult Family Listening Audience—one third of the Indianapolis market and over 26% of the total population of the State of Indiana†—*you must buy WXLW.*† (NCS 61)

WXLW

5000 Watts **950 Kilocycles**

Indianapolis, Indiana

EASTMAN NI... MEMB...



Bigger than you thought

For years, advertisers and agencies have noted the increasing millions of portable radios being bought by the public—especially since the advent of transistors. But nobody really knew how many families from coast to coast were actually listening.

Now we know. And the figure is far bigger than was generally thought.

Nielsen has recently released its first national survey of this audience (Winter 1961-'62). It shows that *transistors and other non-plug-in portables add a giant weekly average of 36% to plug-in set listening.* And even more significant—from 71 to 92% of this listening was done inside the home. (Housewives apparently can't resist a transistor!)

So network radio costs are now *smaller* than you thought. Add the millions who listen to portables and the millions listening in cars to the millions using plug-in sets at home and those already low costs-per-thousand go down fast. On CBS Radio, for example, the cost of a "Thirty Plan" sponsorship can drop from $1.02 to 59¢ per thousand families.

Many leading advertisers have been expressing concern over the high cost of advertising today—and have been turning to network radio to get the sales results they need, at costs they can afford.

Logically enough, their first choice is the radio network that is first in programming and first in audiences.* Now, we're delighted to point out that these audiences are even bigger than you thought.

THE CBS RADIO NETWORK

*Nielsen Radio Index, May '61-April '62. Homes per average commercial minute, [illegible]



BILL BENNETT

gives you a double-wallop

at the Twin Cities market!

MAYHEM IN THE A.M. (10 a.m. to 12 noon) You get a solid, housewife-dominated audience. And the ladies swear by Bennett (in a ladylike way, of course) because Bill's the boy most in demand as M.C. for every kind of community event from Soap Box Derbies to Crowning of the Queens.

BUMPER-TO-BUMPER CLUB (3 to 6 p.m.). Steers the most driving-time listeners your way. Traffic tieups are easier to take when Bennett's on the button on car radios. They're easier to get out of too, thanks to an assist by pilot-announcer Carmen Sylvester, whose exclusive Airwatch Traffic Reports are a Bumper-to-Bumper Club highlight!

Buy both shows! Buy both audiences! Buy Bill Bennett!

RADIO **WLOL**

MINNEAPOLIS • ST. PAUL

5,000 WATTS around the clock • 1330 kc

WAYNE 'RED' WILLIAMS
Vice-Pres. & Gen. Mgr.
Larry Bentson, Pres.
Joe Floyd, Vice-Pres.
Represented by
AM RADIO SALES



MIDCO
Midcontinent Broadcasting Group

WLOL/am, fm Minneapolis-St. Paul; KELO-LAND/tv and radio Sioux Falls, S. D.; WKOW/am and tv Madison, Wis.; KSO radio Des Moines

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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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25 Only ad agency scene appears placid but momentous problems affecting oil industry will push television costs above $40 million in '62

No letup in war of stamps
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How one station curbed a rate chiseler
31 When a national advertiser recently approached a station manager for rates lower than the card, he learned the economics of good business

The timebuyer's own coloring book
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Why WNEM-TV bought Seven Arts' "Films of the 50's" Volumes 1, 2 and 3

Says James Gerity, Jr.:

"We purchased Volumes 1, 2 and 3 of Seven Arts' 'Films of the 50's' because this is the type of entertainment our viewers want. These Warner films are loaded with top stars in really good pictures . . . A natural for strong audience appeal.

"The fact that Seven Arts have a

greater amount of color than any other group

was another very important factor in my decision to buy. We have been telecasting color over Channel 5 for the past six years, and the large amount of color films in these groups is a great help in maintaining our color programming schedule.

"Channel 5 programs Seven Arts' 'Films of the 50's' on our late show Saturday night, early Sunday evening and on our Best of Hollywood specials in prime evening time."

Seven Arts' "Films of the 50's"...Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse (P.O. Box 613), Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
LOS ANGELES: 15683 Royal Ridge Road, Sherman Oaks GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

James Gerity, Jr., President and General Manager. WNEM-TV serving Bay City, Saginaw and Flint, Michigan





from the Ralph D. Gardner Collection

WGAL-TV history reads like a Horatio Alger book. It is a story of years of successful striving, pioneering, and conscientious endeavoring to serve *all* listeners in the many cities and communities throughout its region. In this multi-city market, advertisers find an interesting success story. WGAL-TV delivers a vast and loyal audience because it is far and away the favorite of viewers throughout its coverage area.

WGAL-TV

LANCASTER, PA. · NBC and CBS

WGAL-TV Channel 8

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York · Chicago · Los Angeles · San Francisco

Latest tv and radio developments of the week, briefed for busy readers

23 July 1962

SPONSOR-WEEK

ABC TV: FLAT DAY RATE

Tv network announces 'liberalized' flat minute rate simplifying short buys; lineups, summer rate extended

Since the Fourth of July, each of the tv networks has taken one step to simplify the selling of daytime minutes and/or quarter-hours.

First CBS TV and NBC TV announced new pricing plans for daytime quarter-hours. Now ABC TV, in turn, has come up with its new scheme for selling minutes.

ABC TV last week notified agencies that it is further refining and liberalizing its daytime minute plan, which has been in effect for several seasons.

Effective 3 September, most ABC TV daytime shows between 11:30 a.m. and 4:00 p.m. will be sold on a flat minute rate, time and talent included, announced Edward Bleier, v.p. in charge of daytime sales.

For some time ABC TV has virtually been selling flat rate minutes. Now it is doing it completely and officially. Exempted from the new plan are Tennessee Ernie Ford, 11:00-11:30 a.m., and post-4:00 p.m. shows such as American Bandstand, Discovery, and Newsstand.

In effect, the new ABC TV plan liberalizes short-term provisions and makes it practical for advertisers to use short flights and uneven schedules, without penalty.

The new plan includes extra station clearances on new basic affiliates without extra charge.

An unusual feature of the new rate structure is that summer rates can be expanded to 26 weeks, from April through September.

ABC TV's announcement follows hard on the heels of similar alterations in daytime pricing and discounts at CBS TV and NBC TV. (See SPONSOR WEEK 9 July, page 10, and 16 July, page 7.) But to ABC TV spokesmen, the changes at the other two networks resemble an adoption of something more or less similar to ABC's established scatter plan, with continuity and contiguity concepts disappearing, but with quarter-hours being retained.

Here's a comparison of how day-

(Continued on page 10, col. 2)

FOUR STAR TV JUMPS INTO SYNDICATION

Four Star Television has opened its own syndication distribution office and will make a ten-year backlog of tv films available to stations.

Len Firestone, former v.p. of syndicated sales of Ziv-UA, has been named vice president in charge.

Four Star is the last major producer to make its network programs available for station re-run use. Its backlog includes 1,038 half-hours and 165 full hours, about 20 program series in all.

Four Star's entry into syndication is the culmination of a long period

(Continued on page 52, col. 1)

CBS denies & denies

Two unrelated trade reports relating to James Aubrey's status and to possible color service were scotched at CBS TV last week.

1. James Aubrey, network president, in a memo to CBS employees, denied that he was leaving. It had been rumored he was going to TCF.

2. CBS denied it has any intention of starting regular color service, according to a network spokesman. The situation is "status quo" although specials might be done in color if an advertiser so desires.

TELSTAR SPECIALS SOLD

Each of the tv networks has sold Telstar specials for the mutual exchanges planned today.

ABC TV's 8:30 p.m. half-hour goes to P&G (B&B), CBS TV's coverage at 8:00 p.m. is sold to Carnation (EWR&R), and NBC TV's 2:45 p.m. and 5:45 p.m. specials (each 45 minutes) will come under the Gulf (Y&R) instant special plan.

NBC TV books $2 million

NBC TV booked an estimated $2 million current and future business during the week ending 20 July.

Max Factor purchased nighttime participations for next season, and AHP, S. C. Johnson and Schick purchased participations for this season.

New advertisers in Merv Griffin in daytime include Andrew Jergens, Brown & Williamson, Lestoil, Pharmaco, and S. C. Johnson.

HAUSMAN JOINS NBC; DANISH TO HEAD TIO

Louis Hausman is joining NBC as a general executive at management level. He will deal with industry relations and will report to senior executive v.p. David C. Adams, who announced the appointment.

Hausman, who will be up for election as a v.p. at the next directors' meeting, will have overall responsibility in public information, corporate affairs, and standards and practices.



Louis Hausman

He organized and operated the TIO since 1959. Previously he was a v.p. of CBS in several corporate posts.

Roy Danish succeeds Hausman as director of the TIO. He has been assistant director since 1960. He was previously a v.p. of McCann-Marschalk Division of Interpublic, Inc. and a vice president of the Mutual Broadcasting System. Danish's appointment was announced by TIO chairman Clair R. McCollough.



Roy Danish

4 CBS TV o&o's buy features

Four CBS TV o&o's have purchased a group of 27 post-1960 feature films from Showcorporation, 16 of them in color.

The distributor announced the purchases were made by WCBS-TV, New York; WBBM-TV, Chicago; WCAU-TV, Philadelphia, and KMOX-TV, St. Louis.

4A's makes queries on ad tax write-offs

4 A's president John Crichton made public last week a memo to Senator Harry Byrd of the Senate Finance Committee to ask whether certain kinds of advertising are to be tax-deductible under present and proposed legislation.

The association asked whether advertisers would influence public opinion on "worthy legislative proposals," on its position on proposed legislation, and on legislation which affects advertisers in their business.

Restrictions against certain tax write-offs were called "capricious, discriminatory, and illogical."

The memo asked why personal lobbying was deductible but lobbying through advertising might not be so, and wondered if advertisers would be in the fragile position of private power companies advertising against public power.

The 4 A's statement warned that interpretation of the tax laws could jeopardize public service advertising for a host of causes.

COLLINS: DON'T MAKE TV DELINQUENCY SCAPEGOAT

Seattle:

NAB president LeRoy Collins last week called on the public to stop making tv the scapegoat for juvenile delinquency.

Speaking before the Ninth Annual National Institute on Crime and Delinquency he stated that a string of scapegoats had been named in the fight against juvenile waywardness. "Today's most popular scapegoat seems to be television," Collins stated.

He urged broadcasters to enlighten the public regarding the complexity of factors behind delinquency.

TV's TOP 100 SPENT $1.7 BIL. IN 1961

The top 100 national advertisers did 56.2% of tv spending in 1961 compared to 53.5% in 1960, reported TvB last week.

The top 100 spent $1,723,150,999. of which $967,972,053 was for network and spot tv.

Tv billings of the top 100 rose $61.5 million and general magazines rose $4.6 million in 1961, while all other media declined.

During 1961, 97 of the top 100 advertisers used tv, 71 using it more than any other media, and 52 putting more than half there.

Tv's share of total ad spending was increased in 1961 over 1960 by 54 of the top 100, 29 of the top 50, and 13 of the top 20.

Codel elected SRA pres.; other new officers named

Edward Codel has been elected president of the Station Representatives Association. He is v.p. of The Katz Agency.

He joined the representatives in 1947 as the first national tv sales executive in the field, and was elected to the board in 1951 and made a v.p. in 1953. Earlier, he had served with WBAL, Baltimore; Broadcasting Publications; WPAT, Paterson; and the Atlantic Coast Network.



Edward Codel

Other officers elected for 1962-63 are: as vice-president, Adam Young, president of Adam Young Companies, as secretary, Robert Dore, president of Bob Dore Associates, and as treasurer, Daren F. McGavren, president of Daren F. McGavren Co., Inc. In addition, Lloyd Griffin, president of tv at PGW, has been elected to the board of directors for a two year term.

it took a lot of guts to kick $150,000 billing off the station

We could have let those dollars keep rolling in a little longer, say another fiscal year.

It's always easier to put off any major policy decision. Especially if it seriously affects station revenue.

Trouble is we've got a bunch of hard heads in the front office with strong notions on what our audience does and does not want to hear. Unfortunately, most of the 150 thou was in the latter category.

So we kicked it off.

And started replacing the money almost immediately. Because we replaced order-taking with ideas. Ideas that attracted a flock of new advertisers and their agencies. Ideas that came full circle in a new broadcast concept. A new format that made us (yes) unique in the Dallas-Ft. Worth market.

But that's another story. It deserves to be told another time. Watch for "Which comes first —the programming or the audience?"

WFAA

820

WFAA-AM-FM-TV
Communications Center / Broadcast services of The Dallas Morning News / Represented by Edward Petry & Co., Inc.

MANN, MULLIN ARE ABC RADIO V.P.'S.

Jack H. Mann has been elected v.p. in charge of the western division of the ABC Radio network. At the same time, Earl Mullin has been elected v.p. in charge of station relations for the network. Both elections were announced last week by ABC Radio president Robert R. Pauley.

Mann had been director of ABC Radio Pacific and ABC Radio West and Mullin had been national director of the network stations relations department.

'Ripcord' second year to be filmed in color

Ziv-UA announced last week that it would produce the second year of Ripcord, a syndicated tv series, in color. The first year had been in black-and-white.

The distributor called the series the only major syndicated program now available in color as well as black-and-white.

The series will appear in color on stations such as WGN-TV, Chicago; WTMJ-TV, Milwaukee, and WLW-I, Indianapolis, all of which showed the first year in black-and-white.

CTS opens Chicago dept. for research, promotion

Chicago:

So much spot sales activity comes out of Chicago for CBS Television Stations National Sales that a midwest sales promotion and research department has been opened.

David Mink will be manager of the new department. He joined CBS Radia Spot Sales as a presentation writer in 1959 and switched to the tv side in 1961. He'll report to sales promotion and research director William R. Hohmann.

SAG's 'arm's length' on talent waivers

SAG, mentioned in connection with the anti-trust suit announced against MCA, issued a statement last week defending its agency waivers.

Said president George Chandler: such waivers, transacted at "arm's length," were but part of a series of rules dating back to 1939.

The MCA waiver was issued in 1952, but since then MCA's production activity overshadowed its agency business, and this was one factor in SAG's waiver termination decision of some months ago.

ABC TV: flat day rate

(Continued from page 7, col. 2)

time is now being sold at the three television nets:

ABC TV: flat minute rate; summer rate expandable to 26 weeks; effective 3 September.

CBS TV: post-10:00 a.m. quarter hours on annual frequency discount; effective 1 January.

NBC TV: quarter-hour package price, varying with program; 20% reduction of package price for 13 summer weeks; effective 1 January.

ABC's Bleier reported that its daytime is virtually sold out for the fourth quarter and that advertisers increased 25% in the second quarter, from 48 to 64 this year.

He expected continued audience growth with programing realignments and the addition of basic affiliates in up to 12 previously uncovered markets, including Syracuse and Rochester in New York.

Under the new plan, clients may average their volume for each 13 weeks to produce more favorable rate brackets. Daytime volume may also be used to contribute to dollar nighttime volume discounts and to ABC's daytime incentive discounts.

CBS RADIO REPORTS $1 MIL. IN JUNE

CBS Radio reported new business and renewals of over $1 million in June, announced network sales v.p. George Arkedis last week.

Advertisers include Campbell Soup (NL&B), Accent-International (NL&B), Goodyear shoe products division (Kudner), Amana (MacFarland, Aveyard), Pepsi-Cola (BBDO), Better Homes & Gardens (W. D. Lyon), Best Foods (L&N), and Home Electronics division of Sylvania (Kudner).

Curl elected v.p. of CBS TV daytime sales

Joseph N. Curl has been promoted to CBS TV network v.p. of daytime sales, it was announced last week by senior v.p. of sales William H. Hylan.

Simultaneously, Robert F. Jamieson has been named manager of station sales, a new post.

Curl, who was daytime sales manager, and Jamieson, who was assistant business manager and director of station clearances, will both report to network sales v.p. Thomas W. Dawson.

New ABC TV affiliate in Rochester names Blair-Tv

The forthcoming third vhf station in Rochester, N. Y., has appointed Blair-Tv as its national representative, it was announced last week by Richard C. Landsman, president and general manager of Channel 13.

The station expects to go on the air 15 September as an ABC TV affiliate.

FCC approves WINS sale

WBC announced last week that its purchase of WINS, New York, from J. Elroy McCaw has been approved by the FCC.

More SPONSOR-WEEK continued on page 52

everyone is talking about WOR Radio's adult talk

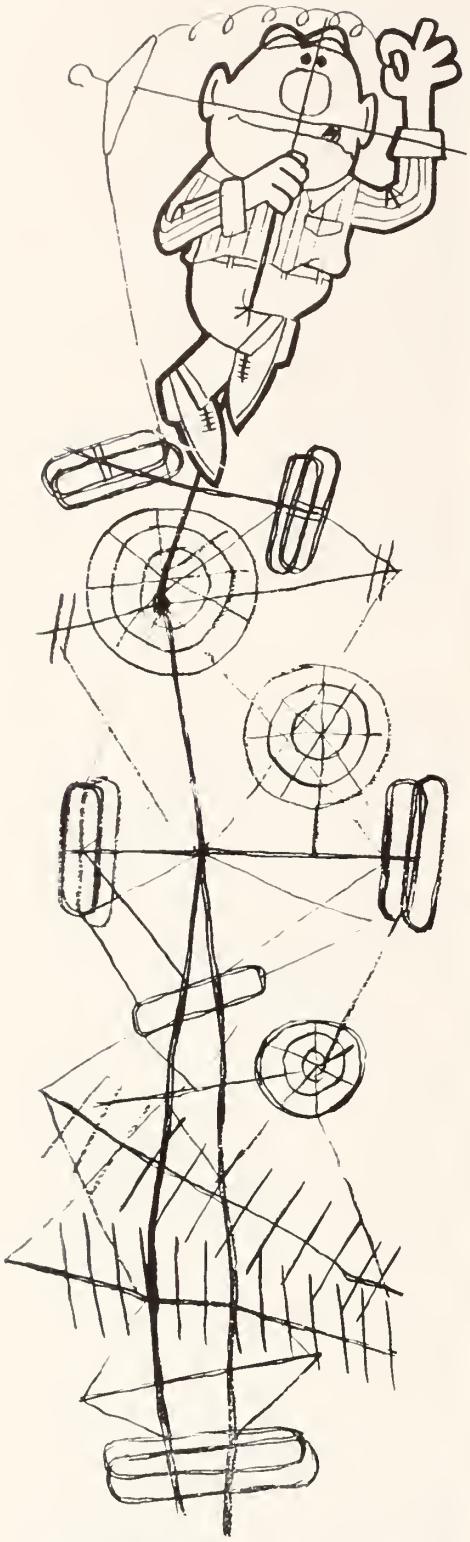
"the pioneer and most successful 'all talk' programming . . . WOR"
BILL GREELEY, VARIETY

"WOR has a simple and astonishing formula . . . TALK"
TIME MAGAZINE

"A booming 50,000 watt voice of intelligent programming"
JACK O'BRIAN, N.Y. JOURNAL-AMERICAN

"forerunner of radio's new era"
RICHARD K. DOAN, N.Y. HERALD TRIBUNE

WOR Radio 710 fm 98.7/An RKO General Station



It's probably possible to get another television signal in this market, but most people apparently don't bother. Metro share in prime time is 90%, and homes delivered top those of any other station sharing the other 10%. (*ARB, March, 1962*) Your big buy for North Florida, South Georgia, and Southeast Alabama is

6

WCTV TALLAHASSEE THOMASVILLE

BLAIR TELEVISION ASSOCIATES

Sponsor backstage

by Joe Csida

When a re-run is a first run



Traveling around the country, as I do, I get to read more than the usual number of newspapers, that is dailies other than those published in my home town, New York City. In a reasonably short span of time I've read the leading dailies on the West Coast, in the midwest and south-Atlantic states, among others. Naturally, I home-in first on the tv pages and it suddenly dawned on me that a good number of the tv editors and columnists were, to a considerable extent, taking the same tack, namely—reruns are all bad because they're reruns.

I ran across this attitude any number of times. Editors wrote that another dreary week, month or summer was in store for viewers. Why? Because networks and independent stations alike were airing so many reruns, and a rerun program is a bad program because it is a rerun.

It seems to me that this is a fairly shocking attitude. Tv life might be beautiful—perhaps—if there were no reruns, an Utopia equivalent to having a hundred great American novels published within one month. But it's certainly not reasonable or realistic—nor practical—to expect any such creative miracle and what I object to most is the attitude which assumes as fact, as so many editors seem to do, that a rerun show, be it tape or film, is automatically a bad show or a dull show and by the same token not worthy of viewing.

A first run to viewers

What so many editors seem to overlook, actually, is that for the majority of viewers a rerun is actually a first run. Let's look at the facts by taking a hypothetical case:—

Our case involves a program we'll call "Charge!" It was first aired on Network A, March a year ago. Now on the night and at the time it was aired a miracle happened—every television set in the country was turned on—100% sets-in-use. (I know this is ludicrous but bear with me, please.) If this isn't miracle enough, there was another miracle. "Charge!" captured a flat 50% of the audience. Pretty good rating, right? And obviously, with 100% sets-in-use "Charge!" landed one of the largest audiences in tv history.

But half the potential number of U.S. viewers watched other programs that night. So for them, when "Charge!" is rerun on the network it will still be first run, and later on when "Charge!" goes into syndication and maybe gets on the air in markets where the originating network has no affiliates because they may be one or two station markets, it's still first run, even though Network A telecast it twice.

And in the meantime, a lot more families have bought tv sets so

(*Please turn to page* 14)



Top rated in the nation's 30th market Rahall's WLCY proudly appoints H-R Representatives, Inc. as exclusive national representatives effective immediately

AN H-R UNI-PLAN STATION



WRITE FOR YOUR COPY

New 76-Page Research Study of Quad-Cities

Covers living habits, media preferences

National advertisers and their agencies have long called for "local market" research comparable to that available on an over-all national basis. WHBF decided to answer these repeated pleas by engaging Frank N. Magid Associates, independent Midwest research organization. The result is probably the most comprehensive and helpful marketing guide ever prepared for a market of nearly 275,000 people. For a beautifully printed 76-page digest of the original report, return coupon

Some of the contents

- **Living habits of Quad-City residents.**
- **Attitudes toward entertainment sources.**
- **Attitudes toward communication media.**
- **Television program preferences.**
- **Radio program preferences.**
- **Preferred news sources.**
- **Media to reach farm population.**

About the Research Method

Study is based on 500 personal interviews, averaging 45 minutes in duration. An 11 page interview schedule containing 64 questions was used. The validity of the sample was checked through comparisons with data from the recent census. The correlation of projected census data and empirical data compiled for this study indicate a margin of error less than 5%. Data is broken down in detail by age, sex, education, income and occupation, where possible.

WHBF

CBS FOR THE QUAD-CITIES

Rock Island, Moline, E. Moline, Ill.; Davenport, Ia.

Station WHBF, Rock Island, Illinois
Attention: Mr. Heber Darton

Please send my FREE copy of your Qualitative Media Study of the Quad-Cities Market.

Name_____

Title_____

Company_____

Address_____

City_____ State_____

Sponsor backstage (*Continued from page 12*)

that this coming summer, when "Charge!" is rerun for the first time by Network A, the total potential audience is appreciably larger than it was the night it first went on. The result is that even with its incredible rating of 50% against a more incredible sets-in-use of 100%, "Charge!" is still first run for the majority of the tv audience.

Now if this is true in the case of an extraordinarily successful show, how about an average show with a nice comfortable 30 rating out of a normal sets-in-use figure? Manifestly, millions more did not see the average show than did see it first time around because they weren't home or were watching the competition. Far as they're concerned, the rerun is first run.

Let me emphasize that I am not attempting to put forth the equally ludicrous argument that any rerun is a good show. Reruns, from an entertainment or qualitative point of view will reflect the same quality percentage or factor as the editors' cherished first runs. But I am unequivocally supporting the principle of reruns, not only because they're first runs for the majority, but also because reruns are economically mandatory.

This raises a nice question. Should a tv editor or columnist consider economic factors in evaluating program policy? (Not program quality, but program policy.) I think the answer is that ideally he shouldn't; practically he must. Can a television editor realistically shut his eyes to the fact, for example, that independent stations, which must program themselves 100% of their broadcast day, unlike affiliated stations, which are programed extensively by network originations, must of necessity buy reruns (which a majority of their viewers haven't seen)? Networks, even with their vast resources, must go to outside program sources. Even more so must independents. Does this mean, then, that because so much of independent stations' programing is rerun, it is automatically poor programming? Of course not—it reflects the overall average of all tv program quality.

Reruns feed production houses

There's another aspect I think the editors must consider. It's frighteningly simple. Without rerun income, there'd be no tv production companies at all, for the profits which permit continued production come, to a great extent, from reruns.

Actually, the rerun principle has been, and always will be, an accepted phase of the arts and entertainment. The theatre has had revivals since the days of Sophocles; movies since "The Birth of a Nation;" music, classical, popular and jazz since time immemorial. A 25¢ reprint of a best seller is a rerun. This principle is part of the basic pattern of communication, education, entertainment, the overlapping functions served by television.

It may be ludicrous or odious to compare a half-hour tv horse opera to a play by Sophocles or any of the timeless concertos or symphonies, but it's no more out of line than it is to damn automatically a tv show just because it's been on the air before. After all, tv editors are paid to watch tv and must, perforce, view more than the average set owner. Let the viewers watch and make their own decisions. After all, they still have the greatest weapon of all—the switch that turns the set off.

WWDC RADIO WASHINGTON, D.C.

FACTS AND FIGURES

We're now well into our 5th year as Washington's earliest editorializing radio station. We have just completed a series on venereal disease. How does our public like this kind of candor? They have kept us a leader among Washington radio stations year after year.

Represented nationally by John Blair & Co.

BLAIR GROUP PLAN MEMBER



555/5th

Best in many moons

KUDOS to SPONSOR and John Crichton for the excellent article "The Renaissance in Radio" (2 July). It really scores a bullseye; in fact, it is probably the most informative, creative and concise summary of radio advertising to be published in many moons.

I am particularly hopeful that after reading it, agencies will instruct their timebuyers to give more consideration to "programing toward a certain segment of the audience with the idea in mind of providing a needed or desired service . . .", as vs. the standard ratings buy.

There is something here for everyone!

Believe me, if I had the wherewith-all, every station manager in the country would receive a copy of this speech.

William B. J. Cummings
Grant Webb & Co.
New York

Hall of Fame

Last week I found your suggestion for a Radio Hall of Fame from the business side very interesting (*Sponsor Hears*, 2 July).

Any list of suggested names would be conspicuous by those not mentioned. I felt you should be reminded of Albert Lasker; Merlin Aylesworth, NBC; Ed Klauber, CBS; and George McClellan, NBC. The latter reputedly was the one to think up the idea of selling time.

Jose Collins
New York

Readers talk fm article

Your article in 9 July issue of SPONSOR, "Admen Now Talk Fm Dollars, Not Just Blue Sky," was most interesting and would be of great help as an fm sales tool.

If it is possible, we would like to have 25 reprints of this article, and/or, approval to reprint excerpts from the article, with due credit to you of course.

John B. Cash
assistant manager
WWPB (FM)
Miami

Thank you for your excellent article with respect to the fm medium, in the current issue (9 July) of SPONSOR. Any such efforts at exposure of a vastly under-rated advertising, entertaining, and public service medium are always appreciated by all of us most closely concerned with the growth of fm, and are indeed a help in our effort to have everyone learn of its potential!

If you have facilities for making reprints available, we would appreciate receiving 25 copies at your earliest convenience.

Richard N. Williams
general manager
WGLM (FM)
Richmond, Ind.

Kudos on the article: "At Last—Admen Talk Real Fm Dollars, Not Just Blue Sky." This is an excellent in depth report and should be extremely useful in helping fm stations obtain additional advertising.

Kindly forward 100 reprints of both "At Last—Admen Talk Real Fm Dollars, Not Just Blue Sky" and "What Can You Do for me For $10?"

An excellent job well done!

George R. Kravis
president
Boston Broadcasting
Tulsa

YOUR FM ARTICLE 9 JULY IS TREMENDOUS. CAN YOU FURNISH 100 REPRINTS AND BILL US?

Del Leeson
KPFM
Portland, Ore.

Congratulations on your excellent story in the 9 issue, entitled "Fm Grows Tall."

If reprints are available, could you arrange to send 50 as soon as possible. We would be glad to pay reprint charges, if applicable.

John McGorrill
fm manager
Mt. Washington Tv, Inc.
Portland, Me.

An artist's error

I was catching up on my reading after a few days away from the office and found a grand and glorious mistake in your issue of 4 June.

On page 37, in an article on the new TAC programing concept, you have a map showing TAC member stations. Please be advised that KRON-TV is the TAC station in San Francisco, not KGO-TV. This hurts especially considering that KRON-TV was the second station to sign up in TAC, and we have supplied several programs to be shown by this new "TV web."

I would appreciate a correction note as soon as possible. Thank you.

A. Richard Robertson
promotion and mdsg. mgr.
KRON-TV
San Francisco

► SPONSOR regrets the error. TAC (Television Affiliates Corp.) informs us that KRON-TV is certainly the member station in San Francisco, but their artist mistakenly labeled in the wrong call letters.

She uses the stuff

Writing about "Noah and the Flood" in the 2 July (*Sponsor Speaks*) issue John McMillin criticizes CBS, among other things, for not exercising tighter control over the content.

Columbia, having secured what by common consent are some of the finest artists of our time, gave them their head. I think the networks should be encouraged, not discouraged, in trying to find the best artists they can and giving them free rein. An occasional miss—and it's a matter of opinion whether Noah was a miss—is not too high a price to pay for encouraging fresh creative effort.

Mr. McMillin said Noah wasn't a good advertising buy for Breck. It seems to me that Breck's usual advertising placement is competent in reaching a mass audience. I am sure

(*Please turn to page* 62)

It's coming
September 10!

Keep your eye on SPONSOR!



tough nut

New York, the biggest, most competitive and most lucrative market in the nation, is not so easy to crack. Advertisers *must* have the indispensable impact of local spot television. WPIX-11, New York's prestige independent, delivers the most effective combination of market-cracking opportunities... Minute Commercials in Prime Evening time in a "network atmosphere" of network caliber programming and national advertisers. Only WPIX-11 can deliver *all* of these premium opportunities.

where are your 60-second commercials tonight?





Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

23 JULY 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

Take it as a flattering accolade or a belated recognition: General Foods is revamping its pattern of sales territories to match the market falling within the tv signal.

Anheuser-Busch and others did it long ago and the **drift away from the old tradition of outlining the sales territory to newspaper or magazine reach** has been manifest in many categories of national manufacture-distribution.

These realignments have had more than academic implication. They take into account two most significant factors:

1) As the prime medium, tv should logically serve as the peripheral measurement.

2) The rapid expansion of the urban-suburban population unit to which the tv signal lends itself aptly and economically.

Spot radio is getting a high, wide and handsome play from Kellogg (Burnett) for 10 weeks starting today (23).

It's not telling what the list of markets are, but there's one thing certain, **the outlay for some of the markets is exceptionally hefty.**

For more about this third quarter bonanza see **SPOT-SCOPE, page 56.**

At least as far as the major rep firms are concerned this summer's tv billings story will likely go down as the big reversal.

A SPONSOR-SCOPE check last week among key reps disclosed that not only was **this July's business running ahead of last year's** but that **August will show up much stronger than the year before.**

What with vacations it's turning out a tough go in these reps' New York offices, with **salesmen and other members of the staff doubling and tripling in brass.**

Let's look back over the 1961-62 season and see what were the 15 highest average audience percentages scored by the blend of regular series programs and specials.

Here's how Nielsen, at SPONSOR-SCOPE's request, racked them up:

PROGRAM	DATE	AA%	AA HOMES
Academy Awards	4/ 9/62	37.1	18,179,000
Wagon Train	2/ 7/62	35.9	17,591,000
Bob Hope Xmas Show	1/24/62	35.2	17,248,000
Bonanza	4/ 1/62	33.7	16,513,000
Gunsmoke	11/25/61	33.3	15,617,000
Bob Hope Show	12/13/61	32.9	15,430,000
Wizard of Oz	12/10/61	32.5	15,243,000
Perry Mason	1/ 6/62	32.3	15,827,000
Hazel	3/ 1/62	32.0	15,680,000
Dr. Kildare	3/ 1/62	31.7	15,533,000
Red Skelton	2/20/62	30.2	14,798,000
Garry Moore	1/30/62	30.1	14,749,000
Project Mercury	2/20/62	30.1	14,749,000
Andy Griffith	1/22/62	29.7	14,553,000
Candid Camera	12/10/61	29.6	13,882,000

Note: Homes reached may not be in rank order because of 1st January updating of total tv homes base.

For a change U. S. Time Corp. (Warwick & Legler) will be using spot tv this fall along with specials to fatten up its Christmas promotion.

The over-all 1962-63 budget will run to about **$2 million.** The bulk of this will go to the **six Bob Hope shows** and the **Mr. Magoo Christmas Carol.**

Two of the Hope sequences will come in the fourth quarter and the remainder in the spring. The **seven specials figure around $1.8 million as far as Timex's share is concerned.**

Chalk up the careers of Revlon and Alberto-Culver as one of the most arresting sesaws in tv spending within the past five years.

The cream of the contrast: for the forthcoming season **Alberto-Culver will have tv going for it at the rate of $16-17 million,** whereas **Revlon's investment** in the medium will be someplace around **$7 million mark.** Five years ago **Revlon's tv billings came to $15 million.** Its high was **$17 million.**

While Alberto-Culver keeps spiraling upward, Revlon has quite a nut to crack with the Government. **The FTC is bent on breaking up Revlon's franchise structure.** Where the serious rub would come in should the FTC prevail: **Revlon would be hampered in placing with outlets manufacturer-stipulated amounts of new products.**

For Blair TV last week it was a big sigh of both triumph and relief: it snagged the national spot representation of the third Rochester, N. Y., station after gruelling competition from Storer Television Sales.

The account's estimated worth the first year is **$750,000.** The station, managed by **Richard Landsman,** is expected to go on the air around **15 September.**

Is a large agency operating its media department in a vacuum when the media research unit remains a part of the over-all research department?

This question is undergoing scrutiny by top management in one of the upper bracket agencies on Madison Avenue and the odds at the moment are that the **air media unit will wind up as part of the media department, which now is in process of reorganization.**

Advocates of placing media research under the direct authority of media hold that **a media research unit can only when integrated be in a position to document planning or buying and that otherwise it plays the role of consultant.** (See story on media researchers in next week's SPONSOR.)

There were quite a number of mergers during the initial six months of this year but none of them involved an agency with consequential billings.

Such absence is easily explainable. The big ones have found out that mergers or acquisitions can only tend to **ball up relations with clients** because of either actual or possible product conflict as the result of company expansion or diversification.

Taking on the dimensions of a trend is the move by tv stations to counter the competition's kid strips with off-the-network hour film series.

They're mostly of the **western and action-adventure** types and there's a welter of them on the market.

The stations involved are convinced there's **enough kid-oriented business around to justify the investment.**

Clark Bros. gum (Gardner), a spot perennial in the fledgling days of radio, will be using spot tv this fall to test its new diet gum.

The tryout will be for **eight weeks,** using daytime minutes and prime 30's. The initial markets: **Cincinnati, Harrisburg** and **South Bend.**

In billings it involves a relative pittance, but you can chalk this up as a historic breakthrough for network tv: Sears Roebuck is buying a flock of daytime minutes on ABC TV for a week in August for a back to school promotion.

The products it wants to sell are **children's clothing** and **school supplies.**

The budget for this five-day push: **$55,000.**

Sears has been quite a spender in network in behalf of AllState Insurance—in 1961 it was $2.6 million—**but it's been shy about using the medium for product merchandising.** Last year spot tv outlay came to **$1.3 million,** with half of it going for **AllState** and the balance to **ballyhoo store opening and the like.**

ABC TV in a bid to sweeten the Wide World of Sports casserole plans to include one of the football bowls this fall.

It still has to wrap up the rights for that bowl event.

The network's other bowl, Orange, has been a sellout for weeks.

(See 9 July SPONSOR-SCOPE for sum-up of fall football sponsorship.)

Time was when a Nielsen distribution of evening programs by rating level would have as its highest category 25 or over, but now that this group has shrunk, the breakdown level has been lowered to 20 for a beginning.

With the new levels, a greater percentage of programs fall into the **middle bracket** (10 to 20 ratings).

Applying the Nielsen second May NTI as a base for each year, you get this evening level picture for the past three years:

RATING LEVEL	1962	1961	1960
Over 20	14%	22%	20%
10-20	58%	58%	60%
Under 10	27%	20%	20%
NO. PROGRAMS	**125**	**123**	**132**
AVG. EVENING RATING	**14.1**	**15.6**	**15.6**

It all could be due to the fact that the reorganized setup at Colgate hasn't been able to assimilate or put itself in working order yet.

The tv networks are having a struggle to get action out of Colgate on its fall requirements. **particularly in the daytime** area.

Since the advent of the new executive v.p., David Mahoney, and his personal team, the company's been buying its network tv on a quarter-to-quarter basis, but in this instance decisions are rather overdue.

Come 1 August there's an odd-on chance that tv network daytime will be in a sellout position for the fall.

The fourth quarter situation as it stacks by network:

ABC TV: virtually sold out.

CBS TV: some minutes open in the morning strip.

NBC TV: faced with the task of jockeying displaced advertisers into the new Merv Griffin show and if they all assent there'll be a smatter of spot yet to sell.

ABC TV is also toying with the idea of adding a sweetener for advertisers that might be interested in picking up what's left of the American Football League games for the fall.

An inducement would be: **a minute a week free in the Post Fights for a two-minute buy in the AFL games.**

One of the top tv-billings agencies has adopted this party line with regard to alternate half-hour buys: there's no economic rhyme or reason for it and **the attraction can only be emotional.**

The argument that the agency advances to clients:

• **Nighttime network tv is chopped up into so many commercial pieces that the sponsor of an alternate half-hour has scarcely any advantage in terms of identification.**

• **The premium** for that alternate half-hour **is too high as a media buy** when you compare the **cost per minute of the minute and a half** in such program with the **cost per minute of time in an hour participation show.**

• **The minute in the half-hour is based on 60% of the hour rate,** whereas the minute in the participation carrier figures a **sixth of the hour rate,** which is at least 20% less than the other way.

The TvB last week delivered to rep members bundles of a series of 11 small booklets containing excerpts from the bureau's spot presentation called Selectronic Marketing.

The miniaturization of this pitch, whose main theme is **"the difference between the amateur and the professional is control,"** will, obviously, be circulated among agencies and spot advertiser prospects.

If you like to mark your calendar far in advance for key trade gatherings, the TvB has designated 14-16 November for its annual meeting.

It'll be held at the **Waldorf Astoria.**

The guest speakers haven't been set, but there's one thing TvB headquarters is hoping: **the economy at that time looks good so that the medium's spokesmen won't be looking over their shoulders as they expatiate on the great year tv has been having.**

Merck's consumer subsidiary, Quinton, has spot tv plans for the fall.

It will be marketing an **antibiotic gargle,** heretofore sold only to hospitals, **via DCS&S.**

Since the bulk of network tv nighttime programing is sold on the basis of minute participations, you can bet that the time isn't far off when the calculation of all CPMs will have the per minute package cost as a common denominator.

Figuring the CMP **for comparative purposes** on the basis of the half-hour is really old hat and it would seem of **dubious significance to other than accounts like General Foods, P&G and Chevrolet** who still are given to exclusive sponsorship of their own programs.

Patently, patterns of selling and buying have changed but the **technique of making comparisons or arriving at norms holds tight to tradition.**

The supermarkets have begun to crack the business of retailing vitamin pills.

First of these in the east is the **Grand Union chain,** stocking its own label as well a national brand.

One **advantage the supers will have over the discount houses in this category: trading stamps.**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 52; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 64; and Spot Scope, page 56.



How the "Sounds of the City" help you sell in Indianapolis

The voice of a policeman making an arrest . . . a dramatic broadcast from the scene of a fire . . . a housewife criticizing the lastest Supreme Court decision.

Local people . . . making news . . . reporting it . . . reacting to it. These are the vital, vibrant "Sounds of the City" that draw the people of Indianapolis to WFBM Radio in a special way.

Here you'll find a more responsive, receptive audience for your sales messages—one that's listening with both ears. Ask your KATZ man!

WFBM
INDIANAPOLIS
RADIO

TIME-LIFE BROADCAST INC.
Represented Nationally by the KATZ Agency

KRON is TV in SF



San Franciscans are sold on KRON-TV

KRON-TV IS CALIFORNIA'S #1 TV NEWS STATION
(Most awards in 1962 CAPTRA news competition)

• S.F. CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •

SEAL OF GOOD PRACTICE



NO MORE TURMOIL IN OIL?

Only the agency scene appears placid; momentous problems affecting oil industry will push tv billings above $40 million in '62

Maybe the sludge, grit and metal particles have been somewhat removed from the petroleum industry client-agency relations that existed for nearly two years. But the oil industry is still going through a frenzied period, despite its mammoth agency shifting of recent times.

Though Texaco may have gone from Cunningham & Walsh to Benton & Bowles and Shell from J. Walter Thompson to Ogilvy, Benson & Mather and Mobil from Compton to Ted Bates, these clients, like others in the industry, are presently confronted with some of the biggest marketing problems in their history—problems infinitely greater than those that befell Edwin L. Drake, the retired railroad conductor, who first discovered oil on his tract of land near Titusville, Pennsylvania, in 1857. The turbulence prevailing among the oil accounts has been brought about, it appears, by

The game of musical chairs with the ad agencies is over.....

CLIENT	FROM	TO
Texaco	C&W	B&B
Gulf Oil (TBA)	Y&B	EWR&R
American Oil	Katz	D'Arcy
Shell Oil	JWT	OBM
Mobil	Compton	Bates
Cities Service	Ellington	L&N
Clark Oil	T-L	Greenfield Ent.
Union Oil of Calif.	Y&R	SD&W*
Tidewater Oil	FC&B	unassigned

* Smock, Debnam & Waddell

.....but oil companies have not solved numerous problems!

many factors. A SPONSOR survey revealed these findings:

- A wicked price war is raging in many parts of the country, and ad agencies are trying to devise copy that will change the thinking of seven out of 10 motorists who feel that gasolines sold by the big companies are "pretty much alike."
- Major oil companies will spend most of their advertising appropriations in television with more than $40 million set aside for this medium. Radio also will profit from this gusher.
- Emerging from its marketing myopia period, the petroleum industry is building new and impressive gas stations.
- Media strategy buying is on news, weather, sports, dramatic shows. But the copy themes developed by the new agencies are yet to win over the motorist.
- Though the gas station dealer's take won't be anything to write the home office about because of the fierce price war, he is none the less extending more courtesies and more free services to the motorist in an effort to beat out the competition.

One of the victors in the unremitting drive to win customers for branded gas/oil products is television. The industry, beset with highly competitive goings-on that have pushed prices down to the lowest level in years, is leaning more heavily than in the past on tv and radio to get it out of the deep hole.

Television, in particular, is being showered with a huge volume of business. Tv gross time billings only, in behalf of gas/oil, came to $40.6 million in network and national spot in 1961, according to TvB-Rorabaugh. In 1960 gas/oil spent $40 million. Spot tv billing was also up in the first quarter of this year.

Moreover, it is estimated that radio will garner approximately $30 million of the petroleum industry's $120 million advertising budget this year.

The top 15 gas/oil companies upped their tv spending from $35,348,272 in 1960 to $37,216,566 in 1961. While 10 of the 15 beefed up their tv spending, according to TvB, only seven increased their newspaper expenditures. Shell, which upped its

Top oil firms, how they compare in first quarter tv spending

	1961 FIRST QUARTER			1962 FIRST QUARTER		
	SPOT	NETWORK	TOTAL	SPOT	NETWORK	TOTAL
STANDARD OIL (N.J.)	$ 643,650	$ 34,588	$ 678,238	$ 678,840	$ 35,708	$ 714,548
SOCONY MOBIL	244,440	.....	244,440	413,350	454,270	867,620
GULF	74,260	492,160	566,420	978,880	1,182,791	2,161,671
TEXACO	5,870	3,209,844	3,215,714	479,240	1,694,328	2,173,568
STANDARD OIL (IND.)	439,570	.....	439,570	479,910	29,344	509,254
STANDARD OIL (CAL.)	74,790	.....	74,790	87,940	.....	87,940
SHELL	14,490	158,514	173,004	1,222,040	835,699	2,057,739
PHILLIPS	453,630	.....	453,630	534,390	.....	534,390
SINCLAIR	15,000	24,430	39,430	556,170	.....	556,170
CONTINENTAL OIL	104,830	.....	104,830	138,900	.....	138,900
CITIES SERVICE	30,290	.....	30,290	120,410	.....	120,410
SUN OIL	561,830	.....	561,830	253,500	424,778	678,278
PURE OIL	132,040	.....	132,040	20,100	.....	20,100
TIDEWATER	13,430	.....	13,430	7,400	.....	7,400
ATLANTIC	407,460	.....	407,460	281,040	.....	281,040
TOTAL	$3,932,000	$3,919,791	$7,851,791	$6,629,000	$4,660,699	$11,286,799

Source: Spot: TvB Rorabaugh. Network: TvB/LNA BAR

OIL EXPENDITURES on tv moved ahead at a fantastic rate in the first quarter of this year totaling more than $11 million. Tv billings in gas/oil totaled $40.6 million in network and spot in 1961. Radio, it is estimated, will get more than $30 million from gas/oil in this year

newspaper billings considerably in 1961, has returned to spot tv and sponsorship of golf matches on the networks. Seven of the top 15 spent more than one-third of their measured expenditures in tv in 1960. The number jumped to 10 last year.

Charged with marketing myopia by industry experts, the old timers in the petroleum field have been recently making way for the younger element. Marketing techniques have improved but many problems remain to be solved. Among them: 1) price wars, 2) the trading stamp issue, 3) the multi-pump, 4) the so-called economy or third grade product, 5) the push into new areas by large suppliers, 6) the differential between branded and unbranded dealer retail pricings, and 7) the industry's overcapacity to refine. In numerous instances, the marketing segment has called on the ad agencies to help find solutions.

As indicated previously, the turmoil in oil, as it impinged on ad agencies, was drastic in 1960 and 1961, but 1962 saw comparative calm. This year Clark Oil & Refining moved from Tatham-Laird to Greenfield Enterprises. Some $1 million in billings went with the switch. Union Oil of California, with $4 million in billings, went from Young and Rubicam to a newly organized West Coast agency, Smock, Debnam & Wadell. Union Oil has been puting some 70% of its budget into tv/radio. The most recent change involves the $3 million Tidewater Oil account resigned by Foote, Cone & Belding after it learned that it was being "re-evaluated" by the client. The report is that Grey Advertising will get the Tidewater Oil account shortly.

Media strategy and expenditures vary annually among the gas/oil marketers. But one thing is certain, in both tv and radio the emphasis is on news, weather, sports, dramatic shows with strong appeal to menfolk and, to a lesser degree, musical features such as symphonic orchestras and the opera.

Although many oil companies, even big ones like Mobil and Tidewater, do not have marketing territories which represent the normal true-network line-up, there is a great push on by many companies to expand their distribution nationally, according to Don Durgin, vp NBC TV network sales. Once national, the efficiency of network tv, according to Durgin, can be utilized as an important marketing tool. The new Humble Oil marketing set-up may mean that in 1963 Humble Oil will represent a true-network advertising potential like Texaco and Gulf, in Durgin's opinion.

Oil industry's problems a bonus for radio



RADIO'S GUSHER from gas, oil is a big one. Atlantic purchased helicopter (above) for aerial traffic control reports over WCAU, Philadelphia. Fred Feldman (below) is the pilot who guides 'copter over metropolitan New York for WOR reports sponsored by Chevron



The great interest the petroleum industry has shown in tv has been exhibited most recently in network tv buys.

Texaco is spending some 85% of its ad budget in television.

Dropping its co-sponsorship of *Huntley-Brinkley Report* on NBC TV in the fall, Texaco has bought sponsorship in some six programs in NBC TV's '62-'63 schedule. They are *The Virginian, Eleventh Hour, Mc-*



TEXACO promotes its toy tanker offer to motorists in print media as well as on the Huntley-Brinkley news telecasts over NBC TV



TV AND RADIO copy stress services extended by service station owners. Here's Shell dealer with free lollypops for the kids



MOTORISTS are assisted by Cities Service with this new automated travel bureau at key service stations on super highways

Keever and the Colonel, Wide Country, Sam Benedict and *Saturday Night at the Movies.* Currently Texaco is sponsoring *Tall Man,* and *International Showtime.* It is estimated that Texaco's investment in NBC TV programing this fall will come to more than $2 million, via Benton & Bowles.

Gulf (Young & Rubicam) will sponsor the *Instant Specials* as they did in the past. They will also sponsor other news specials not yet determined. Gulf has sponsored all orbit shots and many follow-up specials on the man-shoot, man-orbit series.

Gulf has received endless praise for the quality of its commercials on the *Instant Specials.* A Gulf spokesman observed recently that "while live commercials can be used on pre-planned *News Reports,* the key to the success of sponsoring *Instant Specials* lies in having a 'bank' of commercials on film and on file at NBC." The Gulf executive said that when a special is planned with only a few hours' notice, it is possible for Gulf officials to select commercials appropriate to the subject and mood of the report—or to eliminate commercials if it is inappropriate to have them, as in the case of a disaster—simply by making a phone call to NBC.

Shell's new video campaign hopes to pull in even more customers than last year's drive and is so fashioned as to draw all levels of society—from sports fans to music lovers. A series of 11 international golf matches will be televised in color on NBC under Shell sponsorship starting in January, 1963. G. Gordon Biggar, v.p. for public relations of Shell, said his organization "was pleased that this year's program will be televised in color to satisfy the many viewers who expressed regret last year that they could not see the spectacular courses and picturesque scenes in color." CBS TV presented the series the last year and most likely lost it because it could not offer color.

Phillips Petroleum, via Lambert & Feasley, has one-quarter sponsorship on a regional basis of the All America Football Game over NBC TV 29 June from Buffalo. Humble Oil recently sponsored the United States Open Golf Championship.

Amoco, via D'Arcy Advertising, will have one-quarter sponsorship of the National Football League Championship game over NBC TV 30 Dec.

D-X Sunray Oil, via Gardner Advertising, has one-quarter sponsorship on Saturday and Sunday of NBC Major League Baseball Game on a regional basis throughout the 1963 season over some 32 stations.

Last season, Cities Service, via Lennen & Newell, sponsored three full-hour specials titled *Cities Service Highways of Melody.* Nothing is definite, but SPONSOR learned there was a good chance Cities Service would return to the air shortly.

NBC Radio, currently, is presenting Wynn Oil, via Erwin Wasey, Ruthrauff & Ryan, on *News on the Hour* as a co-sponsor for seven alternate weeks during the summer. Sun Oil, via William Esty, also is on NBC Radio presenting the *Sunoco 3 Star Extra Newscasts* five times weekly. Sun Oil has been an NBC Radio sponsor for 19 consecutive years.

Oil sponsors on ABC TV presently are Sun Oil with *ABC News Final;* Mobil Oil with *Ben Casey, Cheyenne, Naked City* and *Target: The Corruptors.* In the fall ABC TV will have Sunoco on *ABC News Final* and Mobile Oil on *Alcoa Premiere, Naked City, 77 Sunset Strip* and *Untouchables.*

ABC Radio is offering Hastings Manufacturing (Bozell & Jacobs), maker of oil additives, on *Paul Harvey News.* Texas-American Oil will have full sponsorship of the upcoming Notre Dame 10-game football schedule.

Network tv business by the country's petroleum companies has shown a definite increase over the past several years. Fred Pierce, director of research, planning and sales development, ABC TV, told SPONSOR. Pierce was certain the trend would continue. Competition to the major companies has come from many local oil companies which stress lower prices and self-service, according to Pierce.

T. Beverly Keim, director of advertising for Wynn Oil, told SPONSOR that for the needs of his company, "network radio offers one of today's

(*Please turn to page* 47)



AUTOMATED distribution center is one of 10 maintained from coast-to-coast by the Sperry & Hutchinson Co., whose Green stamp is still No. 1 in nation, was top air media user in 1961. S&H is battling it out in New York with Plaid, the stamp taken on by long-time holdout A&P

NO LETUP IN WAR OF STAMPS

S&H-Plaid battle in New York is expected to spread across nation, with radio/tv earmarked for decisive roles

Meeting of Trading Stamp Institute in Chicago points up plight of smaller companies in air media competition

The War of the Stamps, centered hell-bent-for-leather in the New York City area for the moment, continued without letup last week—with radio and television two decisive battlegrounds:

• S&H Green stamps (Sperry & Hutchinson, New York), the nation's oldest trading stamp company, and Plaid stamps (E. F. MacDonald Co., Dayton, O.), the nation's youngest, were making previous all-media battles seem pale indeed. With A&P, the country's largest grocery chain and its single major stamp-plan holdout, now securely in its pocket, Plaid was all-out for bounty, if not blood. Industry veterans estimated that its tv spot campaign alone (Plaid has only been on New York television since January) was the largest single six-month spot expenditure in New York radio tv history. And while S&H, now in Safeway stores, was claiming to be "worth more than any other stamp plan in the New York area—bar none," Plaid continued to crowd the airways with the claim, "Plaid stamps are No. 1 in the New York area—by far."

• With Plaid stamps already in use in some 2,700 A&P stores in 29 states (there are 1,409 altogether), it was expected that the dramatic battle would soon spread to almost every hamlet in the country, with radio and television earmarked for significant roles. After eight months of slugging it out in Albany, N. Y., the heels show no sign of cooling. Plaid's beaming parent, E. F. "Mac" MacDonald, envisions an early day when Plaid will be coast-to-coast, a position now held only by S&H. He also expects his company's sales to catapult from 1961's $55 million to a minimum of $115 million this year, says it is adding about 1,000 new accounts per week, expects to have 35,000 by the end of the year. And although S&H is the only trading

stamp presently in the tv network picture (*The Dinah Shore Show*, NBC TV), seers predict eventual entry into network not only by Plaid, but by the nation's current No. 2 stamp, Top Value.

In the midst of this scrambling for trading stamp power, most of the nation's other medium-to-large stamp companies met in Chicago last week under the banner of the Trading Stamp Institute of America. This sixth annual meeting was not unlike an early meeting of the European Economic Community, faced on the one hand by the power of the United States, on the other by the imposing challenge of the Soviet bloc. Though not officially a "protective" or "defensive" organization, TSIA nonetheless points up the problems smaller stamp companies will inevitably be facing, now that the war is on in earnest. The Big Three—S&H, Top Value, Plaid—do not belong to the Institute, and it is these three who can afford the massive television schedules that play such a large part in today's maneuvering for trading stamp power. Caught in the New York crossfire between S&H and Paid, for example, are Gold Bond, Triple-S and King Korn, until little more than six months ago unaffected by either S&H or Plaid, at least in Manhattan, Brooklyn, and the Bronx.

"Although the situation in New York is not typical of what is happening in other markets," says Curtis L. Carlson, president of Gold Bond, Minneapolis, "it may be the forerunner of a rising trend. The trading stamp industry is the most competitive business in operation at the present time."

Carlson, as well as B. G. Barnick, general manager of Summit Savings Stamp Co., a large western regional, are former Procter & Gamble executives, and both maintain that although major manufacturers of consumer goods, such as P&G, Lever, Colgate, etc., are competitive in that they are fighting for distribution, shelf space, and consumer acceptance, the stamp companies are fighting it out for merchant acceptance as well. And with virtually all of the major food chains now involved in stamp plans, the smaller supermarkets and corner grocers will be forced into them for survival.

"So while the war of the big boys may be getting all the publicity these days," one stamp company president told SPONSOR last week, "it's the battle for the still-unsold retailer that's going to be hot and heavy."

It's a battle that is slowly killing the small companies, says Gold Bond's Carlson. He cites three important reasons for this:

1. Catalogue sizes—they're getting bigger and more elaborate all the time.

2. A stamp company must be able to buy premiums in carload lots, and must have warehouses and redemption centers scattered over the country in order to keep postal costs down.

3. A stamp company must have major chains as subscribers, or perish.

Carlson's theory is borne out in part by the TSIA membership rolls. Eight months ago the Institute had 150 members. Today it has only

Redemption big part of stamp battle



CLAIMS of both S&H and Plaid rely heavily on gift center items. S&H says one of its books is worth "$3.11 to $3.22 compared to Plaid's $2.90." Plaid says its catalogue has more brand names. Meanwhile, redemption centers of both will soon be familiar competitive landmarks



300 listed members this year.

Some stamp companies see hope in plans such as the Eagle Stamp Co. of St. Louis, and Community Stamps Inc. of New York, employ. Eagle, the second oldest stamp company in existence, operating throughout the Midwest since 1903, has been in business for 59 years without catalogues, without redemption centers, and without premiums. Eagle stamps are redeemable for cash or for merchandise at retail outlets offering the stamps. Community, with its new "Pot-o-Gold" plan ("Pot-o-Gold stamps—they spend like money") uses the same idea, its participating stores accepting filled books for goods or services. With Pot-o-Gold, each book of 1,200 stamps has a value of $3, and can be spent only as filled books; partially-filled books are not accepted.

Broadcasters, while standing only to gain from these dizzying pyrotechnics, are also watching them with mounting concern. Many of the smaller stamp companies, for example, are now paying for time in stamps (especially in radio), which the stations in turn use as prizes on giveaway shows.

"It's all perfectly legal and respectable," says one radio station manager, "but what about the competition it could start among stations? It's a stamp craze era, let's face it, and I don't think it's too far-fetched to imagine a time when four or five radio stations in a market will be vieing for listeners via trading stamps —you know, the Gold Bond station, the Blue Stamp station, the Double Thrift station and so on. Community images and even program structures could be vastly influenced."

Typical of how a medium-sized stamp company is using broadcast media today is Triple-S Blue stamps, heaviest along the eastern seaboard. A wholly owned subsidiary of the Grand Union Co., Triple-S spends approximately $1 million a year in advertising, of which 10% is allocated to radio.

It conducts two individual advertising campaigns concurrently, one "horizontal," the other "vertical." Its horizontal campaign is largely

(*Please turn to page* 50)

HOW ONE RADIO STATION CURBED A RATE CHISELER

When a national advertiser recently approached a West Coast station and demanded lower-than-card rates, the general manager taught him a lesson in "good business" ethics

The report below *recaps the conversation between a company president and the station manager of a well-known radio outlet in California. What they said will be familiar to many, for their subject is expounded every day in every market where advertisers are accustomed to bargain for the lowest possible rate.*

I had a chat with a chiseler the other day. His company and our station had a dispute about a short rate. My sales manager and I met with the company president and his advertising people.

It become clear that they were lying to him and he was believing them. When he began a tirade about our complete lack of principles and ethical business practices, we refused to listen and walked out—as graciously as possible.

But the meeting distressed me very much and by the following morning I had convinced myself that the president simply didn't know what was going on in his company. He couldn't know of his organization's reputation and still accuse our station of lacking business principles!

So I invited him to have a private chat over lunch or cocktails. Neither was possible but he did agree to drop into my office. It soon became clear we talked two different languages. Not only did he know exactly what was going on, he demanded the routine his people practiced.

"Chisel? That's your word for it." he said. "It's just good business! Of course I demand they get the lowest rate possible and then some!"

It did no good for me to protest that his was a dangerous position: if he could chisel me down, couldn't his competitor chisel me down even further than that?

"Let him try. If he can do it, he deserves it! We're going to grind down to the lowest price possible! Listen, I'm about to build a million-and-a-half dollar plant. I'm going to grind down every supplier, every contractor, every union, every worker! I'm going to get the best I can for the least dollars.

"If some station is willing to cut its rate for me, I should care? I'm a saint? He'll sell it for a dollar but his rate card says it should be three or five or 10 or 20? I should give him the difference? I should insist on paying?

"Get your head out of the clouds, young man. Get into business. Do what you have to do!"

I patiently explained that monitors after monitors indicate we consistently have the highest billings in town although we never deviate from our rate card as much as 5 cents.

"So you're a very fortunate young man. I wish you well. But if you want my business again, you'll bargain, you'll deal, you'll compete. You'll get down there with the others. If you're not willing to do that—at least don't come to me with your problem. Clean up your own industry. Get the other stations to stop cutting rates and I'll have to pay the price. Meantime, I'll bargain. You call it chiseling. I call it good business."

We, of course, demanded that he pay the short rate which he had not intended to do. His competitor, learning once and for all that we were not off our rate card and were enforcing the short rate, purchased a nice schedule on the station at full card rate. Our language paid off.

Well, station managers, what language do you speak? Is he a chiseler or a good business man? And, what are you?

the timebuyer's own coloring book—for fun between campaigns

KVIL (AM & FM) DALLAS, TEXAS—"These are our station call letters. We put them here so you will see them and associate them with the funny book you are about to read and color. Every time you see them we want you to laugh loudly and buy time on our station.

A dependent survey conducted among our relatives and close personal friends indicates beyond a doubt that KVIL is the No. 1 station in Dallas on Wednesdays between 3:00 and 3:05 p.m.

Requests for additional copies of this masterpiece must be printed or typed at the bottom of properly executed time orders."

The foregoing tongue-in-cheek humor introduces one of the more original products of radio promotion, the "Coloring Book for Radio Timebuyers." It is the brainchild of John J. Coyle, president of KVIL, Dallas, and in recent weeks has hit the desks of the nation's timebuyers like a breath of fresh satire.

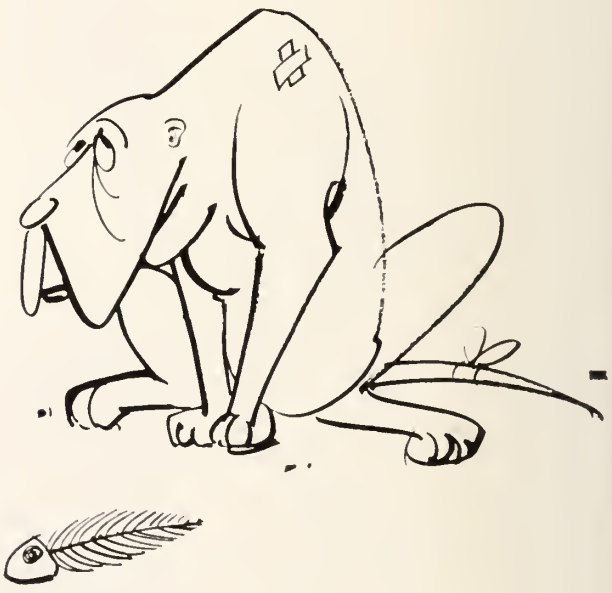
The subjects for coloring are the timebuyer himself, his belongings—such as his grey flannel suit, his wife, and dog. Other subjects are the station manager and his belongings—such as his commercial manager, his station signal, and his typical adult listener. Their characatures begin at the right.

"Coyle's Coloring Book," as it has come to be known, is being marketed to other stations for use as promotion through Coyle's other company, Commercial Recording Corp., a Dallas-based producer of singing commercials and musical radio promos.

If you would like your own copy of the "Coloring Book for Radio Timebuyers," write or call SPONSOR and one will be forwarded.



This is a Time Buyer. The time buyer's face is usually red. He speaks several languages –a great deal of the time.



This is a time buyer's dog. He has funny little wilted ears from listening to his master shouting on the phone. He is yellow and whines a lot. His name is "Discount".

This is a time buyer's funny gray flannel suit.



It has many sleeves. These sleeves have something up them besides arms.



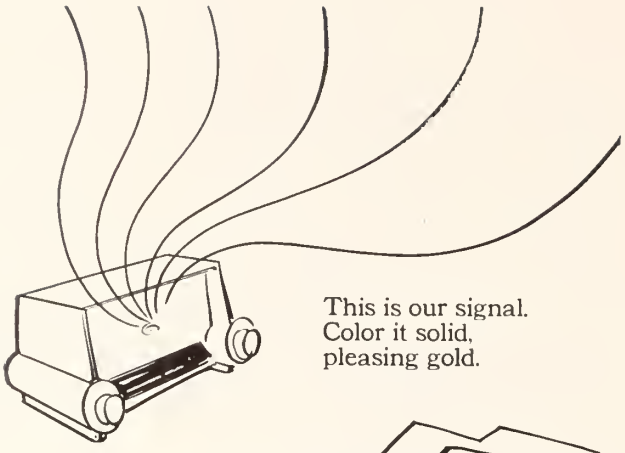
This is a time buyer's wife. She has funny little wilted ears from listening to her master shout on the phone. She knows all about household care, child care, Hooper ratings, frequency discounts, rebating, Pulse, short-rate clauses, Nielsen, C.P.M. and P.I. She whines a lot.



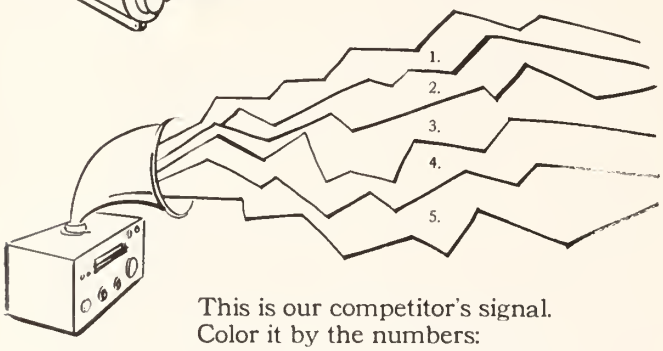
This is a General Manager. Color him purple on bad days. Color him manly tan on good days. To keep him out of the red and in the black, give him some green. If you don't, he'll be blue.



This is a station Commercial Manager. He does all the work. He has the station call letters tattooed on his chest.
He was 37 before he knew he also had a pulse in his wrist.



This is our signal.
Color it solid,
pleasing gold.



This is our competitor's signal.
Color it by the numbers:

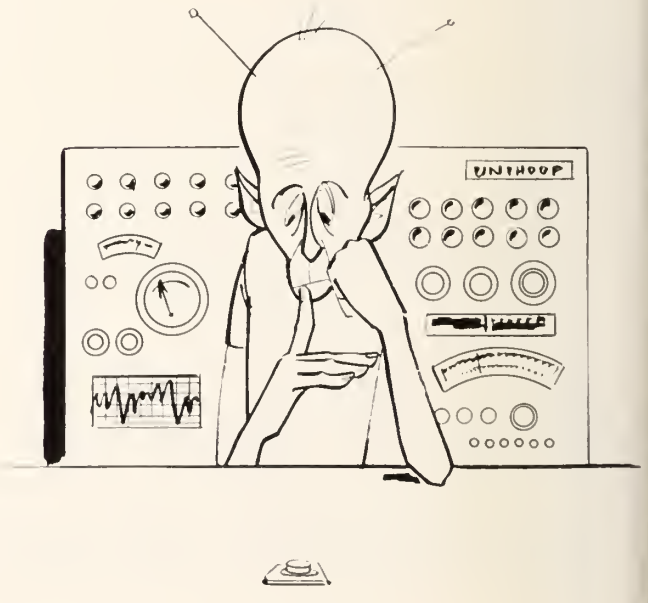
1. Harsh orange! 2. Violent violet! 3. Dull gray!
4. Loud yellow! 5. Grating green!



This is our typical ADULT listener.



This is our competitors' typical "adult" listener.



This is a National Time Buyer.
In the year 4000 everyone
will look like this.

HOW TO SPOT A TIMEBUYER PRO

SPONSOR asked several top reps this question: how can you tell if a timebuyer is a pro or an amateur?

It's easy, say the reps, to separate the hep buyer from the amateur. Here are some of the tell-tale signs

Whatever it is that marks a broadcast buyer as a pro or labels him an amateur, has nothing whatsoever to do with age. Nor with the number of years spent in the business. It revolves, instead, around something that goes slightly beyond the tangible. Like, for example, a built-in keenness of mind and a natural and unrehearsed feel for the business.

These were some of the things SPONSOR learned last week when it asked a number of top reps to spell out just exactly how they could separate (even during a first meeting) a timebuyer who really knows his business from the amateur.

Of course a certain amount of tangibles enter into the picture also. And although opinions vary, humanly from rep to rep, on some matters, the consensus of opinions shares a certain likemindedness.

For example, the majority are of the opinion that you can spot a real pro by his willingness to listen and by his ability to pepper the presentation with a barrage of pertinent and probing questions. The amateur, on the other hand, centers his conversation around numbers or rating sources and, once established that these are not up to his standards, begins immediately to clam up on all other facets.

(For a look at some of the pro and amateur signs, see charts below.

"A real pro," says one rep, "listens. He asks pertinent questions—not cryptic ones—he knows your markets, and your competitors. He or she makes you feel at ease—milking you for every bit of information you have, yet making every minute an enjoyable, invigorating, stimulating one. Real pros know what they are seeking, and fill you in so that you, too, know what they want. Real pros seek your aid, advice, and information. You never leave with a lack of fruition."

What else marks a pro? For one thing, his knowledge of the agency. If he's familiar with his agency's way of thinking and handling situations, then he's been around awhile.

For another: the questions he asks: He's a pro if he asks—"are these fixed spots or pre-emptible?" The amateur is apt to inquire "is *King of Diamonds* a kid show?

The pro is also marked by his familiarity with reps and station people. If he asks "How's Joe Blow at WOOF?—haven't seen him lately."

You know the timebuyer is a pro if he:

1. Tells you what he wants and what the budget is.
2. Know a station's position in the "musical spectrum" in a market.
3. Is hep to quirks in rate cards.
4. Is aware of relationship of power vs. frequency.
5. Buys not only by numbers but what he thinks is best for client.
6. Is willing to talk about campaign's marketing and distribution problems.
7. Knows rating histories of stations.
8. Will give you the opportunity to make a switch pitch.
9. Listens to all pitches and spices presentations with probing questions.
10. Will give rep chance to improve station set-up before cancellation.

you know he's not new at the timebuying game, reports another rep.

A good timebuyer is one, according to a good show of reps, is one who doesn't think that any change made after a buy indicates they are poor buyers, but rather that they have found improvements and that what is better for the client is better for them.

A pro is courteous, he doesn't project the feeling that he is doing the rep a favor just to listen to his pitch. Nor, as one rep put it: "Here I am, go ahead and entertain me."

An experienced timebuyer has no aversion to listening to all station playback tapes, and to every bit of information the rep is prepared to feed him. He is aware that he is employed by the agency to look, listen and to evaluate in order to facilitate the most effective buy for his client.

A pro is one who requests availabilities far enough in advance to allow for a complete selling and buying job, and he is aware that certain deals can be consummated by closer observation of the rate cards: (e.g. summer rates, total audience plans).

A pro is one who returns the salesman's phone calls, he keeps appointments and what's more, shows up for them on time. He is also the fellow (or gal) who is receptive to new ideas: e.g., the purchase of times other than traffic. And he gives a salesman enough time to make his presentation.

A pro doesn't hedge when it comes time to give a direct (and promised) answer to a salesman's proposal and he is willing to bring account executives and the client in on the buy when necessary.

Other marks of a thoroughly professional timebuyer:

1. He wants to know station image in market, and the station's standing as a citizen of the community.

2. He wants to know about the station's news services, how comprehensive the local coverage, and how responsible the news service is.

3. He wants to know all about the station personalities—why they have achieved the success they have, both as entertainers and salesmen.

4. He wants to know the sound of the station—how it can be received in the home and family situation.

5. He wants to know as much as possible about the demographic make-up of the station's audience, so far as it is reflected in the station's programing policy.

6. He is eager and willing to find out about audience composition, which may prove the cheapest price is not the best buy.

7. He is willing to agree that rating services are only a guide and will look at all services available before making a decision.

8. He wants to know about local or regional living habits which might affect buying habits and which one station has taken into consideration in its programing plans.

9. He is sensitive to local listening preferences for such programs as play-by-play sports and weather reports and the great sales opportunities they afford an advertiser.

10. He knows the great value that program and personality identification can have for a product, and the value of having a program personality do the commercial "live" for personal endorsement effectiveness.

In the case of spotting an amateur, here too exists an area where some opinions vary.

There are some who say he gives

(*Please turn to page* 51)

You can tell the timebuyer is an amateur if he:

1. Looks at you but doesn't see you.

2. Listens to you but doesn't hear you.

3. Asks irrelevant questions.

4. Is consumed by numbers and tends to hide behind them in decisions.

5. Is afraid to stick his neck out even when doing so might benefit client.

6. Tries to impress you with his importance—or is awed to meet real live rep.

7. Thinks going to a regular hangout for lunch is a big deal.

8. Refuses to give information pertinent to buy except markets and length of spots.

9. Can't be bothered with switch pitches.

10. Will wiggle out of giving straight answer to why he didn't buy your station.

SPECIAL REPORT

HOW THE NAB RADIO CODE AIDS ADVERTISERS

With 1,570 stations now subscribing to the revitalized Code, radio advertisers are getting five big benefits from Code station buys

Today with 1,570 radio stations subscribing to the NAB's Radio Code of Good Practices (membership high-water mark, still rising), and with the Code itself implemented and policed for the first time, radio advertisers and their agencies are getting more help, more benefits, and more protection for their messages on Code stations than ever before in the history of broadcasting.

Surprisingly enough, neither NAB officials nor broadcasters — who have written thousands upon thousands of words on the Code—have, until now, fully presented the advertiser benefits in the Code operation.

Following discussions with these same officials, SPONSOR learned of *five ways* (see box at right) in which the Code is helping advertisers. Several interpretations and rulings are also presented con-

Radio Code stations offer these to spot advertisers

1. **You're free** from over-commercialized schedules because of code limitations
2. **Your competitors'** claims are policed — no unfair copy will be approved
3. **You get** the time you pay for. Code monitoring checks on length of ads
4. **You're in good advertising** company. Dubious products services are banned
5. **You're in good program** company. Code stations have high program standards

EXAMPLES OF 5 BENEFITS CODE GIVES ADVERTISERS

1. Over-commercialization protection

Code stations are limited to an absolute maximum of 18 minutes of commercial messages an hour in any one 60-minute clock hour in the broadcast week. Member stations are policed to see that the time-limit provisions are strictly complied with to prevent overcrowding.

2. Your competitors' claims are policed

The NAB Radio Code Office continually spot checks stations around the country to "keep 'em honest" and to make sure that an advertiser—perhaps your competitor—isn't getting away with any false or misleading advertising claims, whether the station is aware of it or not.

3. You get the ad time you pay for

Upon the complaint of an advertiser or an agency, the Code Office will monitor a station and time the commercials to determine whether the outlet is giving buyers the time they pay for or if it is time-chiseling.

4. You are in good advertising company

Expressly prohibited by the Code are advertisements for spurious goods or services or those lacking integrity, thus assuring the respectability of the messages aired. In the unacceptable group are fortune telling and mind reading ads and advertising of hard liquor and tip sheets.

5. You are in good program company

Your commercial is spotted in a program pattern which is regulated by Code standards. This forbids programing which presents religious programs disrespectfully, or encourages lack of respect for parents, the law, etc.

cerning instances of non-acceptability in ad copy of leading advertisers. The last three pages of the article contain the entire Code, word for word.

Not listed as an advantage to advertisers, although it might well be, is the growing numerical strength of Code stations and of broadcasters' increasing acceptance of the responsibility "to clean up our house."

Cliff Gill, who is Radio Code Review Board chairman, and president of KEZY, Anaheim, Calif., told the NAB convention last April not only of the real accomplishments the Code has made since 1961, but also of the sacrifices some broadcasters made to prove they meant business.

"For the first time in the history of the radio industry," Gill said, "we launched a monitoring effort to enforce the Code. A certain amount of non-subscribers as well as subscribers were monitored. A study of the first 500 hours of reports show that 94.1% of the hours were in compliance, although the monitoring was done in the heaviest traffic hours.

"The past year will be remembered as the time when the Radio Code Review Board could say 'put up or shut up' to the broadcasters who clamored for stricter enforcement with the promise to subscribe 'just as soon as you kick out your first violator.'

"To state it perfectly accurately," Gill continued, "the Board stuck to its guns in demanding compliance with the new ban on hemorrhoid remedies and items of feminine hygiene and eight important subscribers resigned. Many more who had formerly advertised these products stood by the Code even though some registered vigorous protests.

"One station manager told me he lost $10,000 a year in Preparation H billing but nevertheless, he would go along because he considered self-regulation of such great importance," Gill revealed.

"In face of opposition from some of the nation's biggest operators," Gill added, "the Code Board stood firm and refused to relax the new commercial limitation of 18 minutes per hour. Though some protested, none resigned. These examples show

Swezey and Stone implement a new, revitalized NAB Radio Code

Heading up the administration of the Radio Code of Good Practices in Washington are NAB Code Authority director Robert D. Swezey (r) and Radio Code manager Charles M. Stone. The Code became effective in July 1960, superseding the Standards of Good Practice. The latter, a weak and unenforceable "honor system," itself grew out of the 1929 NAB Code of Ethics. In contrast, the new Code maintains headquarters in the capital, contains enforcement machinery, collects fees from members, monitors stations, is endorsed by the 4As, AFA, ANA, and others, and has been hailed by the FCC.



that for the first time the radio industry has a meaningful program of self-regulation."

An advertiser might justifiably ask at this point, "Exactly what is wrong with hemorrhoid or feminine hygiene ads?"

"Specifically included," the Board states, "as unacceptable for advertising under the Radio Code are products for the treatment of hemorrhoids and those for use in feminine hygiene. It is assumed that the broadcast advertising of pile remedies, sanitary napkins, etc., can't avoid offending and embarrassing listeners, particularly when such advertising is heard in mixed company.

"As distinguished from feminine hygiene products," the Board points out, "compounds to be taken orally for the relief of pain are acceptable subject to good taste in copy.

"For example, copy for Midol tablets was reviewed and the words 'cramps,' 'periodic pain,' and 'cramping' were not considered in good taste. The advertising agency refused to eliminate the objectionable words and Code subscribers were accordingly advised that Midol copy was unacceptable."

In a similar interpretation, the Board rejected proposed copy for Trendar which originally contained the phrases "menstrual distress," "cramps both before and during your period," and "spasmodic pains."

At the request of the Code Office, the agency substituted references to "normal pains," "relief both before and during that difficult time," and "sudden muscular pains are relieved" and the copy was accepted.

Two other advertisers, Firestone Tires and Old Dutch Coffee, were found by the Board to be leading off commercials with lines such as "We interrupt this program to bring you this flash" and "Here's a bulletin from . . ." Both lead-ins violate the Radio Code provision that expressions characteristically associated with news broadcasts should be reserved for news announcements, and the agencies blue-penciled the introductions at the request of the Code Office.

A problem of "good taste" presented itself to the Board in a public service announcement released by the American Cancer Society urging women to undergo tests for the detection of uterine cancer.

The problem resolved into one of cooperation with the American Cancer Society to develop copy treatment that would be considered the least offensive, yet which would retain a strength and the necessity for the message.

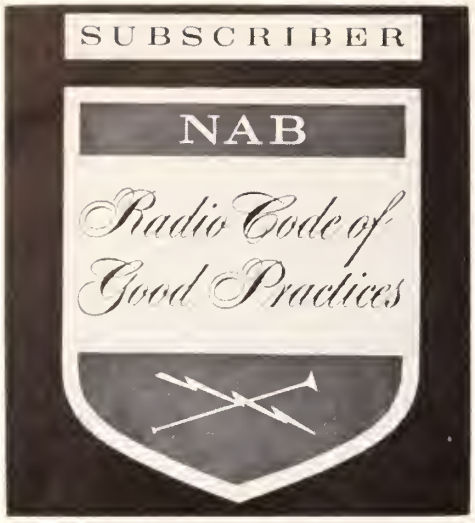
"We frequently encounter extremely critical areas," Swezey told SPONSOR, "because of a direct involvement of legal implications. For instance, radio has a legal *right* to advertise hard liquor, yet this advertising is unacceptable under the Code. Such distinction, regardless of logic or the lack thereof, still remains.

"To lower the barrier against hard liquor advertising, regardless of legal rights," he added, "would be to open the door for restrictive legislation harmful to all advertising."

In order to support the enforcement machinery, Swezey said that the 1,570 Code subscribers pay at a rate of $80,000 a year. The maximum subscriber fee is $360 a year, he said, although 62% of the members pay $5 a month or less.

Swezey feels confident that once the aims and activities of the Code become more widely known, the majority of the non-subscriber stations will become members. Calculating the job ahead, he noted that the FCC reported 1,734 am and fm stations operating as of June.

Turn page for Radio Code in its entirety



RADIO CODE of GOOD PRACTICES of the National Association of Broadcasters

I. PROGRAM STANDARDS

A. News

Radio is unique in its capacity to reach the largest number of people first with reports on current events. This competitive advantage bespeaks caution—being first is not as important as being right. The following Standards are predicated upon that viewpoint.

NEWS SOURCES. Those responsible for news on radio should exercise constant professional care in the selection of sources—for the integrity of the news and the consequent good reputation of radio as a dominant news medium depend largely upon the reliability of such sources.

NEWSCASTING. News reporting shall be factual and objective. Good taste shall prevail in the selection and handling of news. Morbid, sensational, or alarming details not essential to factual reporting should be avoided. News should be broadcast in such a manner as to avoid creation of panic and unnecessary alarm. Broadcasters shall be diligent in their supervision of content, format, and presentation of news broadcasts. Equal diligence should be exercised in selection of editors and reporters who direct news gathering and dissemination, since the station's performance in this vital informational field depends largely upon them.

COMMENTARIES AND ANALYSES. Special obligations devolve upon those who analyze and/or comment upon news developments, and management should be satisfied completely that the task is to be performed in the best interest of the listening public. Programs of news analysis and commentary shall be clearly identified as such, distinguishing them from straight news reporting.

EDITORIALIZING. Some stations exercise their rights to express opinions about matters of general public interest. Implicit in these efforts to provide leadership in matters of public consequence and to lend proper authority to the station's standing in the community it serves, is an equal obligation to provide opportunity for qualified divergent viewpoints.

The reputation of a station for honesty and accuracy in editorializing depends upon willingness to expose its convictions to fair rebuttal.

Station editorial comment shall be clearly identified as such.

TREATMENT OF NEWS AND PUBLIC EVENTS. All news interview programs shall be governed by accepted standards of ethical journalism, under which the interviewer selects the questions to be asked. Where there is advance agreement materially restricting an important or newsworthy area of questioning, the interviewer shall state on the program that such limitation has been agreed upon. Such disclosure shall be made if the person being interviewed requires that questions be submitted in advance or if he participates in editing a recording of the interview prior to its use on the air.

B. Public issues

A broadcaster, in alloting time for the presentation of public issues, shall exert every effort to insure equality of opportunity.

Time should be allotted with due regard to all elements of balanced program schedules, and to the degree of interest on the part of the public in the questions to be presented or discussed. (To discuss is "to sift or examine by presenting considerations pro and con.") The broadcaster should limit participation in the presentation of public issues to those qualified, recognized, and properly identified groups or individuals whose opinions will assist the general public in reaching conclusions.

Presentation of public issues shall be clearly identified.

C. Political broadcasts

Political broadcasts, or the dramatization of political issues designed to influence an election, shall be properly identified as such.

D. Advancement of education and culture

Because radio is an integral part of American life, there is inherent in radio broadcasting a continuing opportunity to enrich the experience of living through the advancement of education and culture.

The radio broadcaster, in augmenting the educational and cultural influences of the home, the church, schools, institutions of higher learning, and other entities devoted to education and culture:

Should be thoroughly conversant with the educational and cultural needs and aspirations of the community served;

Should cooperate with the responsible and accountable educational and cultural entities of the community to provide enlightenment of listeners;

Should engage in experimental efforts designed to advance the community's cultural and educational interests.

E. Religion and religious programs

Religious programs shall be presented respectfully and without prejudice or ridicule.

Radio broadcasting, which reaches men of all creeds simultaneously, shall avoid attacks upon religion.

Religious programs shall be presented by responsible individuals, groups, or organizations.

Religious programs shall place emphasis on broad religious truths, excluding the presentation of controversial or partisan views not directly or necessarily related to religion or morality.

F. Dramatic programs

In determining the acceptability of any dramatic program containing any element of crime, mystery, or horror, proper consideration should be given to the possible effect on all members of the family.

Radio should reflect realistically the experience of living, in both its pleasant and tragic aspects, if it is to serve the listener honestly. Nevertheless, it holds a concurrent obligation to provide programs which will encourage better adjustments to life.

This obligation is apparent in the area of dramatic programs particularly. Without sacrificing integrity of presentation, dramatic programs on radio shall avoid:

Techniques and methods of crime presented in such a manner as to encourage imitation, or to make the commission of crime attractive, or to suggest that criminals can escape punishment;

Detailed presentation of brutal killings, torture, or physical agony, horror, the use of supernatural or climactic incidents likely to terrify or excite unduly;

Episodes involving the kidnapping of children; sound effects calculated to mislead, shock, or unduly alarm the listener;

Disrespectful portrayal of law enforcement;

The portrayal of suicide as a satisfactory solution to any problem.

G. Children's programs

Programs specifically designed for listening by children shall be based upon sound social concepts and shall reflect respect for parents, law and order, clean living, high morals, fair play, and honorable behavior.

They shall convey the commonly accepted moral, social, and ethical ideals characteristic of American life.

They should contribute to the healthy development of personality and character.

They should afford opportunities for cultural growth as well as for wholesome entertainment.

They should be consistent with integrity of realistic production, but they should avoid material of extreme nature which might create undesirable emotional reaction in children.

They shall avoid appeals urging children to purchase the product specifically for the purpose of keeping the program on the air or which, for any reason, encourage children to enter inappropriate places.

H. General

The intimacy and confidence placed in Radio demand of the broadcaster, the networks and other program sources that they be vigilant in protecting the audience from deceptive program practices.

Sound effects and expressions characteristically associated with news broadcasts (such as "bulletins," "flash."

How Code Board enforces regulations and procedures

Of the Radio Code Review Board's many functions, none is more important than its role as policeman of the Code members. A station which errs is notified of its transgression and nearly always halts it.

If the malpractice persists, the station either resigns from Code membership or faces a hearing before the 29-member NAB Board of Directors. If the station loses the hearing it may also lose Code membership, depending upon the gravity of the breach.

Action of this type invariably begins with a complaint to the NAB from listeners, advertisers, agencies, or other interested parties, perhaps even another station.

The Code Board monitors the station and tape records the violations. The Board then notifies the station.

If the station refuses to comply with the Code provisions, the Board prefers charges against it to the Board of Directors and recommends a hearing to determine the station's right to identify itself as a Code subscriber.

etc.) shall be reserved for announcement of news, and the use of any deceptive techniques in connection with fictional events and non-news programs shall not be employed.

The broadcaster shall be constantly alert to prevent activities that may lead to such practices as the choice and identification of prizes, the selection of music and other creative program elements and inclusion of any identification of commercial products or services, their trade names or advertising slogans, within a program dictated by factors other than the requirements of the program itself. This expressly forbids that acceptance by producer, talent, or any other personnel of cash payments or other considerations in return for including any of the above within the program.

When plot development requires the use of material which depends upon physical or mental handicaps, care shall be taken to spare the sensibilities of sufferers from similar defects.

Stations shall avoid broadcasting program material which would tend to encourage illegal gambling or other violations of Federal, State and local laws, ordinances, and regulations.

Simulation of court atmosphere or use of the term "Court" in a program title shall be done only in such manner as to eliminate the possibility of creating the false impression that the proceedings broadcast are vested with judicial or official authority.

When dramatized advertising material involves statements by doctors, dentists, nurses, or other professional people, the material shall be presented by members of such profession reciting actual experience, or it shall be made apparent from the presentation itself that the portrayal is dramatized.

Quiz and similar programs that are presented as contests of knowledge, information, skill or luck must, in fact, be genuine contests and the results must not be controlled by collusion with or between contestants, or any other action which will favor one contestant against any other.

No program shall be presented in a manner which through artifice or simulation would mislead the audience as to any material fact. Each broadcaster must exercise reasonable judgment to determine whether a particular method of presentation would constitute a material deception, or would be accepted by the audience as normal theatrical illusion.

In cases of programs broadcast over multiple station facilities, the originating station or network shall assume responsibility for conforming such programs to this Radio Code.

Requests for time for public service announcements or programs should be carefully reviewed with respect to the character and reputation of the campaign, group or organization involved, the public interest content of the message, and the manner of its presentation.



SERVING the NAB Code Review Board as chairman is Cliff Gill, president of KEZY, Anaheim, Calif. Board is Code's enforcement body

II. ADVERTISING STANDARDS

Advertising is the principal source of revenue of the free, competitive American system of radio broadcasting. It makes possible the presentation to all American people of the finest programs of entertainment, education, and information.

Since the great strength of American radio broadcasting derives from the public respect for and the public approval of its programs, it must be the purpose of each broadcaster to establish and maintain high standards of performance, not only in the selection and production of all programs, but also in the presentation of advertising.

A. Time standards for advertising copy

The time standards for advertising are as follows:

1. Programs under single sponsorship.

The maximum time to be used for advertising, allowable to any single sponsor, regardless of type of program, shall be—

5 minute programs	1:30
10 " "	2:10
15 " "	3:00
25 " "	4:00
30 " "	4:15
45 " "	5:45
60 " "	7:00

The time standards allowable to a single advertiser do not affect the established practice of allowance of station breaks between programs.

Any reference in a sponsored program to another's products or services under any trade name, or language sufficiently descriptive to identify it, shall, except for

(*Please turn to page* 46)

Media people: what they are doing and saying

TIMEBUYER'S CORNER

There's been a major realignment of the New York media department of MacManus, John & Adams, which will not peril the home office's department in Detroit. The buyers will be divided into two groups: a consumer group headed by John Marting and a commercial group headed by John Latsky. Russell Brown, transferred from the Bloomfield Hills, Mich. office, is director of marketing services and responsible for all-media reseach and maketing activities.



WILL the real Marv Shapiro please step foreward? SPONSOR commanded last week, when Marv Shapiro of BBDO (c) lunching at Mike Manuche's with TvAR's Marv Shapiro (r), who brought along fellow staffer Bill Morris (l) to support his claim to the title

Things you should know about DCS&S media department: Under v.p. and media director Sam Vitt, it services all the agency's accounts, 10 of which are jointly shared with other major agencies. This keeps Martin Herbst, who is media research director, and his group on their toes gathering, analyzing, and supplying media and marketing data.

Assistant media director Sam Tarricone, is in charge of one buying group; Jack Giebel and Dick Olsen handle supervising roles on two other groups. These men are responsible for planning and supervising every aspect of media plans for accounts assigned to their agency groups. The agency believes that the three-group system facilitates and provides the most efficient means of buying.

(Please turn to page 41)

HERE'S

Know every campaign in the market... and make calls on accounts and agencies long before the buys are made.

WHAT

Know the programming of every station in the market and explain the "on the air" techniques of your station ...and the responsiveness of your audience.

YOUR

Know the rating position of every station in the market and develop research data that produces billing.

REP

Know the coverage pattern of every station in the market... and the results of acceptable coverage studies.

SHOULD

Call on account sales managers and agency research directors to get your market added to the list.

DO

Make the calls day after day, and get the business.

The door is always open...

bob dore

ASSOCIATES

RADIO-TV REPRESENTATIVES

11 WEST 42nd STREET

NEW YORK 36, N. Y.

Broadcasters—

Advertisers—

Agencies—

IF YOU NEED A
LONG-TIME SPECIALIST IN . . .

Sales Promotion
Advertising
Copywriting
Publicity
Research
Direct Mail
Public Relations

THIS MAN CAN BE AN ASSET
TO YOUR ORGANIZATION

And these are only 8 reasons why:

. . . Ten years experience in the television and radio industry.
. . . Complete sales approach.
. . . Forceful, effective copy.
. . . Six years in print media promotion.
. . . Thorough knowledge of media research.
. . . Administrative experience.
. . . Knows all phases of advertising production.
. . . Age: 40.

LET'S TALK—SEE IF THIS
MAN DOESN'T BELONG
IN YOUR ORGANIZATION

write: SPONSOR, Box 320 Today

TIMEBUYER'S CORNER

(Continued from page 43)

There are, additionally, two supervisory positions held by senior media personnel in broadcast and print media, respectively. Bob Widholm holds the broadcast role. Rita Venn is on print. Below this level are a staff of air and print buying specialists and all-media buyers. The balance varies depending on the special needs within each group. Says media director Vitt, "Some agencies stress specialization, others stress all-media buyers. There are advantages to both methods, and as a result we try to balance and blend the advantages of each into one system so our clients get the most effective buys."



DISCUSSING the Miami market, Tom Buchanan (l-r) of H-R Reps, Charles Mathews of WLBW (TV), Bob Cagliero of C. J. LaRoche lunch at Vincent & Neal's Due Mondi

The responsibility of the buyer is to be certain that the media department's standards are met. Senior buyers, such as Tom Breckenridge, Stu Eckert, and Martin Daniels, make certain that the objectives of a campaign are clearly defined and thoroughly understood before buying begins.

Research director Herbst places great stress on accurate, detailed information and many special studies have been made to develop new media-marketing concepts of buying. Its "advance market" concept singles out markets with tremendous growth ignored by standard measurements. Based on it, Bob Walsh, Len Stein, and Frank McDonald are currently buying hyphenated markets where the combined population of two markets offers a better cost-per-1,000.

"These concepts," Vitt comments, "are the result of exhaustive media studies in terms of advertisers' marketing problems and objectives, and provide our clients with a concrete basis for our campaigns."



TV RESULTS

Capsule case histories of successful local and regional television campaigns

BEVERAGES

SPONSOR: Pepsi-Cola Distributor AGENT: Direct

Capsule case history: The Pepsi-Cola *Dance Party* on WTRF-TV, Wheeling, W. Va., has made the area so Pepsi-conscious that in the past five years the per capita consumption has been raised to 79 bottles per person per year and has resulted in a 17% increase in sales each year since the program has been on the air. WTRF-TV is proud of the success, particularly because it resulted in Pepsi putting 75% of its advertising budget in tv. The program's popularity rests greatly in its unique form. Joe Ovies, the Pepsi distributor, wanted the show to be different from the hundreds of dance parties across the country, so he, Robert Ferguson, executive v.p. of WTRF, and other businessmen put together a package deal which consisted of dinner at the local record shop with a record thrown in—all gratis for all the kids appearing on the show. Not only do the participating students enjoy the program, but it has been the highest rated show in its time slot in the area.

WTRF-TV, Wheeling, W. Va. Program

DRUGS

SPONSOR: Bexel Vitamins, div. of McKesson & Robbins AGENCY: Direct

Capsule case history: *Dateline Chattanooga*, scheduled daily on WTVC, is a news, weather, and sports program that dramatizes its reports in unique ways. For example, when giving temperatures of different sections of the country, it flashes a picture of that area. Bexel Vitamins, div. of McKesson & Robbins, felt this type of presentation good program-product integration, and bought a 13-week campaign using a weekly schedule of one 10-minute news segment, one five-minute sports, two five-minute weather slots. Sales for Bexel appreciably jumped in the area over the previous year as a result of the advertising. Bob Westenhiser, McKesson & Robbins sales manager responsible for the placement, reported: "*Dateline Chattanooga* has done wonders for Bexel Vitamins in this area and we're grateful to be on." Westenhiser has instructed Nelson-Chesman, the local agency, to purchase regular schedules on WTVC, based on the successful results.

WTVC, Chattanooga Program

TRAILERS

SPONSOR: Beloit Trailer Sales & Park AGENCY: Direct

Capsule case history: One of the leading lines of trailers carried by the Beloit Trailer Sales & Park in Beloit, Wisc., is the Richardson Homes line. Although the company has advertised all its lines on WREX-TV, Rockford, Ill., for four years, and sponsored two years of *San Francisco Beat*, the highest sales ever reached in competition with other Richardson dealers placed it number four position in the country. However, during a one-month period, Beloit concentrated its advertising strictly on the show on Richardson. "As a result," says Phil Korst, sales manager of Beloit, "we wound up number one in the country." However, the sales manager reported that one month's results was not the whole story. "Every week we have people in from over one hundred miles away as a result of our WREX-TV campaign, with fully 10% of our sales made to station listeners in the Chicago metropolitan area, as well as many who drive in from Dubuque, Iowa, where they receive the station by cable.

WREX-TV, Rockford, Ill. Program

KITCHEN APPLIANCES

SPONSOR: Lynn Koehlinger Co., Inc. AGENCY: Direct

Capsule case history: A recent example of the ability of WANE-TV, Fort Wayne, to stimulate viewers to action, happened on *The Ann Colone Show*, aired Monday through Friday, 1:00-1:25 p.m. on channel 15. Ann is WANE-TV's women's director, and her show includes interviews with guests of special feature interest, fashion and decorating experts, show business entertainers, etc. During one month, LYNCO, a prominent distributor in the Fort Wayne area, sponsored the giveaway of 10 Kitchen Aid portable mixers, and one Kitchen Aid dishwasher as part of their advertising promotion. LYNCO ran twenty one-minute spots on Ann's show during the month, announcing the contest and inviting viewers to enter. Mail response to the contest totaled 8,887 post cards from four states. As for actual sales—out of the 85 Kitchen Aid distribtuors in the national organization—the Lynn Koehlinger Co. (LYNCO) was fifth in sales and first in penetration of a designated market area.

WANE-TV, Fort Wayne, Indiana Announcements

(*Continued from page 42*)

normal guest identifications, be considered as advertising copy.

While any number of products may be advertised by a single sponsor within the specified time standards, advertising copy for these products shall be presented within the framework of the program structure. Accordingly, the use on such programs of simulated spot announcements which are divorced from the program by preceding the introduction of the program itself, or by following its *apparent* sign-off shall be avoided. To this end, the program itself shall be announced and clearly identified *before* the use of what have been known as "cowcatcher" announcements, and the programs shall be signed off *after* the use of what have been known as "hitch-hike" announcements.

2. Announcement type programs, multiple sponsorship programs, and any combination of programs and announcements.

The maximum time to be used for advertising in announcement and/or multiple sponsorship programs shall not exceed an average of fourteen minutes an hour, computed on a weekly basis; provided, however, that in no event shall the maximum exceed eighteen minutes in any single hour or five minutes in any fifteen minute segment. For the purpose of determining advertising limitations, such program types as "classified," "swap shop" "shopping guides" and "farm auction" programs, etc., shall be regarded as containing one and one-half minutes of advertising for each five minute segment.

B. Presentation of advertising

The advancing techniques of the broadcast art have shown that the *quality* and *proper integration* of advertising copy are just as important as measurement in time. The measure of a station's service to its audience is determined by its over-all performance, rather than by any individual segment of its broadcast day.

C. Acceptability of advertisers and products

1. A commercial radio broadcaster makes his facilities available for the advertising of products and services and accepts commercial presentations for such advertising. However, he shall, in recognition of his responsibility to the public, refuse the facilities of his station to an advertiser where he has good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements. Moreover, in consideration of the laws and customs of the communities served, each radio broadcaster shall refuse his facilities to the advertisement of products and services, or the use of advertising scripts, which the station has good reason to believe would be objectionable to a substantial and responsible segment of the community. The foregoing principles should be applied with judgment and flexibility, taking into consideration the characteristics of the medium and the form of the particular presentation. In general, because radio broadcasting is designed for the home and the entire family, the following principles shall govern the business classifications listed below:

a) The advertising of hard liquor shall not be accepted.

b) The advertising of beer and wines is acceptable only when presented in the best of good taste and discretion, and is acceptable subject to existing laws.

c) The advertising of fortune-telling, occultism, astrology, phrenology, palm-reading, numerology, mind-reading, or character-reading is not acceptable.

d) The advertising of intimately personal products which might offend and embarrass the listening audience is unacceptable. In this category are products for the treatment of hemorrhoids and for use in feminine hygiene.

e) All advertising of products of a personal nature, when accepted shall be treated with special concern for the sensitivities of the listeners.

f) The advertising of tip sheets, publications, or organizations seeking to advertise for the purpose of giving odds or promoting betting or lotteries is unacceptable.

2. An advertiser who markets more than one product shall not be permitted to use advertising copy devoted to an acceptable product for purposes of publicizing the brand name or other identification of a product which is not acceptable.

3. Care should be taken to avoid presentation of "bait-switch" advertising whereby goods or services which the advertiser has no intention of selling are offered merely to lure the customer into purchasing higher-priced substitutes.

D. Contests

Contests shall be conducted with fairness to all entrants, and shall comply with all pertinent Federal, State, and Local laws and regulations.

All contest details, including rules, eligibility requirements, opening and termination dates, shall be clearly and completely announced or easily accessible to the listening public: and the winners' names shall be released as soon as possible after the close of the contest.

When contestants are required to submit items of product identification or other evidence of purchase of product, reasonable facsimiles thereof should be made acceptable.

All copy pertaining to any contest (except that which is required by law) associated with the exploitation or sale of the sponsor's product or service, and all references to prizes or gifts offered in such connection shall be considered a part of and included in the total time limitations heretofore provided.

E. Premiums and offers

The broadcaster shall require that full details of proposed offers be submitted for investigation and approval before the first announcement of the offer is made to the public.

A final date for the termination of an offer shall be announced as far in advance as possible.

If a consideration is required, the advertiser shall agree to honor complaints indicating dissatisfaction with the premium by returning the consideration.

There shall be no misleading descriptions or comparisons of any premiums or gifts which will distort or enlarge their value in the minds of the listeners.

OIL PROBLEMS

(*Continued from page 28*)

best advertising buys."

"Currently we are part sponsors of NBC Radio's *News on the Hour* and the initial reaction at both the consumer and dealer level has exceeded our fondest hopes," Keim said.

According to Keim, network radio makes possible national coverage and near-saturation frequency at a more economical cost-per-1,000 than any other national or local advertising medium can manage. And, in terms of pin-pointing the right audience for his company's products, he cites the radio-extra of reaching automobile drivers while on the road.

George A. Graham, Jr., v.p. and general manager, NBC Radio, said that in working with Wynn Oil and other companies in the oil industry, "we've learned the importance of meaningful promotional and merchandising help, extending from the producer's sales force down through his entire distribution complex."

In discussing this aspect of network radio advertising, Keim added that he welcomes what he calls "an increasingly cooperative attitude of radio network management toward merchandising assistance." NBC's promotional department has shown initiative and imagination in providing us with a continuing barrage of materials for our distributors and salesmen, he maintained.

Most of the gasoline and oil business next fall on CBS TV will come from sponsorship of sports programs. As of the moment, CBS TV has no gas or oil sponsorship of entertainment programs. Presently, Texaco is sponsoring minutes of the *Baseball Game of the Week* on Saturdays and Sundays. On NCAA football, CBS TV will most likely have Humble Oil for one-quarter sponsorship. On National Football League coverage CBS TV expects to have American Oil on a regional basis in New York, Pittsburgh, Baltimore, Washington, St. Louis and Green Bay; and Sun Oil in Philadelphia, Speedway Petroleum in Detroit, Sohio in Cleveland and Standard Oil of California on the West Coast. Shell Oil has sponsored the Leonard Bernstein Young People's Concerts for the past several years. CBS TV does not have a renewal on this as yet. In the event

GILL TELLS REASONS K-EZY SUBSCRIBES TO NAB CODE

By CLIFF GILL

My station has a special reason for subscribing to the NAB Radio Code. The terms of the lease on our studio require it. As the "station with studios at Disneyland Hotel," K-EZY is obligated by its lease to adhere to the Radio Code. Obviously, "the magic medium in the miracle market," as we call K-EZY, must make certain that no program it broadcasts from anywhere in Walt Disney's "Magic Kingdom" is in anything but the best of taste, and that no commercial is misleading or offensive.

But K-EZY has another good reason for subscribing. I, its president and general manager, am chairman of the Radio Code Review Board, and have served in code committee work over a period of six years.

But neither of these is the most compelling reason that our station operates under the Code and supports it not only with our subscription but with a great deal of our time. The real reason is that all of us in the management of K-EZY, Dan Russell, our vice president and station manager, Ira Lanfer, our vice president and general sales manager, and I all believe in the Code. We believe that broadcasters should support their national association's efforts to establish and maintain an effective means of self-regulation, as a defense against critics who urge greater government control.

But more important, we think that broadcasters ought to subscribe to the Code because they ought to subscribe to the Code.

In other words, our efforts at self-regulation should be motivated by our own deep sense of responsibility to the public, and if we can convince members of the public of the responsibility we feel toward them, they will be more responsive to us. This will not only benefit the public and the broadcasting industry, it will benefit our advertisers, whose commercial messages will be presented in an atmosphere of greater credibility. It will benefit the advertising agencies, who can spend their clients' budgets with greater confidence. It will give advertisers and agencies another dimension, besides that of ratings, in which to measure stations.

We subscribe because we think it is good business to do so and this is one trade secret that we are willing to share with our competitors.

CLIFF GILL

Shell Oil renews, the programs would originate from the Philharmonic Hall in Lincoln Center for the Performing Arts, the Philharmonic's new home. Taped Saturday mornings, the concerts would be seen on CBS TV on a delayed basis.

The CBS Radio roster of oil sponsors includes Sinclair Refining (Geyer, Morey, Madden & Ballard) presenting *News, News Analysis, Dimension*, and *Johnny Dollar*. Hastings Manufacturing is co-sponsoring *Sports Time* on CBS Radio. George Arkedis, v.p., network sales, CBS Radio, told SPONSOR that oil companies and manufacturers of automotive lubricants and accessories will be using radio more and more as such companies tend to become more national in scope. "After all, what more direct way is there to reach the consumer of an automobile product than while he is in his car which today means while he is listening to his radio, remembering that there are as many radio-equipped cars today as there were radio homes 10 years ago—upward of 48 million," Arkedis explained. "Of course, we do not neglect to take into account the increase in transistor radios whether in or out of the home. The plug-in set, of course, continues to perform its time-honored function."

On the marketing front, the old fashioned service station appears to be rapidly fading and, like the flightless dodo bird, is destined to be a curious object in a museum.

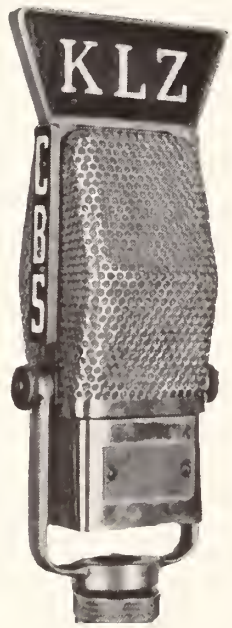
American motorists this summer are encountering some brilliant examples of newly-designed stations—stations that reflect an entirely new and vigorous concept of marketing and merchandising in the field of gasoline retailing.

Among the revolutionary new concepts in service station operation, unveiled recently in Richmond, Va., by the Atlantic Refining Co., was the Magna Mart, indeed an ultra-modern installation, consisting of a combination service station, garden center, gift and flower shop and a lawn mower sales and service facility. It marked the first time that a major petroleum company entered the garden equipment and supply field. The petroleum company has on display more than 1,000 items of garden supplies and equipment.

Not to be outdone in the creation of new type service stations, Gulf Oil has come up with the Gulf Minute Shopper. Without leaving his car, the motorist can see and purchase a wide variety of items ranging from aspirin to film for his camera, in addition to his automotive needs. Under a canopied pump island unit is a glass-enclosed merchandise display area. There are also customer lounges and an air conditioned waiting room. Gulf also displays unusual electro-mechanical gasoline pumps with remotely-mounted indicators showing the quantity and cost of gasoline purchased.

An unusual new concept in station design is that of Sunray DX, the first of which opened in Tulsa. It is a unique circular layout that moves lubrication areas to the rear of the building, clear of pump traffic. Drivers, it is reported, get faster service and there's even a hostess to make women motorists and children feel at home.

M. G. Davis, general manager of domestic marketing for Atlantic observed that the Magna Mart in Richmond is frankly an experiment with



CODE

CHANGE "NAB" TO "KLZ" AND YOU HAVE AN ACCURATE STATEMENT OF THE POLICY AND PRACTICES OF KLZ RADIO—FOR WE HAVE BEEN OPERATING ON THESE HIGH STANDARDS FOR YEARS AND YEARS AND YEARS!

P.S. YEAR IN AND YEAR OUT OUR REVENUE (AND RATING) PICTURES INDICATE IT MAKES JUST PLAIN GOOD BUSINESS SENSE TO DO SO!

LEE FONDREN
STATION MANAGER
& DIRECTOR OF SALES

560 First On The Dial

KLZ radio

CBS IN DENVER

Represented by the Katz Agency

the object of increasing traffic and sales through existing outlets and more effectively using land area while meeting the challenge of modern marketing. Davis said that if this new concept is successful, Atlantic would expand the idea into other areas between New England and Florida. It marks the first time in Atlantic's 92-year history of "dramatically augmenting" the traditional service of gasoline, oil and other petroleum products and accessories. Davis noted that the new center was designed particularly to appeal to the female as well as the male motorist and shopper, keeping in mind their varied shopping requirements.

The first of the Gulf Oil Minute shoppers opened in Houston early this year. Last month the second Minute Shopper opened in Forest Park, a suburb of Atlanta. Unlike the traditional one-building station, the new operation possesses three separate sales points: a pump island unit, a service building an da supplementary island.

Recently, Mobil Oil and Interstate Vending Co. entered into a venture to give automated food service at several Mobil service stations. Installations are being set up in the East, the Midwest and the West. Mobil is also testing an unusual car repair center near Camden, N. J. which is using a battery of electronic testing equipment to diagnose the condition of a car in 14 minutes. About 64 different repairs will be offered in the new service.

To keep ahead of one's competitor in the service station business, the emphasis appears to be on providing as much service as possible, notably in providing those little nicities, those little extras, which make customers want to return again and again. A number of advertising leaders in the oil industry indicated to SPONSOR how important it was to sell courtesy and extra services at gas stations. They said that a portion of their broadcast copy this fall and winter would place special emphasis on the importance of extra courtesies and how this is best exemplified at their respective stations.

Not all service station men however feel as did the New Yorker who recently displayed this sign: "We collect taxes—federal, state and local. We also sell gasoline as a sideline."

There is one Gulf Oil dealer, for example, who gives a balloon to every child who comes into his service station and takes children to school when the family car has trouble. He also lends a customer a car while their car is serviced or replaces a wornout keyholder when necessary. A dealer in a nearby community gives a can of sauerkraut with each Volkswagen tuneup, a jar of French dressing for work on a French car and a can of spaghetti for work on Italian cars—all this to publicize his foreign car service.

A service frequently overlooked, but rated a must by one South Carolina dealer is checking the level of windshield wiper concentrate. The industry also points with pride to the dealer in Oregon who always puts a clean cloth inside each hub cap, to be used for kneeling or cleaning the hands in case of a highway flat. Then there's the California dealer who vacuums the luggage compartment as part of pump island service.

Rest room extras that go over big are children's toilet seats, electric baby-bottle warmers, razor blades and shaving cream. Weary and lost travelers who stop at certain stations receive maps printed on the back of dealers' business cards showing nearby roads in relation to the service station. Other dealers keep their pockets filled with valve cap replacements for cars that roll in capless.

Also, Cities Service Oil is introducing automated travel bureaus at key service station locations on the New Jersey Turnpike, Garden State Parkway and New York State Thruway. The heart of the "robot" touring center is an electronic device called the Directomat which issues printed travel information at the push of a button. Each machine features the 120 questions most frequently asked by motorists using the specific service station involved, and 120 correspondingly numbered selector buttons. Said John D. King, executive v.p., Cities Service Oil: "Anyone who has tried to thread his way through the traffic of Manhattan Island, for example, on the basis of oral directions can appreciate what a boon it is to have such a written guide to follow on the trip."

More promotion-minded than ever, many oil companies are offering self-liquidating premiums. In numerous instances, there is national advertising to back up the local promotional campaigns. Among the chief users of premiums in the battle for the motorist's attention is Texaco which has offered a wide assortment ranging from precision barometers to Texaco toy tank trucks and tankers.

Price wars have had significant effects on recent profits of the major oil companies. But there is hope of improvement in coming months, according to oil company executives. Meanwhile, the petroleum industry, which has no intention of becoming tomorrow's buggy whip, is hip-deep in projects designed to make new and important use of oil materials. In a number of upcoming video commercials, some of the industry's present experiments will be shown to the viewing public. Video will reveal how oil companies are expanding their retail marketing operations, entering the plastics manufacturing business, aiding in significant agricultural endeavors, building oil-fired snow melters and other devices for the consumption of oil energy. What this means, of course, is that ultimately the broadcast medium will be one of the first to profit from all these diversifications, according to leaders in the oil industry.

ONE BUY!
FOUR
MARKETS!

walb-tv
CH.10-ALBANY, GA.

- ALBANY
- DOTHAN
- TALLAHASSEE
- PANAMA CITY

GRAY TELEVISION

ABC NBC

Raymond E. Carow
General Manager

wjhg-tv
CH.7-PANAMA CITY
FLA.

366,000
TV HOMES*

* ARB, Nov. 61

One buy—one bill—one clearance!
Or stations may be bought individually for specific markets!

Represented nationally by
Venard, Rintoul, McConnell, Inc.
In the South by James S. Ayers Co.

TRADING STAMPS

(*Continued from page* 31)

institutional and averages 50 radio spots per week (minimum) on as many as four stations per market.

Its vertical campaign, on the other hand, targets radio saturations to plug openings of new redemption centers, promotes lagging stores and often whole shopping centers, and promotes especially its new catalogues, issued every 12 to 13 months. For these campaigns, as many as 400 radio spots per week, per station, are used.

Triple-S is heaviest in radio during January and February, when most housewives have redeemed their stamps for Christmas gifts and are starting in all over again. A September saturation comes next, when interest lost over the summer is keyed up again, and saving for Christmas gifts is the prime copy message.

Sixty seconds in length, most of the Triple-S spots are 40 seconds on tape with a 20-second live tag. Wherever possible, and wherever the company qualifies for it, it seeks the local rate. Triple-S now has trading stamp trade-out arrangements with from 30 to 40 stations.

Discussing his company's radio schedules, William Park, Triple-S's president as well as vice president of the Grand Union store, says: "Not only do we hit the consumer with radio, we can also be heard more often by our own retail customers. And of course radio and tv advertising works for stamp companies just as it does for any other consumer advertiser. In our broadcast advertising we emphasize the advantages of our product, the convenience of redemption centers and our group savings plan. Broadcasting is a natural for us."

With its relatively modest budget, Triple-S is much less active in television than radio. When it does undertake a tv campaign, however, it sticks to three rigid qualifications: top station in the market; prime time only; highly rated adjacencies. Believing that a well-known personality is important to a trading stamp, especially in television, Triple-S currently is using movie actress Joan Bennett in its tv commercials. As with S&H's Dinah Shore, Miss Bennett serves as Triple-S's "hospitality symbol" for the year.

Although served by a national agency (Kastor, Hilton, Chesley, Clifford & Atherton, New York), Triple-S does much of its spot scheduling on a field-work basis. The agency role, especially for the medium-to-smaller stamp companies, is less definitive than with most advertisers.

"Agencies move much too slowly when it comes to buying radio and television," says Gold Bond's Carlson. Gold Bond, even with a major agency like McCann-Erickson, does most of its radio and television buying locally, and—through dealers—at local rates. The agency is used primarily for institutional ads in consumer magazines.

The top spot tv users in 1961 were S&H, $359,630; Top Value, $207,550; King Korn, $52,250; and Gold Bond, $36,150. Observers hasten to point out that Plaid stamps was not in the running until January of this year, and that S&H, while the leading spot advertiser, was concentrating in the main on *The Dinah Shore Show*, nucleus of its 1961 campaign. In comparison, 1962 is already a marathon year.

The phenomenal growth of the trading stamp industry in the past decade is rivaled only by discount houses. Trading stamps, first introduced in 1892 (in a Milwaukee department store), today are being collected and saved by 40 million American families—77% of U. S. households.

Trading Stamp Institute says some 250,000 retailers in businesses ranging from gas stations to dry cleaners, and even banks, purchased more than $750 million worth of stamps in 1961. Supermarkets are still the largest distributors of stamps, accounting for 60% of the industry's volume. Gasoline stations are the next largest, with department stores, variety stores and other retailers in the distribution ranks behind. In recent years, even industries have undertaken established stamp plans as a stimulant for sales forces, safety programs, employee suggestions, suppliers, and purchasers.

It was just about eight years ago that the boom in stamps really began. Starting in the Midwest and spreading rapidly to all parts of the country, by 1961 the $750 million in stamp sales accounted for 17% of total retail sales, as against $2 million, or 3/10 of 1% in 1934, and $38 million, or 1%, in 1951. S&H Green stamps' sales last year alone amounted to about $300 million.

The Bible is the only book found in more homes in the United States than the stamp saving book.

Where are the collectors of these stamps? According to Bensen & Bensen, Inc., market, opinion and consumer research firm, 18.2 million of them are in the East, 10.4 million in the Midwest, 6.5 million in the West, and 5.9 million in the southern central region. And they range in age from 20 to 34 in 7.2 million homes, 35 to 49 in 16.5 million homes, 50 plus in 10.1 million homes.

A 2.5% basis is what most stamp plans operate on, which means that the shopper accumulates 2½¢ worth of purchasing power (represented by 10 stamps) for every dollar she spends. Books hold from 1,200 to 1,500 stamps. The filled book, therefore, is worth on the average from $2.50 to $3.00 in exchange value toward a premium.

Eli M. Strassner, president of the Trading Stamp Institute as well as president of the Eagle Stamp Co. of St. Louis, believes the current trend is to higher priced items.

"There's a greater demand by trading stamp savers," he says, "for items that require as high as 153 books of stamps, such as a nationally-known automatic washer-dryer unit which retails for $469.95."

Almost anything is grist for the stamp saver's mill today. With perseverance and anywhere from five to 500 years, a housewife can give her family a piece of fragile Irish Belleek china, a handsome African ebony elephant, a grand tour of Europe (235 books), or an airplane. In group savings programs, it took 16 months of work and five million trading stamps, but the St. Thomas the Apostle school, in Old Bridge, N. J., has a brand new 62-passenger school bus valued at $8,000. A priest's rectory in Philadelphia was completely furnished by stamp books collected from throughout his parish.

Summit stamps' Barnick estimates the grocer's gross markup to be between 17-18%, his inventory turns averaging 18 per year (as opposed to drug stores, dry goods, and others, whose gross markup is around 30%, inventory turns only about

three times a year). "Stamp plans," he says, "are capable of transforming a $10,000-per-week grocery store into a $11-to-$13,000 per week operation." Some stamp companies estimate that A&P, since taking on the Plaid program, has added 20 to 30% to its business in some stores.

Where will it all end? According to William Park, "The only thing that could possibly stop the rising trend of trading stamp growth would be some powerful anti-stamp legislation."

At present, there is no such legislation pending. And although most stamp companies concur that none is foreseeable, the anti-stamp lobby in Washington, made up of merchants who do not subscribe to stamp plans, could introduce it at any time. In the past, such legislation has been proposed, and often, but has never dented the stamp business as such.

Certainly the giants have no intention of calming down. Plaid believes it will equal or pass S&H's $300 million sales figure by the end of 1964. The Trading Stamp Institute itself is considering the establishment of a regular advertising budget of its own, to enhance even further the national consumer acceptance of stamps. And although Hyman Heimowitz, executive secretary of TSIA, cannot at present estimate the amounts involved, he says that radio/television undoubtedly will be used for this overall institutional push.

SPOTTING A PRO

(*Continued from page 36*)

himself away by his lack of knowledge of the "lingo" (terms of talking—traffic time, coverage, etc.). And there are those who claim that with the thorough timebuying trainee programs being carried out in a number of the larger ad agencies, most of the buyers have a conversant awareness of the "lingo."

On one point, however, the agreement is almost unanimous. The point: a sure sign of an amateur is his way of talking numbers and, in many instances, hiding behind them in making a decision. He is also marked by his reluctance to stick his neck out, to use his native intelligence and take a risk on the "pulling" power of a new and therefore unrated show, preferring to hide behind proof of audience.

Many reps feel that an amateur can be ticketed almost immediately by his refusal to discuss in detail why a particular station-buy was turned down. He is apt to shuff it off merely as "I got a better buy" and let it go at that.

An amateur is one who has little more than a nodding acquaintance with a rate card and gives himself away by merely asking for rates instead of probing further, searching out a better package deal. An amateur, the reps tell us, is also one who has little understanding of a particular media situation in a given market. For example: round about mid-September he is apt to request a prime time campaign schedule in a top market for October. He is unaware that these programs must be worked out well in advance in prime areas.

Other signs of the amateur:

1. He has no appreciation of the station's public service, editorial stands, community responsibility, as related to sponsor acceptance.

2. He assumes that all news services are about the same.

3. He cares little if the station is loud or raucous—as long as it produces numbers that appear in the rating books.

4. He assumes that all personalities are only DJs and record spinners, faceless voices that mean little in the community.

5. He does not care to be bothered about ethnic or religious differences which might afflict product sales.

6. He is willing to settle for the most for the money, no matter what other considerations may affect the success of a campaign.

7. He insists on using only the rating service accepted by his agency.

8. He simply takes the position, "this is what I have been told to buy."

9. He takes the position that sports programs are not "efficient" in audience delivery, and are too limited in appeal. He also does not realize the effect weather conditions may have on marketing problems.

10. He believes that only the ET jingle or the canned commercial should be used to get the greatest tonnage of audience—he's afraid to risk live sell.

SELL IT

. . . to the adult **KFMB RADIO** audience! Big audience, attentive listenership close the sale for you. Pulse and Nielsen say **KFMB** has more adult listeners than any other station in the better part of Southern California.

KFMB RADIO SAN DIEGO

TTC Symbol of Service

Transcontinent Television Corporation

IN TELEVISION WGR TV BUFFALO WOAF TV KANSAS CITY KFMB TV SAN DIEGO KERO TV BAKERSFIELD WNEP-TV SCRANTON WILKES BARRE

Represented by Edward Petry & Co. Inc.

IN RADIO WGR & WGR FM BUFFALO WOAF & WOAF FM KANSAS CITY KFMB & KFMB FM SAN DIEGO WDOK & WDOK FM CLEVELAND

380 MADISON AVENUE • NEW YORK 17, NEW YORK

SPONSOR WEEK WRAP-UP

Four Star syndication

(Continued from Sponsor Week)

of negotiation.

Four Star had not yet decided which of its titles would be released first for syndication.

The backlog includes Richard Diamond, Hey Jeannie, Zane Grey, Black Saddle, David Niven, June Allyson, Plainsman, Detectives, Johnny Ringo, Westerner, Law and Mr. Jones, Peter Loves Mary, Tom Ewell, Willie Dante, Gertrude Berg, Stagecoast West, Stage Seven, Dick Powell, and Corruptors.

Advertisers

Come next month General Mills will hit grocers' shelves from coast to coast with three new cake mix-frosting products.

The new items are extensions of the Betty Crocker French Vanilla line.

Campaign on behalf of the new additions begins on 6 August with network daytime tv the mainstay.

Agency is Needham, Louis & Brorby.

Kudos: Victor Holt, Jr. executive vice president of Goodyear Tire & Rubber was re-elected chairman of the



SILVER DOLLARS—540 of them were the prize in KNOE, Monroe contest celebrating switch to 540 kc. (L-r): gen. mgr. Edd Routt, Don Smith, winner D. C. Smith, station owner James A. Noe



BELL RINGER Chet Huntley (r) accepts the annual Gold Liberty Bell Award from Murray Arnold (l), pres. of the Tv-Radio Ad Club of Philadelphia (l) and WRCV (AM & TV) gen. mgr. Raymond Welpott



FINISHING TOUCHES applied to posters for another year of "The Cadillac Hour" on KPEN, San Francisco, by Cadillac div. mgr. Elmer Hubacher (l), stn. gen. mgrs. James Gabber (c), Gary Gielow

AFFILIATION between ABC Radio and WHAM, Rochester, brought top brass signing. Seated: network pres. Robert Pauley (l), stn. pres. William Rust, Jr. Standing (l-r): stn. mgr. Arthur Kelly, ABC v.p. William Rafael, stn. operations mgr. W. Robert McKinsey



board of the Auto Industries Highway Safety Committee . . . **Piedmont Natural Gas Co.** was honored with a testimonial dinner by executives of WSOC-TV, Charlotte for being the longest continuing advertisers on the station.

PEOPLE ON THE MOVE: Evan William Mandel to vice president and assistant to the president on marketing and **J. Jay Hodupp** to the newly-created position of vice president-merchandising at Revlon . . . **Humphrey Sullivan** to associate public relations director of Lever Brothers . . . **Norman W. Rau** to cereals advertising manager of the Ralston division of Ralston Purina . . . **John Ludden, Jr.** to sales manager of American Cyanamid, pigments division . . . **Walter H. Turner** to area sales manager for special products in the southwestern division and **Wallace L. Hughey** to division supervisor for sales of heat-processed products in the southwest at Campbell Soup Company . . . **Stanley I. Clark** has retired as vice president of Sterling Drug and executive vice president of the Glenbrook Laboratories division . . . **Herbert S. Laufman** to director of advertising and **Jack K. Lipson** to director of advertising services at Helene Curtis . . . **Samuel W. Verner** to manager, advertising and market development for U.S. Steel's National Tube division.

Agencies

The departure of Lestoil from Sackel-Jackson in search of a New York agency has resulted in a merger of the Boston firm with Parsons, Friedmann & Central.

Among the executives following Sol Sackel: Ralph Schiff, executive v.p.; Thomas Healy, v.p. and art director; Gerald Baker, v.p. and account supervisor; Howard Doyle, creative director.

Sackel will be chairman of the



OUTDOOR SPECTACULAR—One of several signs in the WNEW, New York, "These Names Make News" drive which names stn. commentators and has news timing device which flashes

BON VOYAGE was had by WKMH, Detroit, personality Robin Seymour, seen here as he departed with 46 listeners for three weeks in Hawaii, bonus of Northwest Orient promotion





QUITE A QUANDARY faces WLBW-TV, Miami, general manager Tom Welstead. The problem is which girl will be named channel 10's Miss Sunny. All the girls are finalists in the station's month-long search for a girl to represent it for the next year. Contest climaxes with telecast

executive committee and Robert Friedmann will continue as president of the enlarged organization.

Moss/Graff/Associates has formed a new tv marketing and sales division.

The new department will function as consultant to independent tv producers, packagers and syndicators, helping them with their advertising, sales and distribution problems.

E. Johnny Graff, former president of WNTA Broadcasting, presently executive vice president of the agency, will head up the new division which is located at 415 Lexington Avenue, New York.

It would seem that the emphasis on electronic aids in agency work is very much an international affair.

Word from Japan is that Dentsu, a leading agency, boasts "three new machines useful for research." They are:

1). a Video-meter that records tv rating automatically and calculation is "so quick that it requires only 30 minutes as compared to the two weeks necessary for Nielsen's PCS."

2). an automatic data collecting machine which can classify the data for the period of one week to each household only in 51 seconds.

3). a computer which tabulates the tapes classified by the automatic data collecting machine.

Agency appointments: The I. J. Grass Noodle Co. to **Geyer, Morey, Ballard** Chicago effective 1 August . . . The Shakespeare Co. of Kalamazoo, Michigan to **MacManus, John & Adams** for their recently established Golf division . . . Jae Sales, New York furniture dealer, to **Metlis & Lebow** . . . Lowell Toy Manufacturing Corp. to **The G. T. Stanley Company** of New York.

New quarters: The Kansas City office of **Campbell-Ewald** is now established at Suite 802, Traders National Bank Building, 1125 Grand Avenue. Phone: Harrison 1-6898.

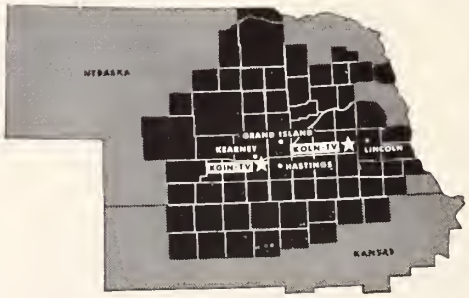
PEOPLE ON THE MOVE: Henry P. Stewart, Jr. to account executive at Fuller & Smith & Ross . . . **Richard G. Williams** to account executive on the Standard of Indiana and American Oil Company accounts at MacManus, John & Adams . . . **John A. Miller** to account executive at Riedl and Freede . . . **Carson J. Morris** to director of marketing services for all media, research and marketing activities at Campbell-Mithun Chicago . . . **John E. Breckshot** to account supervisor on the Gibson Refrigeration account at Creative Group, Appleton . . . **Joyce E. Johnson** to assistant radio and tv director in Chicago and **Rhoda Schachne** to the same post in New York office of Powell, Schoenbrod and Hall . . . **Daphne King** to the copy department of Norman, Craig & Kummel . . . **Thomas J. Mack** to director of radio and tv and **Dudley Suave** to assistant director of radio and tv at Allen & Reynolds, Omaha . . . **George W. Bamberger** to member of the board at Tatham-Laird.

(Please turn to page 59)



YOU'RE ONLY
HALF-COVERED
IN NEBRASKA

IF YOU DON'T USE
KOLN-TV / KGIN-TV!



. . . covering a bigger, better Lincoln-Land

If you want more than a "partial" TV job in Nebraska, you've got to reach Lincoln-Land. Miss this big, rich TV market and you miss more than half the buying power of the entire state.

Lincoln-Land now ranks as the nation's *76th largest market**, based on the number of TV homes covered by the market's top station. The 205,500 homes delivered by Lincoln-Land's KOLN-TV/KGIN-TV are essential for any advertiser whose sales program is directed to the nation's major markets.

Avery-Knodel can fill in other details on KOLN-TV/KGIN-TV — the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

**ARB Ranking*

AVERAGE HOMES
MONDAY THROUGH SUNDAY
March, 1962 ARB 10:00 P.M.

KOLN-TV/KGIN-TV	69,200
Omaha "A"	59,100
Omaha "B"	52,700
Omaha "C"	42,200

The Felzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJEF-FM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV CADILLAC-TRAVERSE CITY
/WWUP-TV SAULT STE. MARIE
KOLN-TV/LINCOLN, NEBRASKA
/KGIN-TV GRAND ISLAND, NEB.

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representative



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

23 JULY 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

The FCC took first steps pursuant to its network and multiple ownership studies, and the Justice Department took its first flyer into tv for a long time. Justice and FCC both have many more strings in their bows.

The FCC proposed **opening up network contracts with affiliates to public inspection,** and also proposed a very minor tightening in the multiple ownership rules. **Justice hit at MCA,** giant talent agency, tv film program producer and owner of controlling interest in Decca Records and subsidiary Universal Pictures.

Ignoring MCA's stated plan to divest its talent representation activities, **Justice asked the courts to order divestiture.** The courts were also asked to order the spinning off of Decca and Universal, and to declare certain clauses in talent representation contracts illegal.

The complaint involving MCA recalls uncomfortably the fact that Justice has been probing many network practices, including option time and network production of programs. Some features of the MCA complaint at least give ground for speculation that Justice may object in the courts at least to the latter network practice.

The FCC has **proposed widening the geographical spread between stations under common ownership,** though if the rules are adopted they will not apply to stations already owned. They would apply when new stations are constructed, or when existing stations are sold.

The commission is, of course, **considering radical changes in the multiple ownership rules,** with suggestions ranging from severe cuts in the number of stations a single company can own. The current proposal sheds no light on further action along these lines, if any.

The **networks and others interested have until August 20 to submit arguments** on whether network contracts with affiliates should be made public or not. The networks have bitterly opposed any such idea, as involving confidential business information.

Hearings on various proposals to loosen or eliminate the political equal time requirements of Sec. 315 ended with any and all action very much in doubt. FCC testimony, delivered by chairman Newton Minow, to the effect that the situation would be difficult to control under the fairness doctrine—which would remain—wasn't calculated to help.

The requested **suspension of 315 for Senate, House and Governorship races in 1962 only,** which seemed a modest compromise as the hearings got under way, **now would appear a major legislative triumph if accomplished.** Suspension for presidential and vice presidential candidates in 1964 seems to be a pretty sure bet, though not necessarily this year. **Repeal seems so impossible that it isn't being considered any longer.**

Sen. Warren Magnuson (D., Wash.), chairman of the full Senate Commerce Committee, appears to have won a battle unnoted and unheralded.

Appearing at the equal time hearings, Minow revealed that **the FCC hasn't been monitoring stations for such things as equal time violations and programing practices.** The FCC got money for monitoring, almost over Magnuson's dead body. Magnuson had

(*Please turn to page* 57)



Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

23 JULY 1962
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PUBLICATIONS INC.

With souped up emphasis on the cosmetic industry in Chicago—Alberto-Culver and Helene Curtis spending multi spot tv dollars for new product introduction —Michigan Avenue cognoscenti are looking for a big splurge when P&G's new shampoo is ready to go national.

The dandruff-treatment item, now called **Head and Shoulder, is tv testing in about five assorted markets via Tatham-Laird Chicago.** Tatham is the agency that got Mr. Clean off the ground after about two years of test marketing.

Since the average test for P&G products, however, is about one year, and it was last September that Head and Shoulders started, the shampoo **could conceivably gear up for this season's spot buying.** But, as yet, no rumbles from the agency.

There's an interesting gimmick in the massive radio schedules which start today for Kellogg (Burnett) in lots of markets.

The twist: **Homer and Jethro country music commercials!** There are about 25 different spots on the transcription, to be rotated and in **some markets budgets go as high as $45,000.** (In some areas it's a multi-station affair.)

The buy was made under the general product category "cereals," in keeping with the Kellogg tradition, not unlike P&G, of veiling its media strategy in an aura of secrecy.

Radio and tv reps alike are now basking in the warmth of a weighty order from the second giant anti-freeze account this month.

Doing the big bidding: Union Carbide's **Prestone out of Esty.** For radio the play amounts to **multi-station buys in 150 or more markets** starting September-October (depending on the market) for about eight weeks. Spot **tv's take will be a good deal lighter** because of Prestone's substantial stake in network tv but schedules are significant.

Prestone's prime competitor **Zerex (Du Pont) started stirring in tv spot a few weeks ago** (See SPOT-SCOPE, 2 July) but **has yet to make its annual rush for spot radio.**

Buyers for Prestone are Jack Fennell and Hal Simpson.

For details of last week's spot activity, see items below.

SPOT TV BUYS

American Home Products is buying for a fall campaign on behalf of Woolite. The order is for daytime and fringe minutes and schedules will run from 17 September for 11 weeks. Agency is Cunningham & Walsh.

Kayser-Roth is back on the buying line for its elastic stocking Supp-Hose. The campaign has a start date of 1 October and is set to continue for eight weeks. Time segments: daytime 60's, prime and fringe 20's. The agency is Daniel & Charles.

United States Plywood Corp. is seeking daytime and early evening minutes to promote its Presto Set Glue. The campaign will run for eight weeks in flights, with the start dates 20 August, 17 September and 22 October. The buying's being done out of Kenyon & Eckhardt.

Standard Brands is lining up markets for Instant Chase and Sanborn with schedules to start 3 September. It's a 12-week push and several markets are involved. Time segments: minutes, 20's and I.D.'s. Agency: J. Walter Thompson.

American International Development Corp., Berkeley, Calif., following a test of spot tv in San Francisco, is going into several western markets to promote a new electronic amusement device for children called "Gabby Parrott." National distribution is planned for early 1963. The agency is George P. Taylor Advertising of San Francisco.

SPOT RADIO BUYS

Kellogg starts today with schedules in a host of markets on behalf of its cereals. Its a ten-week campaign and in some cases is a multi-station buy. The order was placed via Leo Burnett Chicago and the buyer is Ken Eddy.

General Mills is placing radio schedules for Betty Crocker layer cakes and frosting mixes in addition to the tv order reported here last week. There are several markets slated for schedules in the fourteen-week campaign which gets underway in early August. Agency: Needham, Louis & Brorby. Buyer: John Stetson.

WASHINGTON WEEK *(Continued from page 55)*

called for FCC checkups on what stations had been doing along programing lines, but when previous FCC chairman Frederick **Ford asked for money to monitor, Magnuson feared such actions might lead to censorship.**

Ford got half of what he asked for the purpose, despite Magnuson's opposition. If Minow's testimony is taken at face value, **the activity has been stopped.**

NBC Washington counsel Howard Monderer told a House subcommittee that censorship of tv programs by municipalities would destroy networks.

The House D. C. subcommittee is considering bills that would outlaw in D. C. between the hours of 4-8 P.M. programs emphasizing sex, crime, violence. The very theory is that **if the nation's capital takes this step, other communities will certainly follow.**

WMAL AM-FM-TV general manager Frederick Houwink pointed out, as did Monderer, that broadcasting doesn't respect state lines. He received an **invitation from Rep. Joel Broyhill (D., Va.)—if the bill passes—to move his D. C. stations to Broyhill's suburban Virginia district,** where the stations could cover the city just as well without being subject to the censorship law.

Monderer said **if local stations had to supply their own diverse censorship laws** to tv programs and to radio, the **national and regional character of the media "would be destroyed . . .** making unworkable any national system of broadcasting."

He said **Congress intended that broadcasting should be regulated on a national basis** and that the courts have held states are barred from passing censorship laws affecting broadcasting because of this Congressional intent.

Broyhill, after making his offer to Houwink—and presumably to all other D. C. broadcasters—said he would vote against the bills.

The bills also would set up a "classification" system for motion pictures and live performances, and **film industry witnesses attacked the measures on constitutional grounds.**

A parade of witnesses last month pleaded for passage of the bills, and another long list will appear for the same reason when the hearings are resumed, probably in a week or two. These witnesses represent churches, civic groups and women's clubs, and the women's Christian Temperance Union is also slated to appear.

The D. C. commissioners, who would have to administer any law that might be passed, don't want any part of the bills.



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

23 JULY 1962
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It was no novel experience for BBDO when last week the agency, after working up the pitch, found Campbell Soup's first big splash in network tv daytime ($2.5-3 million) winding up under the wing of Needham, Louis & Brorby.

Back in 1952 BBDO was solely responsible for selling General Electric on the idea of sponsoring **Bing Crosby on CBS Radio** (the campaign involved around $5 million), but when it came to assigning the agency of record the nod went to **Young & Rubicam.**

Still another incident, this one dating back to 1943-44: **BBDO delivered Frank Sinatra to sell the (short-lived) Vimm vitamin tablet, but Lever turned the program's production over to J. Walter Thompson.**

Word drifted up from Wall Street last week that the 20th Century Fox bankers had decided not to offer the presidency of the studio to CBS TV's James Aubrey.

The Aubrey name was bandied around the financial pages when the bankers several weeks ago girded to displace **Spyros Skouras** as 20th Century boss.

NBC TV evidently has become the farm system, or breeding ground, for CBS TV's galaxy of vice-presidents.

For corroboration of this note this roster of CBS TV v.p.s, every one of whom came out of NBC:

NAME	TITLE AT CBS TV
Alan Courtney	V.P. Network Programs
Joe Curl	V.P. Daytime Sales
Mike Dann	V.P. Network Programs N. Y.
Robert Lewine	V.P. Network Programs Hollywood
Roy Porteous	V.P. N. Y. Tv Sales
Carl Tillmans	V.P. Eastern Sales

NBC TV, in turn, has been recruiting them in large measure from ABC TV.

Philadelphia agencies have a trenchant answer to a recent observation on this page that accounts were migrating from that city to New York.

The riposte: things can't be that bad in light of the fact that **more and more reps are opening offices in Philadelphia.** The latest is **H-R.**

The top trimmverate at NBC was still jockeying around last week for a successor to Buddy Sugg, who quit as chief of the o&o's because of poor health.

One report had it that the spot had been turned down by **Robert L. Stone,** tv network v.p. and general manager.

Other prospects being given the look are **Lee Jahncke, Pete Kenny** and **Ray Welpott.**

As good as business is for the fall, there's no escaping the tv network plaint heard about this time each year: the competition is disposing of its leftover inventory at cutrate or special discounts.

One network last week sold a **batch of minutes on a less desirable newcomer series,** previously listed at $30,000 per minute, for **$20,000 and $26,000 a minute.**

Some accounts protect themselves against being fastened with the original price by inserting a **favored nations clause** in their orders.

WRAP-UP

(*Continued from page 54*)

Associations

More than a dozen major manufacturers will display their latest am, fm, tv and automation gear at the Georgia Assn. of Broadcasters August convention.

Also on the agenda is a broadcast workshop—an afternoon shirt-sleeve session with top Washington lawyers, FCC engineer, sales experts and automation experts.

PEOPLE ON THE MOVE: Phil Dean, head of his own public relations-publicity firm, named publicity chairman for the BPA . . . **Howard H. Bell** to NAB vice president for planning and development and assistant to the president . . . **Irene Runnels,** KBOX, Dallas account executive, to secretary of the Assn. of Broadcasting Executives of Texas . . . **Elliot Harris** to the staff of Advertising Research Foundation . . . **Burton Gintell** to assistant to the president and **Philip Ravitch** to programing and systems manager for SRDS-DATA.

Tv Stations

The top 100 national advertisers increased tv's share to 56.2% in 1961, compared with 53.5% for the year earlier.

A TvB summary showed of the top 100 of 1961, 54 increased tv's share of their total advertising budget, 13 of the top 20 increased tv's share, while 29 of the top 50 upped their tv spending.

Total measured media billings for the top 100 in 1961 were $1,723,150,999 of which $967,972,053 was for network and spot tv.

Ideas at work:

- Travel and adventure on tv takes a new dimension with the color series "Global Zobel" on **WFAA-TV,** Dallas. Hosted and produced by Myron Zobel, the show follows Zobel's travels around the world.
- **KTVU,** San Francisco brought the famous MGM replica of the original HMS Bounty to moor directly behind its tv studios and produced the first live tv show ever to emanate from her decks.
- **WJZ-TV,** Baltimore began what may be a tv first on 21 July by telecasting the first in a series of Box Lacrosse games live from an especially built field adjacent to the station. Box Lacross was created specifically for tv and 20 of a 30 game league schedule will be televised.

New name: The tv and radio stations owned and operated by KSTP, Inc. are now operated under the new title, **Hubbard Broadcasting.** Involved are KSTP (AM & TV), Minneapolis-St. Paul; KOB (AM & TV), Albuquerque; KGTO, Cypress Gardens.

Kudos: WBC president **Donald H. McGannon** has been appointed to the Board of Trustees of the New York Law School . . . **Joe Leidig,** WFBM-TV, Indianapolis photographer, has received the coveted President's Medal from the National Press Photographers Assn. . . . **Harold Essex,** president of Triangle Broadcasting Corp., has been made a member of the Governor's Commission on Educational Television for North Carolina . . . A documentary, World Law or World Holocaust" produced in cooperation with the Oregon State Bar Assn. Committee on World Peace Through Law has won for **KGW-TV,** Portland a certificate of merit in the American Bar Assn. 1961 Gavel Awards Competition . . . A campaign in behalf of the recruiting program of the U.S. Air Force won **WXYZ-TV,** Detroit a citation.

PEOPLE ON THE MOVE: John H. Bezner to director of audience promotion for WCAU-TV, Philadelphia . . . **Ken Quaife** to sales manager at WOW-TV, Omaha, replacing **Fred Ebener** who resigned . . . **Charles F. Wister** to account executive at WCAU-TV, Philadelphia . . . **Daniel (Pat) Carroll** to account executive at WRPG-TV, Chattanooga . . . **Jim Frost** to advertising and sales promotion manager at WJZ-TV, Baltimore, replacing **Bud Vaden** who moves to promotion manager of WFIL-TV, Philadelphia . . . **Adam K. Riggs** to account executive with the National Sales department of the Triangle Stations, New York . . . **Paul Wischmeyer** to the sales staff of KMOX-TV, St. Louis . . . **Roger Micheln** to general manager of KWWL-TV, Waterloo-Cedar Rapids . . . **William Thomas Hamilton** to vice president and general manager of WNDU-TV and radio, South Bend . . . **Doug Martin** to director of programs and operations for WCHS-TV, Charleston, W. Va. . . . **Herbert Victor** to program-production manager of WMAL-TV, Washington, D. C.

Radio Stations

Several plus factors of spot radio emerged from a special Nielsen survey commissioned by AM Radio Sales.

The analysis compared a Monday-Friday 6:40 p.m. five-minute tv newscast against a spot radio schedule of 60 one-minute announcements in one of the top ten markets. (Radio budget was 10% less than tv.) Some findings:

- radio showed 33.1% more total impressions.
- radio's 33.9% penetration topped tv by 17%. (Measured radio's in-home audience only.)
- radio's frequency topped tv by 17.4%, with a weekly average of 5.2 versus 1.9 for tv.
- audience composition analysis showed radio with a 91% adult audience compared with an 80% adult tv audience.

Bankers are targets of a new sales presentation from RAB.

Called "Radio Makes Dollars and Sense for Banks," the salient feature of the pitch is that banks spend 25% less on the average on advertising than savings and loan firms and must thus get the medium which "reaches more prospects for less investment than other major media."

Another point: auto loans make up 90% of all consumer loans and are the third most advertised banking service. Since radio sells from the dashboard in drive time, its a good buy for banks.

KMOX, St. Louis is circulating some

pretty impressive data gleaned from a recent Pulse survey.

According to Pulse cumulative circulation figures for 1962, the station reached 77% of the available radio homes in the St. Louis market, surpassing the penetration achieved by other radio stations in the largest cities of the nation.

Ideas at work:

• Sounds of Chicago will soon be echoing across the seven seas. Sailors aboard the Patrick Henry requested tapes of **WLS** programs for rebroadcast on the nuclear sub's inter-com system.

• Plans are completed and reservations for 21 are confirmed for the **KCMO**, Kansas City Rural-Urban Farm Tour to Alaska, the Seattle World's Fair and Hawaii. Trip is the fourth in a series of farm tours planned by the station for the rural and small-city family or individual.

• Many of New England's leading daily and weekly newspapers have accepted the invitation of **WEEI**, Boston to take part in a cooperative editorial project called "What Others are Saying," broadcast Monday-Friday from 12:15-12:30 p.m. Print editorials are read on the air.

Sports note: WERE, Cleveland has been awarded exclusive world-wide broadcast rights to the 1962 Cleveland Browns football games. Included are five exhibition games as well as the season of 14 home and away games.

PEOPLE ON THE MOVE: Russell G. Gast to midwest sales manager at WOW, Omaha . . . **Herb Humphries** to news director and **Dick Kelsey** to account executive at WINZ, Miami . . . **Jack Hale** to sales manager of the WCPO stations, Cincinnati . . . **William T. Cole, Jr.** to local sales representative of WIBG, Philadelphia . . . **Herbert Resnick** to the sales staff of WGR, Buffalo . . . **Dick Schofield** to vice president of KFOX, Long Beach and **Walter Conway** to vice president of KDIA, Oakland . . . **Leonard R. Soglio** to account executive at WHN, New York . . . **Del Raycee** to general manager of WDEE, New Haven-Hamden . . . **Bob Stewart** to promotion and publicity manager of KLZ, Denver . . . **Matthew Warren** to director of public affairs for WMAL radio and tv, Washington, D. C. and **Theodore N. McDowell** to manager of the public affairs department.

Kudos: WADO, New York got a plaque from the Fire Department for outstanding service, referring to its weekly series "The Voice of the Fireman" . . . **Irene Runnels,** KBOX, Dallas account executive to secretary of the Association of Broadcasting Executives of Texas . . . A **WGST,** Atlanta program, "The Athens Story," has been selected for permanent storage in the Ohio University Radio and Tv Repository and Research Center . . . WTOL News and public affairs director **Joe Gillis** got the Community Service Award of the Lucas County Council, American Legion, an honor extended every two years to a deserving Toledo-area resident . . . **John F. Hurlbut,** president of WVMC, Mt. Carmel, was appointed member of the board of directors for the local Community Center . . . The Denver Bar Assn. awarded its first annual media award to **KOA** for its program, "The Rise and Fall of Doctor John Galen Locke."

GENERAL MANAGER and Executive Officer with successful sales background as well as tremendous program experience in radio and tv is seeking a new challenge.

This energetic, "get-things-done" broadcaster is currently general manager of adult programmed top major market station. His background of "modern radio" to "good music" as professional salesman, general manager and program director gives him the highest qualifications for key job with station, group, rep outfit or broadcast orientated agency.

Top industry and personal references plus complete personal background furnished on request.

Write or wire SPONSOR Box 316.

Networks

MBS has set up a Los Angeles news bureau at KHJ headed by Alan Mahl.

The new outpost gives the network its second California news office, the first established in April at KKHI, San Francisco.

Sales: Twelve NBC TV "Chet Huntley Reporting" programs to **The Haloid Co.,** maker of Xerox (Papert, Koenig, Lois) . . . Participations in seven NBC TV 1962-63 nighttime shows to **Mentholatum** (J. Walter Thompson) . . . Seven new NBC TV nighttime shows and "Saturday Night at the Movies" to **Chesebrough-Pond's** (Norman, Craig & Kummel) . . . Participations in NBC TV's "Laramie" and "International Showtime" for 1962-63 to **Pittsburgh Plate Glass** (Maxon).

Kudos: The American Bar Assn. has honored **CBS TV** with one of its 1962 Gavel Awards for an episode in "The Defenders." Cited program was "The Iron Man," broadcast last 10 March.

PEOPLE ON THE MOVE: Daniel Melnick to vice president in charge of nighttime programing at ABC TV . . . **Joseph N. Curl** to vice president—daytime sales and **Robert F. Jamieson** to the newly created post of manager of station sales at CBS TV . . . **Alfred N. Greenberg** to field manager, affiliate relations at CBS Radio, effective August . . . **John H. Bylan,** ABC TV operations coordinator, to night program supervisor.

Representatives

Bill Creed Associates will rep a new network of five stations in New England.

Affiliates of the new group—The Granite State Network of New Hampshire—are WFEA, Manchester, WWNH, Rochester, WLNH, Laconia,

WBNC, Conway and WMOU, Berlin.

The Creed appointment is effective immediately.

A new booklet outlining the purposes and techniques of Blair's Test Market Plan is making the agency-advertiser rounds.

TMP is a service provided spot tv buyers on Blair-repped stations to measure the effectiveness of spot tv for virtually any purpose.

Rep appointments: WTAO, Boston to **Breen & Ward** for national sales . . . WXHR (FM), Boston to **Walker-Rawalt** for national sales . . . KWYZ (formerly KQTY), Everett, Wash. to **Day-Wellington** for Seattle-Tacoma regional sales . . . The new third station in Rochester (channel 13) to **Blair Tv** . . . KFAC, Los Angeles to **George P. Hollingbery.**

New quarters: Katz's new Dallas office, as of 30 July will be at 3505 Turtle Creek Boulevard. Phone number is LAkeside 6-7941 . . . **Metro Broadcast Sales** has moved into its new national headquarters at 3 East 54th Street, New York 22. Telephone number is PLaza 2-8228 and its TWX number, NY 1-4112.

PEOPLE ON THE MOVE: N. Arthur (Art) Astor to vice president and general manager of the Los Angeles office of Torbet, Allen & Crane, replacing **Frank W. Crane** who resigned . . . **Larry Fraiberg** to assistant to the vice president and director Bud Neuwirth at Metro Broadcast Sales . . . **Raymond R. Kaelin** to account executive with the New York radio staff of Peters, Griffin, Woodward . . . **Jon S. Ruby** to account executive in radio sales at Venard, Rintoul & McConnell Chicago . . . **Louis Hummel** to the new post of tv sales manager-west in the Chicago office of Peters, Griffin, Woodward . . . **John J. McMahon** to the Chicago sales staff of ABC TV National Station Sales.

Station Transactions

WMBR (AM & FM), Jacksonville has been sold for $400,000.

Seller Ben Strouse also owns WWDC, Washington, D.C. and is part owner of WEEB, Baltimore.

New owner is Charles F. Smith, whose other broadcast property is WTMA, Charleston, S.C.

Blackburn brokered the deal.

Jack N. Berkman, president of WSTV, Inc., Steubenville, has acquired 40% interest in New Orleans Television Corp., owner-operator of WVUE, New Orleans.

WSTV, Inc. will officially change its corporate name to Rust Craft Broadcasting Company, reflecting the association with its parent company, Rust Craft Greeting Cards, Dedham, Mass.

Currently operating under special temporary authorization on channel 13, WVUE has an authorized construction permit to operate on channel 12.

Westinghouse Broadcasting got FCC approval last week to purchase from J. Elroy McCaw WINS, New York.

New owner hopes to close title within the next few weeks.

Film

Seven Arts has released a bullish annual report which includes sales of $12,199,118 for fiscal 1961.

Some highlights of the report:

- Acquisition of additional features from companies including Twentieth Century-Fox and more Warners pictures.
- Acquisition of two new series for tv distribution; one of 26 half-hours based on adult instruction in French and one Armchair Theatre, a series of 43 one-hour tv specials.
- Signing of an agreement with MGM for the co-production and co-financing of some 20 major motion pictures over the next several years.

Sales: Allied Artists Tv's "Bomba, the Jungle Boy" features to 10 more stations . . . **Warner Bros.** has sold its hour-long tv series to 10 more stations . . . The CBS-owned stations in New York, Chicago, Philadelphia and St. Louis have each licensed a new package of **Showcorporation** Million Dollar Movies . . . **Seven Arts** Boston Symphony Orchestra Tv Specials to WGAL-TV, Lancaster and WFIE-TV, Evansville, bringing total markets up to 19 . . . **Official Film's** "Biography" to several banks, food advertisers and stations, raising total markets to 117 . . . **Storer Programs'** "Divorce Court" sold in Australia for telecast in Sydney, Melbourne, Brisbane, Adelaide, Perth and Hobart.

Public Service

WCAU, Philadelphia is gearing up for its second annual extensive

We never broadcast your identity

You are revealed only to serious, financially responsible buyers of broadcast properties. We do not send out lists. Every sale is handled on an individual basis. Most important, too you benefit from Blackburn's sound knowledge of markets, of actual sales, and of changing values.

BLACKBURN *& Company, Inc.*

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James W. Blackburn	H. W. Cassill	Clifford B. Marshall	Bennett Larson
Jack V. Harvey	William B. Ryan	Stanley Whitaker	Colin M. Selph
Joseph M. Sitrick	Hub Jackson	Robert M. Baird	Calif. Bank Bldg
Gerard F. Hurley	333 N. Michigan Ave.	John G. Williams	9441 Wilshire Blvd.
RCA Building	Chicago, Illinois	1102 Healey Bldg.	Beverly Hills, Calif.
FEderal 3-9270	FInancial 6-6460	JAckson 5-1576	CRestview 4-2770

campaign on behalf of the dairy industry and farmers.

The theme this year is "Dairy-Go-Round" to promote the increased use of fresh milk and dairy products.

For a week beginning 12 August, the station will devote two minutes of each hour, 24 hours a day, to the cause.

Climaxing the promotion will be a free breakfast and/or lunch on the station's grounds on 15 August, to which the public will be invited.

Public service in action:

• **WIIC,** Pittsburgh newsmen were on the spot for eight full days during the dramatic protest strike at the Western Pennsylvania Correctional Institution when inmates climbed atop the prison's 80-ft. tower and refused to come down until conditions were changed in the prison.

• **WTTG-TV,** Washington, D. C. spearheaded an extensive campaign with invitations to young viewers in the area to stage a "Carnival for Muscular Dystrophy" in their own backyards. Carnival Kits, containing do-it-yourself information, posters for neighborhood display, ideas for fund-raising games and facts about MD will be offered by the station.

• As a result of widespread public interest in the discharge of a city efficiency expert by Winston-Salem City Manager John Gold, **WSJS,** radio and tv broadcast and televised the entire proceedings of an open hearing conducted by the Board of Aldermen in regard to the matter.

Kudos: The Connecticut Society of the Sons of the American Revolution has presented a gold medal and citation to **Travelers Broadcasting Service Corp.** in recognition of 37 years of programing that has inspired patriotism and helped audiences to better understand American institutions . . . In recognition of outstanding public service, **WWJ-TV,** Detroit received a citation from the U.S. Air Force . . . **KRLA,** Los Angeles which was credited with contributing six times as much air time to the 1961 fund drive of the local Epilepsy Society as any other station in Southern California, received the radio award from the Society at its annual luncheon . . . **Metropolitan Broadcasting Tv's** "Alliance for Progress" program was selected for a special showing at last week's ninth annual meeting of the National Conference on International Economic and Social Development held in Chicago.

PEOPLE ON THE MOVE: Alice Limperis has been named to fill the newly-created position of public service coordinator at WXYZ-TV, Detroit.

Equipment

RCA registered an all-time profit and sales record for the first half of 1962.

Profits after taxes rose to $24,000,000 compared with $17,600,000 for the 1961 period, an increase of 36%. This was achieved on a sales record of $854,000,000, up 18% over the $722,000,000 volume for the same period a year ago.

Earnings per common share totaled $1.32 for the first half, compared with 97 cents for the same period of 1961.

Telex Inc., electronics manufacturer reported record sales for the year ended 31 March.

Up 45% over the $20,864,019 for the previous fiscal year, sales were $30,289,395. Net income was $10,795 before special charges compared with a loss of $307,731 for the preceding year.

PEOPLE ON THE MOVE: Alfred Strogoff to executive vice president, **Lawrence I. Marks** to vice president of the finance division and **Charles P. Johnson** to vice president of the government products division of Adler Electronics . . . **Herbert A. Poole** to manager, advertising and sales promotion, and **Anthony D. Ricketti** to manager, advertising and sales promotion-services at the RCA Service Company . . . **Stephen A. Keller** to president, **Arnold J. Ryden** to chairman, **M. E. Morrow** to vice chairman at Telex, Minneapolis.

555 5TH

(Continued from page 16)

the Breck people were fully aware they would be reaching a minority audience in this instance. Like bird-watchers, ballet-watchers do have hair, at least the women.

I was telling my wife about Mr. McMillin's column and the few comments I intended to send SPONSOR about it. She said, and I quote, "Well, you go write your letter to John McMillin and I'll go wash my hair with Breck." I averred that she was kidding. She went into the bathroom to show me. Damned if she didn't have a bottle of the stuff.

Wayne Kearl
general manager
KENS-TV
San Antonio

Coupe de Venise

I sincerely hope you are not calling our studio Un-American, as implied on page 30 of the 2 July edition of SPONSOR ("U. S. Producers win Abroad").

I hasten to correct you that Robert Lawrence Productions is *not* the first or only American firm to win the Cup of Venice for over-all commercial excellence at the International Advertising Film Festival.

Playhouse Pictures was the 1st American firm to win the Cup of Venice in 1960 at the 7th Int'l Ad Film Festival. The award was made for: *First Prize:* Animation 15-45 seconds: "Just the Commercial." Ford Dealers of So. Calif., JWT: *First Prize:* animation over 45 seconds: "Packaging," Olin Mathieson Corp., Saul Bass & D'Arcy Advertising; and *First Prize:* animation, series of three films, "Mallet, Statue and Medal," Kaiser Foil, Freberg Ltd., and Young & Rubicam, Inc. Also two diploma awards for: "Peanuts and Piano" and "Show Biz" Ford Show openings, NBC TV, JWT.

I don't suppose this will get the headline treatment (for a retraction) in SPONSOR, but we enjoy our "Coupe de Venise," very much. And, by the by, Playhouse is also the only American producer that has won three first prizes in the competition, so far.

George W. Woolery
director of p.r.
Playhouse Pictures
Hollywood

Why it pays to advertise your station in a broadcast book

YOU PINPOINT YOUR BEST PROSPECTS

In a field where a select group of people *really buys* national time you look for the specialized broadcast book to carry your ad message.

One reason is the logic of making your impression where the interest is greatest. Broadcast books are tailormade for people involved with tv/radio advertising matters.

Another is economy. Ask your national representative. He'll tell you there are only several thousand readers worth spending money to reach with your ad message. The books that offer box-car circulation figures also offer higher page rates and highly diffused readership.

In a nutshell, specialized trade books run rings around non-specialized books in ability to target a specialized audience in practically any field.

The broadcast advertising field, which has some outstanding books, is certainly no exception.

a service of

S P O N S O R

WHAT ARE YOUR PHOTO REQUIREMENTS?

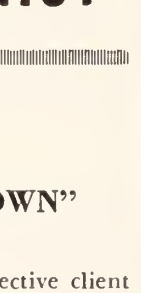
"HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only $22.50 for 3 pictures, $6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't *you* call now and have our representative show you a few samples of our work?

BAKALAR-COSMO PHOTOGRAPHERS

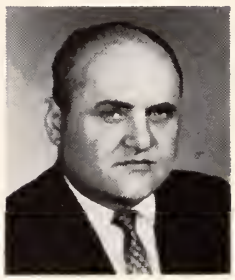
111 W. 56th St., N.Y.C. 19

212 CI 6-3476





Tv and radio NEWSMAKERS



Joseph N. Curl, new CBS TV vice president—daytime sales, has an extensive background in network tv selling. He joined the CBS TV sales department as an account executive in 1957 and was named daytime sales manager two years later. Previously Curl had been with NBC TV sales for two years and was sales manager for WOV, New York for three years. Before that Curl's experience included sales representative for the Crosley Broadcasting Corp. He will report to Thomas H. Dawson.



Ken Quaife has been named sales manager of WOW-TV, Omaha, replacing Fred Ebener. Quaife has been with the sister radio station for nearly 11 years, during which time he moved up through the am sales ranks. Just last month Quaife had been named assistant sales manager in charge of midwest sales for radio WOW, and had served as acting sales manager for several months while Bill Wiseman was recovering from accidental injuries.



Snowden M. Hunt, Jr., vice president of Wade Advertising and a West Coast advertising executive for more than 20 years, has been appointed manager of Wade's Los Angeles office. Hunt first joined Wade's Los Angeles headquarters in 1951. He was made vice president in January of 1955 and has since supervised the Miles California, Dot Records and Maggio Carrot accounts. Paul McCluer, who has been the Los Angeles manager for the past two years, will continue as executive vice president.



Herbert S. Laufman is the new director of advertising for Helene Curtis Industries as part of a move to facilitate administration of the expanding budget. For the past two years Laufman has been executive vice president of the R. Jack Scott agency. He's had extensive experience in both agency work and creative tv programing. For 12 years, his own firm produced and packaged tv programs. Laufman is a member of the Board of Governors of the ATA&S and is active on operating committees of the 4A's.

The seller's viewpoint

"Radio is taking a look at the specialty magazines and is beginning to realize that specialization in formats can work successfully for listeners, as well as readers," says Robert Richer of Robert Richer Representatives, Inc. Starting in broadcasting with WABC and ABC Radio, he held such varied capacities as writer, producer, and salesman. He later moved to Adam Young, Inc., as a radio account executive, concentrating on fm analysis. After additional advertising experience at NTA Spot Sales and a Ziff-Davis publication, he established his own rep firm, specializing in fm jazz stations.



Radio should look to specialized programing

Much has been written over the past few years about radio's amazing recovery from what has been described as a near fatal ailment, but today that recovery is giving way to another condition—growth, but a type of growth that owes much more to the magazine industry than to anything within broadcasting itself.

Radio is taking a look at the specialty magazines and is beginning to realize that specialization in formats can work successfully for listeners as well as for readers. Probably the main cause of this segmentation is television's ability to deliver such massive audiences that the large numbers heretofore delivered by even the strongest radio stations (or networks) pale by comparison.

As a result, we are starting to see the emergence of a variety of new programing ideas in both the am and the fm spectrums. Fm, of course, has the edge to some degree right now, because it has a naturally limited audience in a definite income area. As a result, we see a number of fm programing facilities concentrated on these select groups through formats ranging from jazz to heavier classical works. (A New York fm station recently programed a full day of Wagner.) An fm station in Detroit concentrates on reaching the medical profession and does it by broadcasting large amounts of highly technical medical news, and there are several stations that broadcast nothing but religious programing.

Recently, there has been a trend towards greater specialization in am, too. The idea of "talk" programing, as pioneered by WOR in New York, is spreading to other stations. There is now a station on the West Coast that offers news exclusively, and the number of facilities that program in the country and western or negro vein are increasing daily.

The advantages of specializing in programing can be demonstrated in a number of ways. Perhaps the most important point is that by shooting for one segment of the market, that segment can be researched and counted with a high degree of accuracy. This naturally makes it a much more desirable commodity to many advertisers—particularly to those that have limited distribution and are anxious to reach a special segment of the market. Let's not forget that there are very few organizations that can claim 100% national distribution, and even those that do have varying market problems in particular areas, whether it be from competition, regional tastes or any number of other problems.

With this trend towards specialization there will most certainly be a rise in the number of program syndicators, too. Immediacy, an important asset of so-called "modern" radio, is not nearly so important on the station with a specialized format—a discussion on say, Brahms or Brubeck will sound just as good this week in New York as it will next week in New Orleans and it seems logical to predict that syndicators will soon work closely with station rep firms in selling programing to an advertiser for playback on the rep's stations. The idea of a "spot network" is not new, but it will probably gain impetus in this era.

While this discussion is primarily limited to radio it might be appropriate to point out that television will not be immune to changes. WNTA-TV in New York proved that specialization could be accomplished by obtaining sponsorship for its excellent *Play of the Week* series, and in Washington, D. C., a move was recently made to file for the construction of a uhf station that will program exclusively to the Negro market. These are straws in the wind, but they obviously portend greater things.

In closing, let me point out that this most certainly does not mean the demise of stations that offer a broad appeal to a large market. The recent WMCA research on audience listening habits showed that people listen to different stations depending on their moods. It is this variety in tastes that gives assurance that both types of stations will prosper. It is the reason that both *Life* magazine and *Harper's* are showing circulation increases. The area of specialization can live successfully as long as both continue to serve their respective markets.



SPONSOR SPEAKS

Telstar and tv advertising

President Kennedy's call for a high level conference of industry and government officials to work out policies and directives for the future of international tv was, of course, inevitable after the spectacular success of Telstar.

The problems posed by the opening up of intercontinental tv are staggeringly complex, and the questions of American foreign policy and of our image abroad are certain to receive major emphasis in the upcoming discussions.

Undoubtedly there will be pressure from some quarters to formulate policies for satellite tv which are closely tied to new forms of government control.

The fact that a number of countries with whom we shall soon be in direct tv communication, do not have advertiser-supporter tv systems, may be used as an argument for imposing severe new restrictions on tv broadcasters.

The debate is bound to be long, involved, and concerned with endless technicalities and complexities.

SPONSOR does not pretend to know what the final policies should be. But we are deeply concerned about one thing. We fear that discussions of international tv may be dominated by individuals (from government and elsewhere) who are hostile to the entire concept of commercial television.

We urge the high network executives who will atttend the conference to remember that they represent not only their own interests but the entire industry of advertiser-supported broadcasting.

Relax—and vive la France

While we're on the subject of Telstar there's a less serious but equally profound matter which deserves a second look.

French television scored a solid coup at the expense of the stolid British in bouncing the first east-way telecast off the satellite. It was a great engineering triumph.

But it was much, much more.

The French dispensed with all stuffiness on the Telstar telecast. "Relax," said their spokesman, "you're in Paris," and we got Yves Montand, and some delightful songs.

It was a refreshing breath of Gallic gaiety that put tv in proper perspective. No matter what any Washington egghead may say, tv's greatest public benefit is plain good fun!

10-SECOND SPOTS

Romance: Martha Wright, the singing star of Broadway's *Sound of Music*, appeared on a radio show with a tv producer who commented, "The public is tired of love." Miss Wright replied, "In that case, we're going to run out of public."

Television: In the current issue of *Show* magazine, someone comments, "New York is the kind of city that when you tell people you're in television, they ask, 'Wholesale or retail?' "

Advertising: Musical Concepts, Inc., of New York City, specializes in increasing revenue for radio stations and local advertisers through conceiving and producing more effective commercials. Among the several thousand advertisers for which they've done this was a seafood restaurant in which the jingle in the commercial, backed by a 32-piece orchestra, featured the line "We sell everything that swims." Leonard Richman, one of MCI's account executives, reported to his office, "Our commercial was so effective that it increased business in the restaurant over 50%—among whom were several hundred local frustrated comedians who, referring to the line about selling everything that swims, demanded that the waitresses bring them Esther Williams."

Health: Debbie Drake told Dave Garroway on Arthur Godfrey's CBS radio show that she had advised a man and his wife they need more exercise. Meeting the man a month later, she asked him if they were exercising.

"Well," he said, "I bought myself a set of golf clubs."

"And what have you bought for your wife?" asked Miss Drake.

"A lawn mower," he answered.

Education: The *Romper Room's* tv teacher asked her pupils in the studio to draw a picture of the rocket or something else pertaining to Col. Glenn's flight. One child did a fine drawing of the space capsule, but which showed a woman. Failing to understand the connection, the teacher quizzed the child who explained, "That's Kate Canaveral."

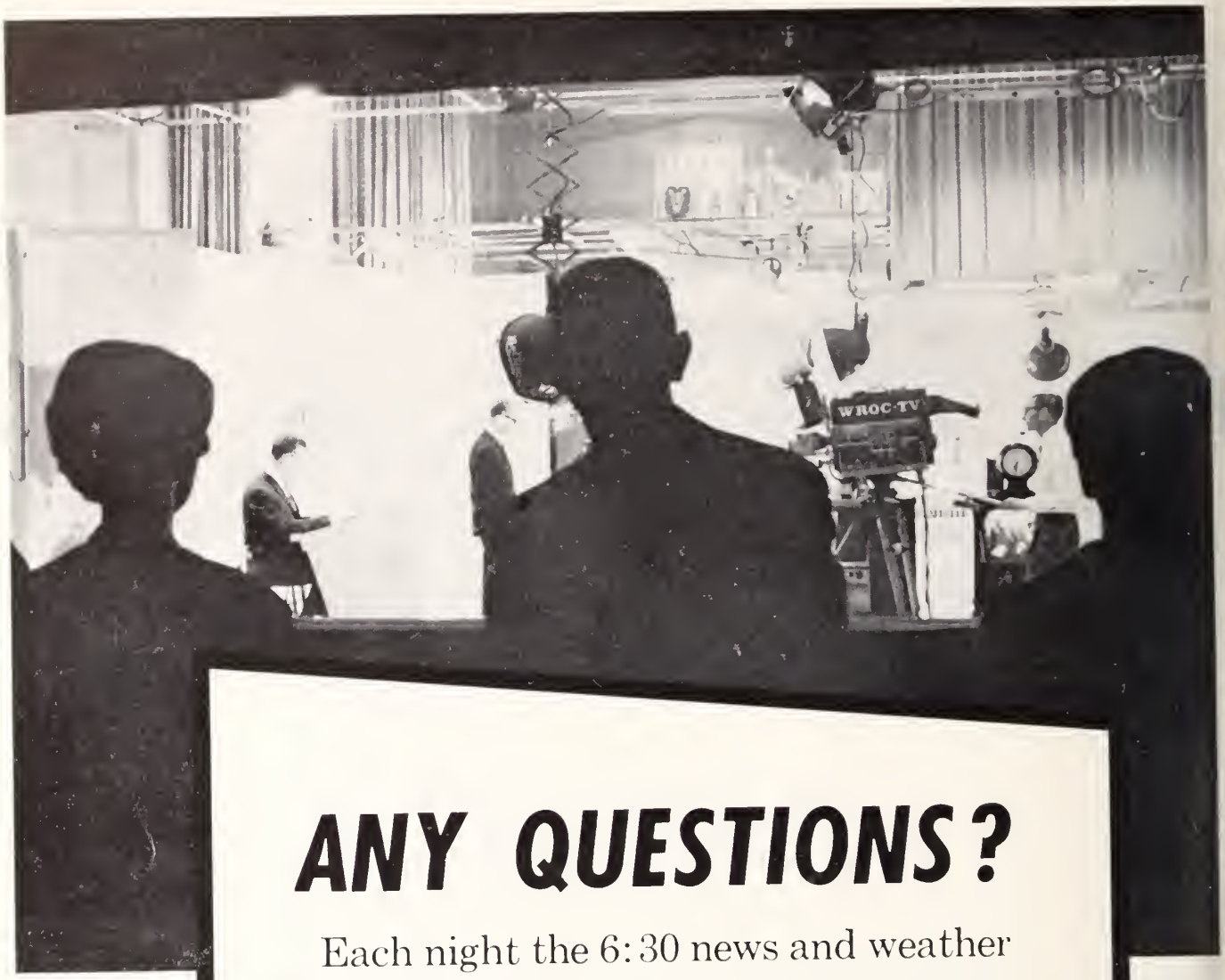
one radio
station in
the nation's
top ten markets
surpasses all
others in
weekly penetration*

KMOX RADIO

"THE VOICE OF ST. LOUIS"

** Cumulative Pulse, 1962*

KMOX Radio is a CBS Owned station represented nationally by CBS Radio Spot Sales



ANY QUESTIONS?

Each night the 6:30 news and weather with Tom Decker and Bob Mills tops the competition by more than 68,000 according to Nielsen; by more than 62,000 according to ARB.* No matter what unit of measurement you use this superiority exists.

*NSI March '62; ARB March '62

WROC
ROCHESTER, N.Y.

TV CHANNEL 5
BASIC NBC



Represented by
Edward Petry & Co., Inc.

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SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

30 JULY 1962—40c a copy / $8 a year

DETROIT OUTLOOK — '62-'63 auto season promises 100 million to radio/tv in drive for record year p 25

MEDIA RESEARCH —Many top agencies wouldn't be without media researchers — here's why p 30

NEWS

AWARD WINNING

3 AP AWARDS

KPRC and KPRC-TV won three awards recently at the 1962 meeting of the Texas Associated Press Broadcasters Association.

KPRC was judged first in the state in five-minute news shows and first also in 15 minute news shows in cities of 200,000 or more population.

KPRC-TV's coverage of Hurricane Carla last year earned the television station an award in the spot news film category of the competition.

4 N.P.P.A. AWARDS

KPRC-TV and its personnel garnered four awards at a similar meeting of the National Press Photographers Association. Tom Jarriel took first place for his Galveston coverage of Hurricane Carla. Chuck Pharris won a second place in the feature news division with his picture story "Photo Day at Rice University," and a third place in the general news category with his coverage of the Ashley-Lima murder verdict. In addition, KPRC-TV was adjudged a runner-up as The News-film Station of The Year. KPRC-TV was the only station in the nation to win 4 awards.

KPRC

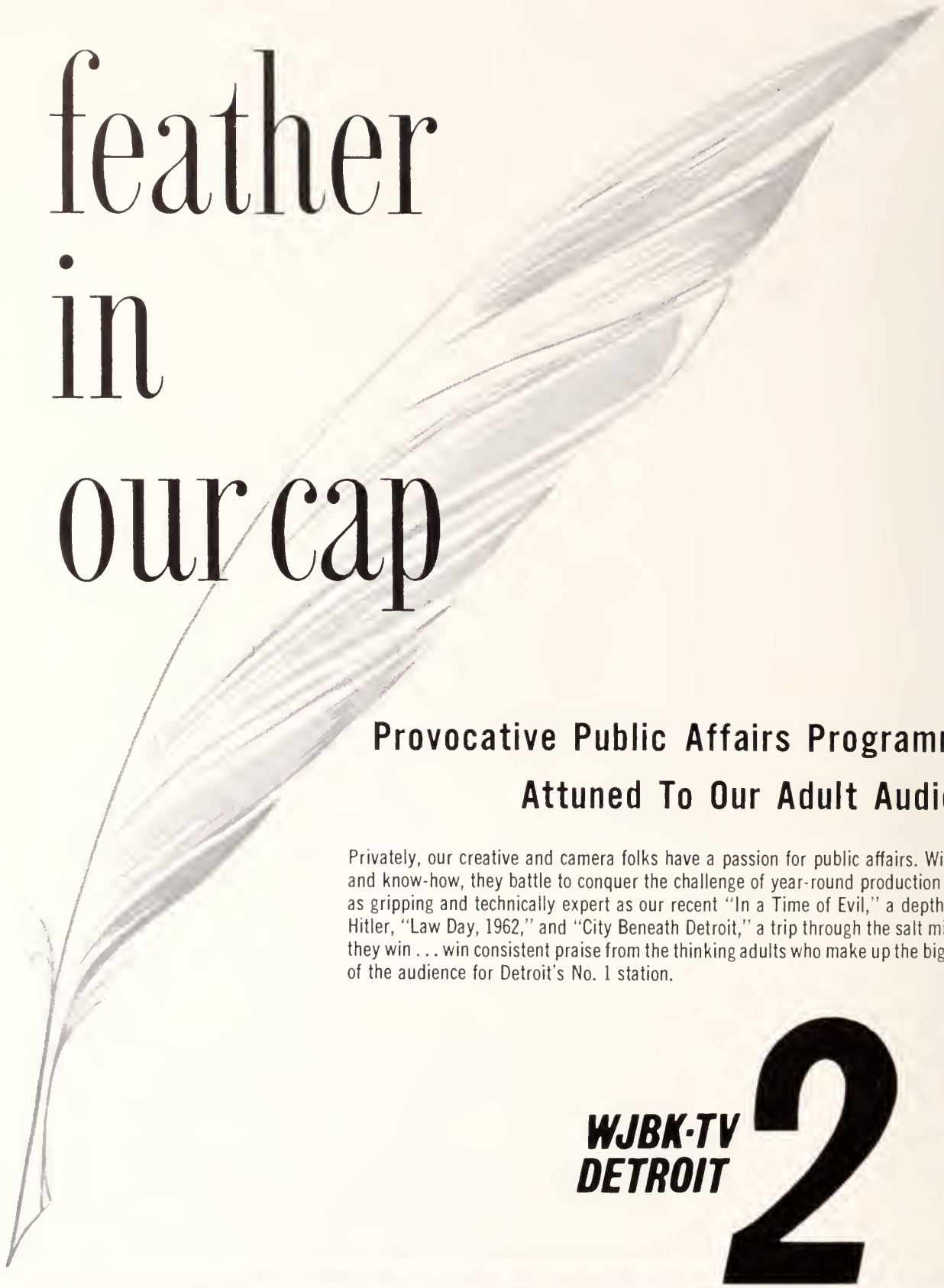
RADIO

NBC HOUSTON

TELEVISION

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.

feather in our cap



Provocative Public Affairs Programming Attuned To Our Adult Audience

Privately, our creative and camera folks have a passion for public affairs. With brains and know-how, they battle to conquer the challenge of year-round production of shows as gripping and technically expert as our recent "In a Time of Evil," a depth study of Hitler, "Law Day, 1962," and "City Beneath Detroit," a trip through the salt mines. And they win . . . win consistent praise from the thinking adults who make up the big majority of the audience for Detroit's No. 1 station.

WJBK-TV DETROIT 2

MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WHN	*IMPORTANT STATIONS IN IMPORTANT MARKETS*
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	*STORER BROADCASTING COMPANY*

STORER TELEVISION SALES, INC., representatives for all Storer television stations









we turned them away at Midnight



on the RED BENSON SHOW

John Wayne eating pizza . . . Bruce Cabot tugging at a chicken leg . . . Red Buttons gulping a hot dog. It was all part of the exciting scene in the William Penn Room where Red Benson, "the man who owns midnight" and the highest late evening ratings in Philadelphia, holds sway nightly, 11.05 p.m. to 2 a.m. They came to WPEN the moment they arrived in town, and almost 2,000 of Red Benson's steady listeners also came to WPEN to break cake with them. About 800 got in, 1200 didn't. Thousands more at home dialed 950 as they do night after night. Proof positive that your commercial goes a long way—even at midnight on

THE STATION OF PERSONALITIES **WPEN** *PHILADELPHIA*

Represented nationally by GILL PERNA INC., New York



SALES SOUNDINGS

THAT MEAN DEEPER MARKET PENETRATION

Actual performance tests like these demonstrate the sales response you can expect when your sales message is on KELO-LAND TV, Sioux Falls.

Test #1. Gilmar Records offered teenagers a 45 rpm top-ten-tunes record for $1.95. RESPONSE: 3,700 MAIL ORDERS.

Test #2. Captain Eleven, live personality favorite, offered youngsters an Astronaut Chart for 35 cents. RESPONSE: 4,496 MAIL ORDERS.

Test #3. Weatherman Leo Hartig offered adults a "Weatherama" home weather station for $1. RESPONSE: 9,700 MAIL ORDERS.

Extraordinary sales action is yours for the asking in this 73,496 sq. mile Common Market—but only if your sales message is on KELO-LAND TV. Your commercial on KELO-TV flows out through KDLO-TV and KPLO-TV to cover it all!

CBS • ABC

KELO tv LAND

KELO-tv SIOUX FALLS; and interconnected KDLO-tv and KPLO-tv

JOE FLOYD, Pres. • Evans Nord, Executive Vice Pres. & Gen. Mgr. • Larry Bentson, Vice-Pres.



Represented nationally by H-R
In Minneapolis by Wayne Evans

MIDCO

Midcontinent Broadcasting Group

KELO-LAND/tv & radio Sioux Falls, S.D.; WLOL/am, fm Minneapolis-St. Paul; WKOW/am & tv Madison, Wis.; KSO Des Moines

© Vol. 16, No. 30 • 30 JULY 1962

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

Detroit's '62-'63 outlook

25 Motor city predicts a smashing seven million motor car sale with $70 million going into television and $30 million allocated to radio campaigns

Agency media researchers

30 While some major agencies are still without them, many make vital use of them. SPONSOR examines how eight agencies define, position them

All in the way you read the copy

33 Wexton advertising agency comes up with a unique commercial: actors create four situations, although reading same copy in all cases

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35 $150 million in late night tv seen for 1962: the leading advertisers up spendings, first quarter '62. Audiences show least year-round change

How are new spot paper systems working?

36 A progress report on what's happened to the new spot paper services announced a year ago, what they're doing now to aid media buying

Newspaper research gets goofier

39 Attacks on tv and radio by worried newspaper men reach far for facts; broadcasters ask if Minow knows his NAB speech is used to smear radio

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41 Martin L. Nierman, exec. v.p., Edward Petry, gives spurring evaluation of tv's future, predicts 25% rise in television homes by 1970

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Officers: *Norman R. Glenn*, president and publisher; *Bernard Platt*, executive vice president; *Elaine Couper Glenn*, secretary-treasurer.

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Next door to Broadcast House, new home of WTIC TV-AM-FM, the luxurious, twelve-story Hotel America is under construction. Designed to offer visitors to Hartford the utmost in comfort and convenience, the new Hotel Corporation of America unit is set in one of the most dynamic and esthetic urban developments in the United States. Like Broadcast House, first structure completed and occupied in Constitution Plaza, the Hotel America contributes to the continuing growth of an already bustling market.

Burgeoning with Hartford is WTIC Television and Radio. Latest ARB and Nielsen reports show WTIC-TV's clear leadership in southern New England. The superiority of WTIC Radio is delineated in the latest Alfred Politz Media Study of the Southern New England area.

WTIC TV 3/AM/FM

Hartford, Connecticut

WTIC-TV IS REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INCORPORATED
WTIC AM-FM IS REPRESENTED BY THE HENRY I. CHRISTAL COMPANY



in serving and selling

Since its founding in 1949, WGAL-TV has firmly adhered to its philosophy of public service —a constant seeking for new and better ways to serve the many thousands of viewers in its wide coverage area. This Channel 8 station is in first place in the large number of communities and cities it serves. For advertisers, this assures outstanding response and sales results.

WGAL TV

Channel 8 · Lancaster, Pa. · NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco



30 July 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

A-C AIMS AT $200 MIL.

Alberto-Culver's goal by 1964 is $200 mil. annual sales; to spend $30 million in tv in 1962-63 season

Chicago:

Leonard Lavin's Alberto-Culver empire is headed for a fresh, new surge in multi-directions.

The way things shaped up last week Lavin will be doing more than offering a challenge to, for instance, Revlon.

He's out to build himself a manufacturing and merchandising structure tantamount or comparable to American Home Products.

It all came out at the annual powwow Alberto-Culver staged for its 300 sales representatives here.

The gist of the company's ambitions as relayed to the gathering by Lavin: in the immediate plans was a diversification that would take Alberto-Culver into such fields as dietary foods, cake mixes, floor polishes, cold tablets, shaving cream, toothpaste, and headache remedies.

As Lavin has it projected, Alberto-Culver will be able by the end of 1964 to show gross sales figures exceeding $200 million.

To give you an idea of the rate of acceleration that the $200 million ambition presupposes, Alberto-Culver sales are now moving at the rate of $55-60 million a year.

Lavin has been for the past several years riding tv for all it's worth, spending as much as 60-70¢ in the medium for every dollar netted from the sales of his toiletries line.

The company's ad director, Charles Pratt, announced last week there would be a record $30 million budget for 20 network tv shows plus extensive tv spot—a major jump—for the 1962-63 advertising year.

SPOT SELLERS MIX WITH DU PONTERS

Wilmington:

Sellers of spot tv will have their first opportunity today to fraternize with the managers and salesmen of DuPont consumer products.

They will be there on an invitation extended through BBDO as part of a grand sendoff for the Zerone and Zerex campaigns.

As it happened spot tv and spot radio are this season getting 70% of the two anti-freeze's budget, which, incidentally, involved quite a cutback from print media.

The sales wingding, held at the Hotel DuPont, included a presentation on spot put on by TvB and a dinner to which the reps were invited.

Gillette's $85,000 a day

Gillette will spend $85,000 a day for seven weeks to support its World Series promotion.

Total budget is $4,150,000 and includes network tv, local tv spots in major markets, and disc jockeys in top 100 radio cities.

NBC's Welpott may succeed o&o's Sugg

It's expected that Raymond W. Welpott will be named this week as NBC o&o chief, succeeding the retiring Buddy Sugg.

According to informed sources, Welpott's elevation to the post is expected to take place at an NBC board meeting this Friday (3).

Also on the agenda, it's understood, are vice-presidencies for network national sales director Jack Otter — who has three v.p.'s reporting to him — and for Lou Hausman, new policy executive at managerial level.

Welpott is vice president and general manager of NBC's Philadelphia stations. Hausman joined NBC from TIO recently and Otter at NBC succeeded Tom McFadden last week.

NBC TV WRITES $1.4 MIL.

NBC TV reports an estimated $1.4 million in business for next season, written the week ending 20 July.

Purex signed for five more "World of ....." specials, P. Lorillard bought into Bud Palmer, Ovaltine bought into First Impression, and Thomas Leeming went into Truth or Consequences.

Incidentally, NBC TV estimates that its June daytime came to $10.7 million, only a few million below the record set this May.

WINS NAMES OLDS AS GEN'L MGR.

Mark Olds has been named general manager for WINS, New York, recently acquired by WBC, it was announced last week by WBC president Donald H. McGannon.

Olds had been program manager of WNEW, New York. He had been with WBC earlier as producer-director for KYW in Philadelphia in 1951, moving with the station to Cleveland in 1955 as program manager. He had served earlier with New York stations WMCA and WNYC, and also has been affiliated during his 20 years in broadcasting with WSAY, Rochester; KOLO, Reno, and KPO, San Francisco.



Mark Olds

Drilling to head Collier broadcasting

The broadcasting division of Crowell-Collier will be headed from Los Angeles by Josfeph C. Drilling as president after 13 August.



J. C. Drilling

Twenty-one years in broadcasting, Drilling was general manager of WJW-TV, Cleveland, for the past year, and fof eight years previous he was executive v.p. and general manager of KJEO-TV, Fresno. Earlier he was with McClatchy Broadcasting Company.

A past president of the California Broadcasters Association, Drilling is a member of the board of director of the NAB and TIO.

Crowell-Collier operates KFWB, Los Angeles; KEWB San Francisco-Oakland, and KDWB, Minneapolis.

GF's trailer: a CBS special

General Foods (Y&R) has come up with a new way of introducing to the public the five comedy series it will sponsor fully or in part on CBS TV next season.

It's a full hour special, set for 8-9 p.m. on Monday, 24 September, featuring performers Lucille Ball, Jack Benny, Andy Griffith, Garry Moore, and Danny Thomas. The show, going by the name of Opening Night, will reportedly integrate the styles of the various comedians in a new manner.

Lucille Ball returns to CBS 1 October at 8:30 p.m. Mondays. Jack Benny returns for the 13th season 25 September Tuesdays at 9:30 p.m.. Griffith begins his third season 1 October Mondays at 9:30 p.m., Thomas is back for the sixth season also 1 October at 9 p.m., and Moore's I've Got a Secret is back for the tenth time 17 September Mondays at 8 p.m.

PEARSON UPPED AT ITC

John E. Pearson has been elected v.p. in charge of international sales for ITC. At the same time, Irving Klein has been elected president of Donall & Harman, ITC's house advertising agency. Both announcements were made last week by Abe Mandell, executive v.p. of ITC.

Pearson joined ITC in 1959 as sales manager of the Canadian division, later becoming general manager. He was named director of the international division last year.

Streff to ABC Daytime

Chicago:

Douglas Streff has been appointed assistant daytime sales manager for the central division of ABC TV, it was announced last week by Chicago network sales v.p. William C. Gillogly.

'TONIGHT' S.R.O. FOR CARSON ENTRY

Tonight is completely sold three months before the October premiere of Johnny Carson, NBC TV participating sales director William Storke reported last week.

The following are the 29 "charter" advertisers in the show with Carson for the fourth quarter: Lehn & Fink (GM&B and FSR), Valor Enterprises (Howell & Young), Tubular Textile (MW&S), Otto Bernz (Rumrill), Technical Tape (Product Services), Liggett & Myers (JWT), Sheaffer Pen (BBDO), Block Drug (SSC&B), Adam Hat (MW&S), Revere Copper (Adams & Keyes), Baldwin Piano (Hill, Rogers, Mason & Scott), Mogen David Wine (Edward H. Weiss), Mirro Aluminum (Cramer-Krasselt), and Gulf American Land (Paul Venze).

Also, American Cyanamid (Perry-Brown), F&F Laboratories (Lilienfeld) Dominion Electric (Howard Swink), Philco (BBDO), Sunbeam (FC&B), Dodge (BBDO), Wembley (Walker Saussey), Trylon (Lilienfeld), Kayser-Roth (D&C), Masonite (Buchen), International Shoe (Krupnick), Armstrong Cork (BBDO), Cracker Jack (DDB), Eureka-Williams (Earle Ludgin), and 3M (MJ&A).

Late night tv expands

Late night is tv's most rapidly expanding time period and now accounts for more than 10% of national advertising in the medium, reports TvB.

Over $150 million is expected to go into late night national advertising gross time billings in 1962, triples the figure of five years ago.

Late night tv reached 36 million homes weekly in the first quarter.

WSTV-TV names PGW

PGW has been appointed exclusive national sales representative for WSTV-TV, Steubenville, effective 1 August, it was announced last week by executive v.p. and general manager John L. Laux.





Advertising helped it happen

. . . for the benefit of everyone in business, including manufacturers and distributors of portable typewriters. Advertising helps businessmen sell new and better products to other businessmen. By broadening markets for both consumer and industrial products, it helps business bring costs and selling prices down . . . to the mutual benefit of businessmen, their companies, their families.

Prepared by the Advertising Federation of America and the Advertising Association of the West / Published through the courtesy of this publication.

MBS ELECTS THREE AS NEW DIRECTORS

Three new members have been elected to the board of directors of the Mutual Broadcasting System, Herbert P. Buetow, president of parent company Minnesota Mining and Manufacturing, announced last week.

The three new members are: Stephen J. McCormick, Philip D'Antoni, and Donald E. Garretson. At the same time it was announced that Robert F. Hurleigh has been re-elected president of Mutual, a post he has held since 1959.



S. J. McCormick

McCormick is v.p. of the network's news and Washington operations. D'Antoni became general sales manager of the network last August and now, at 33, is the youngest to hold the sales vice presidency there. Garretson has been treasurer of Mutual since 1961 and general accounting manager of 3M since 1960.



Philip D'Antoni

An executive committee has also been named for the network and John J. Verstraete, Jr., has been elected chairman. He is 3M's director of communications. The four executives previously named were elected to the executive committee, as were J. F. Keating, v.p. of Mutual oprations; Charles W. Godwin, v.p.

(Continued on page 50, col. 1)

Metrecal (K&E) into ABC TV

Edward Dalton division of Mead Johnson (K&E) has signed for a heavy schedule on ABC TV this fall on behalf of Metrecal and Nutriment.

Premium price seen on Telstar sports

The formal inauguration of Telstar service last week had admen debating its importance to the trade in the long-range view.

Although regular service was not expected for a few years, admen were already asking how Telstar would affect U. S. tv revenues.

Apart from Telstar's ability to cover hard news, one important usage foreseen was bringing sports events from one corner of the world to another.

Golf, racing, field and track, and Olympic competitions have a world-wide audience — even though American sports such as football are little known elsewhere and baseball is limited abroad to certain Latin and Asian countries.

Crystal-ball gazers in the trade were of the opinion that U. S. advertisers would pay premium prices for Telstar's future sports coverage, transmitted live but probably delayed via tape to cash in on prime time audiences.

CHUN KING NAMES C-M

Duluth:

Chun King last week announced the appointment of Campbell-Mithun to handle its canned food line, worth $1 million annually.

Chun King's agency had been McCann-Marschalk. Its Northland Foods division advertising is being handled by MJ&A.

Leslie to KGO as sales mgr.

San Francisco:

Kenneth Leslie will join KGO, San Francisco, as general sales manager on 6 August, it was announced last week by general manager Elmer O. Wayne.

SCALPONE TO HEAD LA ROCHE ON COAST

Alfred Scalpone has been named executive vice-president of C. J. LaRoche in charge of the West Coast office.

Scalpone's most recent assignment was as v.p. in charge of CBS TV programs in Hollywood. He was with McCann-Erickson quite a while as v.p. in charge of radio and tv, and during that period did a lot of pioneering in connection with commercial tv in Latin America.



Alfred Scalpone

Otter follows McFadden as NBC TV sales director

John M. Otter has been appointed director, national sales, NBC TV network sales v.p. Don Durgin, who also announced that Sam K. Maxwell would replace Otter as director, special program sales.

Otter replaced Thomas B. McFadden, who left NBC to join TWA. He joined the special program sales staff of NBC in 1959 and before that was associate producer of Today for three years.



John M. Otter

Collins at IBA

Pocatello, Idaho:

NAB president LeRoy Collins told the Idaho Broadcasters Association meeting here last week that a major function of the NAB was the self-protection and self-improvement of the industry.

More SPONSOR-WEEK continued on page 50



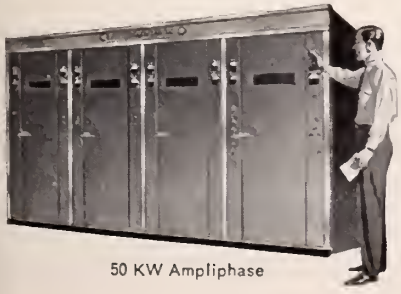
The Voice of the Land

It's a big land . . . a proud land . . . that sweeps from sea to sea. Only a strong voice can fill it . . . reach it . . . move it to its very heart.

Listen to this voice. It talks to motorists as they crowd the busy roads. It gives a warning to farmers that frost is ahead. It sings a sweet song to lovers. It carries the news to businessmen. It wakes millions every morning and sends them off to work . . . informed . . . entertained . . . often inspired. For this is a practical voice, a spiritual voice, the very voice of America. *It is the voice of AM Radio.*

RCA has played an essential part in the steady progress of AM. You will find the RCA nameplate proudly affixed to transmitters whose owners never toy with quality . . . never compromise with dependability. You will find the RCA nameplate your highest assurance of superior performance no matter what your broadcast requirements may be. Why not call in your RCA Broadcast Representative today. He speaks your language.

The Most Trusted Name in Radio



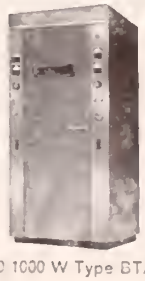
50 KW Ampliphase



5/10 KW Type BTA-5U/10U



5 KW Type BTA-5T



250/500/1000 W Type BTA-1R1

389,890* RADIO HOMES



LARGEST NIELSEN COVERAGE ON FLORIDA'S WEST COAST

AND . . . more advertisers are investing more dollars on WSUN radio than at any time in our 35-year history!

FLORIDA'S CLEAR SIGNAL STATION
5KW 620 KC

WSUN radio 62

Broadcasting 24 hours daily!
TAMPA—ST. PETERSBURG

National Representatives:
VENARD, RINTOUL & McCONNELL
Southeastern Representative: JAMES S. AYERS, Inc.

Commercial commentary

by John E. McMillin

Memo on shirt-sleeve selling



Seeing Guy Lombardo the other day on WCBS-TV's American Musical Theatre brought back memories of an experience which the youngsters in our business never knew, and have never fully understood. Lombardo was reminiscing about his first engagement at the Hotel Roosevelt in the late summer of 1929. "We had six weeks of great, big, wonderful, glamorous white-tie-and-tails New York," said Guy. "And then wham! the stock market crashed, and everything turned to black ties."

I was particularly touched by this because I too hit New York for the first time in the summer of 1929, as a cub-copywriter in the great, big, wonderful, glamorous ad agency business.

I too, knew briefly the glitter, the excitement, the careless opulence of those fabulous white-tie days.

And I too, lived through the almost unbelievably violent changes which the Great Depression brought.

They were not merely changes in style (white ties to black) or wealth (riches to rags) or politics (Rep. to Dem.).

They were much more profound. They were changes in attitudes, in approaches, in business practices and theory. And nowhere were these more luridly apparent than in the mercurial ad business.

Take radio, for instance. Few historians seem to understand that radio was really a depression-born medium, that its spectacular growth in the 30s came not because it developed such stars as Benny, Hope and Allen, but because it provided a brand new means of down-to-earth selling which the roaring 20s had neglected.

White tie copy for P&G

Before the Depression, Procter and Gamble, for example, was a print-oriented company. And the choicest copy assignment among all P&G chores was the much admired Ivory Bath Campaign, a series of 4-color full page ads in the *Saturday Evening Post*.

I was a very proud young copywriter when, in 1930 I was asked to write this campaign. Looking back now on some of those ancient Ivory ads, I shudder, as any man does at his brash adolescence.

They were bright, they were cute, they were flossily written. They were "sophisticated" in the sense that young people use that dreadful word. They snickered at solemn research. I remember one headline "SURVEY SHOWS—OUT OF EVERY 100 COLLEGE MEN, 100 TAKE BATHS."

Did they sell Ivory Soap? I doubt it. But they were fun to write and your friends all said, "What wonderful ads."

It wasn't long, however, before the darkness began to deepen, the shadows began to fall, not only in Wall Street, but all across

(*Please turn to page* 45)

In Detroit...

"This is WWJ NEWSMAN DICK WESTERKAMP"



News leadership is always the mark of a great station. Note, then, that month after month, more Detroiters watch and hear Dick Westerkamp than any other newscaster. A mature reporter, university instructor, painter and family man, Westerkamp is another important figure in the great WWJ News operation—the only local service that includes:

- *13-Man Broadcast News Staff—Michigan's Largest*
- *Newsgathering Resources of The Detroit News*
- *NBC Correspondents in 75 Countries*

WWJ ⟨ THE NEWS STATIONS ⟩ **WWJ-TV**

Owned and Operated by The Detroit News • National Representatives: Peters, Griffin, Woodward, Inc.

555/5th

Fm interest up

Congratulations on the very fine article "Admen Now Talk Fm Dollars. Not Just Blue Sky" in your issue of 9 July.

Factual, informative, constructive articles such as this are a tremendous help to those of us who know the worth of fm. It authenticates what we have been telling admen for years.

Please send us 100 reprints of the article and bill us.

C. W. Gwyn
general manager
WLOM (FM)
Chattanooga

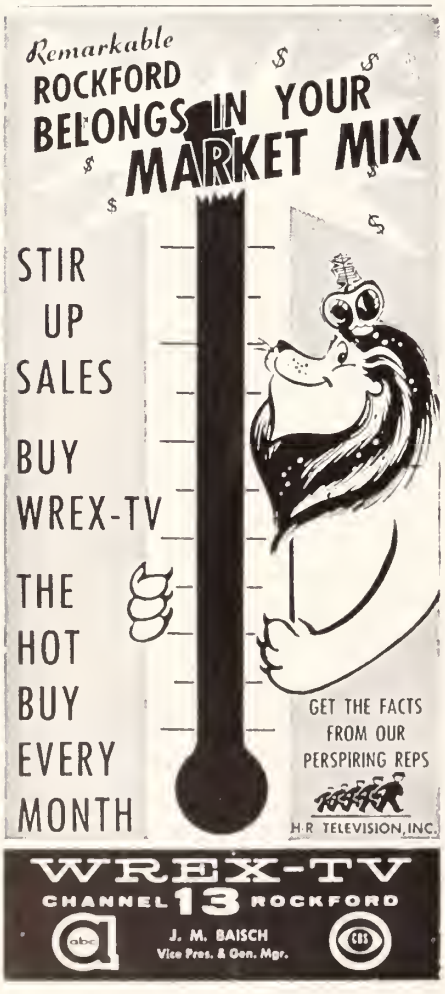
You are to be congratulated on the fine article on fm. It is the most comprehensive article on the subject that any trade publication has come up with in many months.

I only regret that we did not get a copy of our recent listener survey to you in time to have some of its facts included in the story.

The questionnaire, a copy of which is enclosed, was sent to nearly 1,000 known listeners. Over 70% were returned. We believe this proves that WHFS has a loyal audience that is really interested in the station and its programing.

Although WHFS is licensed to Bethesda, Maryland, it serves the entire Washington, D. C., metropolitan area. WHFS was the first station in this area to do stereo and is still the only station devoting its entire broadcast schedule to fm stereocasting. WHFS presently operates from 4:30 p.m. to midnight Monday through Friday and from noon to midnight on Saturday and Sunday.

Marlin R. Taylor
program & promotion dir.
WHFS (FM)
Bethesda, Md.



In the 9 July issue of SPONSOR, an article appeared entitled "At Last, Ad Men Talk Real FM Dollars. Not Just Blue Sky" (p. 32). A very heartening and encouraging article indeed. Our agency has dealt slightly with our own local fm station, KFMM.

One of the publications you mentioned in your article was *FM Guide*. I would like to know how I could obtain the mailing address of *FM Guide*, or if you could supply me with that information. I would like to take a look at this publication.

Also, congratulations on your editorial in the previous week's issue about that terrible tv farce "Noah & the Food." I couldn't have described that awful piece of dribble more aptly myself. Stravinsky's one and only source should have been the Bible, and the Catholic emphasis could've been avoided.

Jae Kennedy
Tucson

We applaud SPONSOR magazine for the fine article on fm radio appearing in the 9 July issue ("Admen Now Talk Fm Dollars. Not Just Blue Sky").

Robert B. Sayers
commercial manager
KXTR (FM)
Kansas City, Mo.

A sporting reply

My attention was called to the item you carried in your July 2 issue on the Nielsen ratings for sports events.

I realize that the information you gave, rather the information that Nielsen gave, covers those sports events of one day but I don't think the headline of "The Rose Bowl is still the hottest sports event in tv" is accurate. It might have the greatest average audience of those events listed but what about the All-Star Baseball Game? What about the first game of the World Series or the audience of a Saturday or Sunday's World Series Game?

C. C. Johnson Spink
vice-president
The Sporting News
St. Louis

► Mr. Spink has a valid point. Inadvertently omitted from the chart on the top 10 rated sports events this season was a note stating that not included was the World Series and that the list was limited to single, one-time sports events.

Notable exception

Without question, your 40-Year Radio Album was a handsome and expertly produced piece of work. I am sure it made a tremendous impression throughout the industry. And, more important, it is certain to grow in value during the years ahead.

Normally, I take a skeptical view toward special issues and the like because so often they are little more than a device to shake loose a few extra advertising dollars. But your Album turned out to be a notable exception to this rule.

Clayton Kaufman
dir. sales promotion research
WCCO
Minneapolis

► Copies of SPONSOR'S 40-Year Pioneer Radio Album are available: $1 for soft-cover and $5 for hard-cover editions.

COBRE

DISTRIBUTORS

Specializing in the sale and services of American television programing in all European countries.

For Professional, Personal and Profitable Contacts With All West European Television Management, Write To:
Arthur Breider • Corso Europa 22 • Milan, Italy

HERE'S

Know every campaign in the market... and make calls on accounts and agencies long before the buys are made.

WHAT

Know the programming of every station in the market and explain the "on the air" techniques of your station ...and the responsiveness of your audience.

YOUR

Know the rating position of every station in the market and develop research data that produces billing.

REP

Know the coverage pattern of every station in the market...and the results of acceptable coverage studies.

SHOULD

Call on account sales managers and agency research directors to get your market added to the list.

DO

Make the calls day after day, and get the business.

The door is always open...

bob dore
ASSOCIATES
RADIO-TV REPRESENTATIVES
11 WEST 42nd STREET
NEW YORK 36, N. Y.

Commercial commentary (*Cont. from p. 12*)

America, even in the Ohio Valley, even in Cincinnati.

And as the gloom descended, there came a revulsion against all such white-tie-and-tails copywriting.

In the P&G ad department, a tough-minded young guy in his late twenties named Neil McElroy was hammering out a new, rock-solid approach to advertising management, the "brand man concept," one of the most important contributions ever made to modern marketing.

Advertising at P&G became cost-conscious, result-conscious, research-conscious. The emphasis was—more sales for less money.

In such a climate, it was only natural to turn to the new medium of radio. Yet even here, some white-tie thinking persisted.

P&G's first major radio venture was a long-forgotten, million-dollar flop called *The Gibson Family*, an original and continuing musical comedy, with new songs each week by Arthur Schwarz and Howard Dietz, packaged under the direction of Marion Harper, Sr.

The failure of *The Gibson Family* almost spelled disaster for the Compton agency. The fact that it didn't was due, I believe, to the ability of some of us to throw away our white ties. shed our formal coats, and learn the shirt sleeve business of radio selling.

Out in Chicago, a couple of grass roots characters named Glenn Sample and Hill Blackett were gleefully proving to P&G with Ma Perkins, that good advertising doesn't have to be "sophisticated."

We learned this because we had to—in self-preservation.

Beating the pants off visual selling

As one who was young enough to go through the painful learning process (many older print copywriters couldn't) I've never forgotten some of the startling revelations it brought me.

The first was: good radio copy demanded a better writer than print. You could get away with murder in a newspaper or magazine ad. But radio showed up the phony, the false, the confused, the badly organized, the pretantious, and the windy with pitiless intensity.

The second: radio required a brand new advertising language. The formal, literary-type prose of print copy wouldn't do on the air. And we spent hours at Compton, working with such announcers as Mel Allen and Ralph Edwards(those *were* the old days!) learning how to write the natural phrases and rythms of speech.

But by far our most staggering discovery was this: really expert radio copy can outsell print practically any day of the week for practically any product or any purpose.

We proved this over and over again in all sorts of advertising situations and for dozens of items (including complicated contests and elaborate premium offers) which our advertising elders had sworn needed a "visual presentation."

And we did it for less cost, and at less salary, too!

That's one reason why I get impatient with some of the white-tie boys of modern advertising. I talked the other day with a top New York station rep who, a year or so ago, made a radio presentation in Cincinnati. When he was finished he was told by some young P&G executives, "Yes but all products are visual."

Says who, junior? You'd forget that nonsense awful fast if you were ever confronted (as your top brass once was) with the need for shirtsleeve selling in really tough times.

Youth is youth—until it has to grow up!

It's coming
September 10!

Keep your eye on SPONSOR!



WHO Radio makes $3,000 sale in Alaska!

The other day our Jim Zabel received a check for $3,000 from Ketchikan, Alaska. The accompanying letter said "I like your broadcasts for Des Moines Savings & Loan so much that I'd like to deposit the enclosed $3,000 with them." The check cleared, and D.M.S.&L. now has a customer some 2,500 air miles to the Northwest!

No, this sort of thing doesn't happen every day — but we do get a steady trickle of enthusiastic listener-letters from almost every state in the Union. For instance, a letter from Tucson, Arizona (some 1,450 miles from Des Moines) says "WHO is the best danged radio station in the continental United States. I listen every night. Reception exceptionally clear."

You get the moral. WHO broadcasts for (and *easily* reaches) the majority of people in "Iowa Plus." But the "Plus" is often rather surprising to our advertisers . . . and sometimes even to us!

WHO RADIO

for Iowa PLUS!

Des Moines . . . 50,000 Watts . . . NBC Affiliate

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC and WOC-TV, Davenport



Peters, Griffin, Woodward, Inc., *National Representatives*



30 JULY 1962
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SPONSOR
PUBLICATIONS INC.

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

The insurance field has certainly gone hogwild in its consumption of tv this fall.

There'll be at least **10 of them** on network schedules during the fourth 1962 quarter.

The heavy surge may be attribued to the fact that such companies as **Prudential, AllState, Kemper and State Farm** have been doing mighty well through the medium.

Here's how the insurance gentry stack up for the fall:

COMPANY	NETWORK	PROGRAMING
Etna Casualty	CBS TV	Sports
Kemper	NBC TV	Evening News
Liberty Mutual	ABC TV	Sports
Institute of Life Insurance	NBC TV	Specials*
AllState	CBS TV	The Defenders
State Farm	CBS TV	Jack Benny
Insurance Co. of North Amer.	ABC TV. NBC TV	Feature film participations
Nationwide	ABC TV	Howard K. Smith
Metropolitan	CBS TV	News
Prudential	CBS TV	Twentieth Century

*Is also buying spot tv schedules in 50 markets

P.S.: Lumberman is expected also among the starters.

J. Walter Thompson appears to be the latest agency to go all out in using rating points as a yardstick for its spot tv buys.

What's meant here is that the agency **sets the number of rating points per week as the norm and matches the number of spots per week to the requisite total points.**

This formula is at the moment being applied to such spot tv acounts as **Chase & Sanborn** (instant coffee), **Brillo** (Patty Pads) and **R. T. French** (Proper Kitchen Sauce).

The rating points device must have been imported by New York JWT from Chicago. It's been a favorite formula among Chicago agencies for years.

Incidentally, JWT has indicated to reps that the source for its rating points is now NSI, even though it started out to use both NSI and ARB for this purpose.

The figure "6" has suddenly become a magic one among agency media planners when it comes to spot tv this summer.

Quite a number of the new schedules have a **six-week** tag on them.

To note a few: **Eastman Chemical's Kodel fibre** (DCS&S); **Chesebrough-Pond's Cutex** (DCS&S); **Simoniz's Master Wax** and **Vista Kitchen Floor Cleanser** (DFS); **P&G's Duz** (Grey).

The odds are strong that late buyers of spot tv for the fall are going to run into tight schedules among many of the stations in the top markets.

The pointers in that direction: (1) the flow of new business via reps so far this month assure the **biggest July for the medium in at least 4-5 years;** (2) quite a number of advertisers are taking on **August and first September week starting dates** to guarantee themselves choice spots for their fall campaigns.

In a way it's a windfall for the stations. It helps fill out that normal August valley.

Y&R last week took a broad step toward solving the problem of maintaining a closer relationship between tv and radio stations and its media department.

The agency set up a **field service unit** and to give it status and prestige **an associate media director, Thomas Lynch,** was put in charge.

The unit will do more than represent the agency in all local markets and deal in all phases of local media. It will serve as a **bridge on promotion and merchandising between the stations and local client interests.** An example: **Chrysler dealers.**

Ray Jones, whose function it has been to cover Y&R on spot availabilities becomes part of the field service unit.

The prime purpose for setting up the unit was to give the agency a traveling group—it's starting off with 10-12 men—that could communicate with stations on programing and local personalities as well as spot situations and relay back to the media department the latest marketing information in organized and coordinated fashion.

Reps need have no concern over this development. Their servicing process will continue as it has been traditionally. The field unit basically is to **make sure that Y&R doesn't miss any good bets on all fronts relating to tv and radio spot.**

ABC Radio has put a price of $226,300 for half of the Patterson-Liston fisticuffs scheduled for 25 September.

The network's presentation on the broadcast estimates that there'll be an **audience of around 60 million. Guaranteed per half hour of the main event are six commercials.**

Also on the block are **pre and post-fight broadcasts.** each 10 minutes for network customers. Asked for each of these is **$60,000.**

Dow Chemical is market testing a new wrap manufactured especially for the packaging of lettuce, via Chirurg & Cairns.

The initial markets and stations: **WBTV, Charlotte,** and **WANE-TV, Fort Wayne.**

Locally taped commercials are being used.

Pointing up the new way of life for advertisers in these days of network tv spot carriers is this bit of curiosa: there'll be three shavers on NBC TV's Saturday Night at the Movies this fall.

The threesome: **Schick, Remington and Norelco.** The last one is making it **alternate weeks,** so that it will be absent on those weeks when both competitors are making their pitches.

Look for DeLuxe Reading, which will spend well over $2 million in tv the coming season, to shake up the toy industry's marketing methods in no small way.

What Reading is doing is passing over the middleman and **selling directly through the supermarket chains.**

Some agency marketers don't expect the toymaking giants to sit idly by if the chains should succeed in gouging out a hefty share of the toy business.

NBC TV has scored a sellout of the Merv Griffin variety hour, this almost 70 days before the series debuts in its afternoon slot.

Because of the sellout, the charter price of **$2,900 per minute for the first half-hour and $3,900 for the second half-hour** has been superceded by a new package rate, namely, **$3,500 for the initial half-hour and $4,500 for the subsequent 30 minutes.**

If you're wondering about the difference in sectional prices, it merely reflects the difference in station lineups. **A lot of affiliates have their luncheon movies still on tape during that first half-hour (2-2:30).**

You can get a quick measure of how the midevening feature pictures have faired on the networks this season from the following chart based on Nielsen data:

FACTOR	NBC TV SATURDAY NIGHT MOVIES	ABC TV HOLLYWOOD SPECIAL
AA for originals	19.0	17.4
Avg. homes for originals	9,119,000	8,526,000
Avg. CPM for originals	$3.60	$3.82
AA for reruns	16.0	Not started
Avg. Homes for reruns	7,856,000	Not started
Avg. CPM for reruns	$2.92	Not started

Source: NTI October 61-June 1962, with all but CPM figures disclosed by NBC TV.

The Toni and Papermate divisions of the Gillette Co. aren't making it easy for CBS TV affiliates to take seriously that recent pronunciamento by the Four A's broadcast committee about the maintenance of the 15-minute margin for product protection.

What brought on a sardonic "huh!" in connection with the protection issue was a notice they got from the network listing **what categories were to be "protected"** in connection with the two divisions' alternate week sponsorship of **I've Got a Secret.**

There were 12 types of products on that interdict: **home permanents, hair sprays, curlers, shampoos, rinses, hair coloring, cleansing and conditioning creams and oils, lotions for hand or face, pens, pencils, inks and writing lead.**

The affiliates are now waiting to see how many verbotens are listed by **General Foods, which has the other week of Secret.** Their conjecture: **between 20 and 25.**

Corning Glass (BBDO) will have to be content with seeing its sponsorship of the opening of the Lincoln Center (N.Y.) this fall in plain black and white.

After prodding from the agency, CBS TV had a crew of engineers look into the feasibility of using color for the event. Among the things they did was to confer with the Center authorities and it seems that the **latter weren't so enthusiastic about subjecting the auditorium's audience to the added light and heat that color would require.**

For a curious sidelight on how tv network sales are being fragmented these days take the case of NBC TV's Sing Along.

Come the fall it will have **seven different sponsors,** with their market lineups ranging from a **top of 174 to a low of 2 markets** sponsored by the Kroger grocery chain.

The accounts, the number of markets and their segmentary participation:

ADVERTISER	SEGMENT	NO. MARKETS
R. J. Reynolds	alternate half-hour	174
Buick	alternate half-hour	174
Colgate*	alternate half-hour	117
Ballantine	alternate half-hour	29
Falstaff	alternate half-hour	104
Hamm's	alternate half-hour	18
Kroger	alternate hour	2

*Gets a minute commercial in the Ballantine markets.

CBS TV has put the finishing touches to the package covering the fall elections.

The over-all price to a single sponsor is **$800,000,** but it can be bought in quarter lots at **$200,000 per slice.**

For this money the **buyer also participates in four programs other than election night.** Two of the four will be spotted **before the elections,** one on the **eve of the elections** and the fourth will serve as a interpretive wrap-up the **day after the returns.**

NBC TV is taking its turn at putting the competition on the hot seat with affiliates.

ABC TV gave the other two networks a hard time last year when it announced an **elongation of the chainbreak from 30 to 40** seconds so affiliates would have more desirable units to offer users of prime time spot. CBS TV and NBC TV had no choice but to do likewise.

Now NBC TV is applying a similar unguent to daytime. Effective in the fall, NBC TV will **eliminate all middlebreaks in half-hour daytime programs,** which will give affiliates **70 seconds at either end of the program, 10 seconds for identification** and the **remaining minute for sale** by the station.

The gesture works two ways: it makes available to affiliates scores of minutes—the **unit currently most fashionable for daytime spots**—and at the same time enhances the clearance situation for the network. A safe bet: **similar action by ABC TV and CBS TV.**

When NBC TV's new system of selling daytime quarter-hours at package (time and talent) rates goes into effect 1 January, the price tags for the various series will be as diverse as the figures in a super drug chainstore.

The gross rate per quarter-hour under the revised structure according to show:

PROGRAM	WINTER PRICE	SUMMER PRICE*
Say When	$10,000	$ 7,998
Play Your Hunch	13,200	10,560
Price Is Right	17,400	13,920
Concentration	19,200	15,360
Your First Impression	13,200	10,500
Truth or Consequences	13,800	11,040
Loretta Young	16,500	13,200
Young Dr. Malone	15,000	12,000
Make Room for Daddy	13,200	10,560
Here's Hollywood	10,800	8,640

*Applies between 9 June and 7 September 1963.

Note: The new structure will eliminate all calculation of various discounts, extra charges, bonuses, station increases and whatnot. Rateholders are out and advertisers are free to take hiatuses without penalty.

The Station Representatives Association is probing into the problem of the piggyback announcement in what might be described an exhaustive fashion.

As a first step to evolving some sort of answer to the burgeoning use of the piggyback, the association has addressed to tv stations: (1) **a letter setting forth its view of the problems raised by the commercial device;** (2) a **questionnaire eliciting the broadcasters' views and reactions to the way advertisers used piggybacks.**

The questionnaire, among other facets, raises these questions:

- **Does the present NAB code position on piggyback commercials strike the stations** as (a) **fair enough,** (b) **too lenient,** (c) **too restrictive?**
- If "too lenient," does the station think it within the province of the code to specify (1) **no more than two products in commercials of 60 seconds or less,** (2) no shared announcement is acceptable unless it is **integrated,** i.e., unless audio-video treatment produces the **appearance of one continuous announcement.**
- Does the station feel that it should accept shared announcements on the network **when they do not conform to the NAB code and/or the station's policy governing such announcements on a local or national basis?**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 50; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 64; and Spot Scope, page 56.



9 billion dollars to build a better one.

We're living in a needing, buying, growing America—a time for new and improved products and services—the creation of new jobs. More than ever, a businessman with an idea, with the urge for something better will move ahead with our expanding economy.

But after the idea, what follows can be a costly period of research and development. Not necessarily—if you use the immense 9-billion-dollar fund of research and patent information that's available at your U.S. Department of Commerce. Think of the saving—in time and money.

For example: there are reports on extensive research by your Government in new products and processes. A translation of data on inventions and discoveries abroad—information on over 3 million patents—a fortune in patents owned by your Government. All this is yours—for your use and your benefit.

Take advantage of the many ways in which your business can grow. In developing new products and services. In the lucrative foreign markets. In new U.S. markets. In attracting new industry to your local community. Just phone or write the U.S. Department of Commerce Office of Field Services in your city, or Washington 25, D.C. Your U.S. Department of Commerce is always ready to help you grow with America!

ADVERTISING COUNCIL PUBLIC SERVICE

NOW'S THE TIME TO GET GROWING IN A GROWING AMERICA!

The make-up of Florence

She's a composite of old Southern charm and vital Southern energy. She's industrially and agriculturally rich. She symbolizes a beautifully compacted area, the nation's fourth largest single-station market.

WBTW

Florence, South Carolina

Channel 8 • Maximum power • Maximum value
Represented nationally by Young Television Corp.



A Jefferson Standard station
affiliated with
WBT and WBTV, Charlotte

DETROIT'S '62-'63 OUTLOOK:



Seven million motor car sales predicted
$70 million will go into television campaigns
$30 million will be allocated to radio

Detroit, the motor city, will unbutton its advertising budget in video for the 1962-'63 stretch to the purring tune of more than $70 million. It is considered a record sum of tv dollars that car makers will pour into the tv medium to help introduce their '63 surprises. Radio, it is estimated, should receive approximately $30 million to promote the new styles in motor cars, making a juicy total of $100 million in air media. Chevrolet, biggest of the lot, will spend about $24 million, all told, in video, with NBC TV getting some $10 million; ABC TV, slightly over $7 million and CBS TV, about $6.5 million.









Top agency brains work out tv and radio's big auto schedules

TOP AGENCY EXECS plan '63 auto schedules. (Upper left) Campbell-Ewald execs for Chevrolet: (l to r) H. G. Little, bd. chmn., Kensinger Jones, creative vice president, Woody Klose, broadcast v.p., Colin Campbell, exec. v.p., Carl Georgi, media v.p.; (upper right) Kenyon & Eckhardt execs on Lincoln-Mercury (l to r): James S. Beale, v.p., radio/tv dir., Gerry Martin, v.p., account management. (Below left) Pontiac account group at MacManus, John & Adams (l to r): James E. McGuire, art dir., George G. Walthius, a. e., Colin H. John, v.p., and a. s., (below right) Plymouth and Valiant planners at N. W. Ayer, Detroit (l to r): Charles D. Mackey, dir.; Richard T. O'Reilly, v.p., Detroit manager; L. T. Hagopan, v.p. and Plymouth-Valiant a. s., and John P Finneran, Plymouth a. s.

Ford is next in line with some $15.5 million allocated to tv, with emphasis on sports. Chrysler, another towering figure in the automotive world, is third with tv expenditures totaling more than $8,500,000, a good hunk of which is in sports. Chrysler is also expected to purchase a whopping spot tv schedule for its '63 models.

Network tv and spot tv obtained $48,193,766 in gross time billing from car makers in 1961, not a particularly good year in automotive circles. The figures, according to knowledgeable individuals in the industry, should be infinitely higher this year, as the above figures indicate. Radio in 1961 obtained under $25 million from the five bigtime car makers, namely American Motors, Chrysler, Ford, General Motors and

Big car makers, how they shape up in first quarter tv spending

	SPOT TV*		NETWORK TV**		TOTAL	
	1st Q 61	1st Q 62	1st Q 61	1st Q 62	1st Q 61	1st Q 62
American Motors	450,630	598,820	.....	.....	450,630	598,820
Chrysler Corp.	299,760	746,850	1,800,964	640,010	2,100,724	1,386,860
Ford Motor Co.	905,180	1,003,450	2,589,720	4,088,343	3,494,900	5,091,793
General Motors	962,810	1,201,190	4,703,862	4,810,005	5,666,672	6,011,195
Studebaker-Packard	452,360	24,460	.....	531,047	452,360	555,507
Kaiser-Jeep	.....	.....	478,891	347,392	478,891	347,392
Category	3,233,000	3,749,000 +16.0%	9,580,719	10,416,797 +8.7%	12,813,719	14,165,797 +10.6%

*Source: TvB Rorabaugh **Source: TvB, LNA BAR.

Studebaker.

Some significant figures regarding advertising budgets of the giants in the industry recently came to light. They reveal that General Motors' total advertising in 1961 amounted to $199 million, representing 1.7% of sales, a drop from $239 million in 1960. Ford, several weeks ago, brought to light the fact that its total advertising expenditures in 1961 came to $132.5 million, representing 2% of sales. Ford's ad total in 1960 was figured at about $90 million.

The most auspicious television development in Detroit, according to Guy Cunningham, TvB's motor city representative, is a refreshing willingness to examine carefully every phase of information about the medium. Cunningham recalled that only four years ago tv salesmen often were rebuffed when discussing spot tv package plans, or additional reach and frequency from diversified network programing. They were told by car makers, "that's fine for selling soaps, but cars are a considered purchase item. They require a different marketing philosophy and technique than impulse items."

"Today the atmosphere is completely different," Cunningham said to SPONSOR. "Henry Ford and Charles Mortimer (General Foods) are on each other's board of directors. Neil McElroy (P&G) is on Chrysler's board and an ex P&G advertising manager, Gail Smith, is director of advertising and market research section at General Motors. Under these circumstances every phase of tv and every successful new development in packaged goods, as well as hard good merchandising, is carefully studied by automobile clients and their advertising agencies. As a matter of fact, Campbell-Ewald already has gained a subsidiary benefit by landing a substantial part of the Florida Citrus Commissioner account."

Cunningham said well conceived and well financed media research projects were broadening Detroit's appreciation of tv namely by American Motors, Chrysler, Ford, General Motors. "The results, although completely confidential, are producing, 1) better balanced network and spot tv buying and, 2) better commercials

(*Please turn page*)

AUTOMOTIVE INDUSTRY'S NEW MODELS IN TV COLOR

Does color tv payoff? The answer for NBC is definitely yes! The expansion of color film programing on NBC TV has made it possible for additional advertisers to take advantage of color television. For the coming season ('62-'63) NBC TV has more big-three auto business than the other two networks combined—four of the five color programs purchased by automotive advertisers are film: AC Spark Plugs in *Laramie;* Chevrolet, all of *Bonanza;* Ford, all of *Hazel,* and Chrysler has alternate one-half hours in *Empire.*

Chrysler will also be among the sponsors of *Saturday Night at the Movies,* many of which will be in color. The color tapes of *Sing Along With Mitch* will be sponsored by Buick.

NBC TV also snared the right to air the *44th National Automobile Show* because it was in an admirable position to offer the client the numerous virtues of color tv. The three networks competed for this hunk of business with NBC TV emerging as the victor. As a result, NBC TV's color cameras will carry both live and on tape the big auto show from Detroit's Cobo Hall on Sunday, 21 October from 6 to 7 p.m.

The hour-long show from Detroit, shaping up as the motor car industry's most spectacular in the event's long history, will be sponsored by Reynolds Metal Co. via Lennen & Newell, New York, and Clinton E. Frank., Chicago. NBC News will have six broadcasters on the scene to describe the new line of cars.

This year more completely-new models are expected to be on display than in any previous show. Each motor car maker has been allocated more space to exhibit his products than ever before. NBC TV's correspondents on the scene include Chet Huntley, Roy Neal, Merrill Mueller, John Chandellor, Frank Blair and Louise King.

The automotive industry, with a penchant for specials and sports shows will have a colorful tv holiday in the coming months, according to present plans.

SPONSOR learned that Lincoln Mercury Division of Ford plans to sponsor two news actuality programs in color on NBC TV via K&E. According to reports, one of the programs will be about William Shakespeare, the other will concern itself with the state of California.

General Motors, via Campbell Ewald, will sponsor a one-hour Danny Kaye Special on 11 November. This, too, will be in color.

Chrysler will co-sponsor the 1962 World Series Baseball Games in color. It will also co-sponsor the 30 July All-Star Baseball Game in color as well as the Rose Bowl game later this year.

The United Delco Div. of General Motors, via Campbell-Ewald, will co-sponsor the Sugar Bowl Football Game in color on 1 January 1963.

At ABC TV the only automotive account that will fall heir to color will be Lincoln-Mercury, a sponsor on *The Sunday Night Movies.* CBS TV is riding without color, for the time being.

which communicate with viewers more efficiently than at any previous time," Cunningham said.

Cunningham noted that Mortimer's observation on the necessity of gaining a larger share of your prospects' minds before you can increase your share of market is often quoted in Detroit nowadays. "And it may be no coincidence that the automobile advertisers investing the largest share of their ad budget in tv are enjoying the largest shares of auto sales," Cunningham observed.

Spot tv is certainly gaining ground in terms of acceptance in the auto business, but most station reps are convinced that Detroit could make far greater use of the medium with both spot tv and spot radio. This is the collective opinion of many station men who know the motor car industry intimately. Among those queried whose sentiments are for greater use of spot are William E. Morgan, manager Adam Young Companies, Detroit; Geno Cioe, manager, Detroit office, H-R TV and H-R Representatives; Ed Shurick, v.p., Blair-TV, and Bill Joyce, v.p. of The Katz Agency and manager of the representative's Detroit office, and Halsey V. Barrett, Katz's director of spot tv sales development.

SPONSOR learned from Detroit-based station reps that Dodge is coming into spot tv strong this fall. Dodge is reportedly going into spot tv with a major investment which calls for a heavy eight-week campaign in 100 top markets. Blair-Tv's Shurick said that Chrysler again this fall will come back with a blitz campaign—a weekend drive for its '63 models. Said Shurick: "What puzzles most station reps is the way car makers forego the impact of tv. This most important phase of business can use tv more efficiently and effectively."

Morgan of the Adam Young office told SPONSOR that Chevrolet, which has been leading new car registrations for the past four months, may spend less in spot than it did last fall. It was Morgan's impression that Chevrolet would try a short introductory radio campaign only—no forty-week schedules, as in the past. Chevrolet, it was reported, would not buy any spot tv this fall.

Buick, it was revealed, would probably have a bigger radio budget at announcement time. This account has been realizing notable success with spot radio during the past year on a rolling, market-by-market blitz plan. According to Morgan and other Detroit-based station reps, it may be that Buick's increased radio money in the upcoming season will continue the blitz pattern rather than pouring a lot of extra money into a national schedule at announcement time.

Barrett told SPONSOR that with car sales as healthy as they are, and with car advertising budgets still geared to units of car sales, there should be more dollars to invest in advertising in the rest of '62 and in '63. He noted that Detroit's top marketing and ad execs are now joining other U.S. corporation execs in pursuing a more scientific approach to marketing and advertising. National spot tv is being used more and more to meet inconsistencies of new car sales mar-

Top Detroit car builders, their models, the advertising

Advertiser	Advertising executives	Agency	Account executives	Media executives	Timebuyers
General Motors **BUICK MOTOR DIV.** **Buick** **Buick Special**	Gerald M. Millar—Dir. Mdsg. Dept.	**McCann-Erickson, Detroit**	E. McCord Mulock, Jr.—VP-Mgmt. Svc. Dir.	**Kelso M. Taeger, VP-Media Dir.**	**Judy Anderson**
CADILLAC MOTOR DIV. **Cadillac**	J. Phillip Schaupner—Mdsg. Mgr.	**MacManus, John & Adams, Detroit**	Charles F. Adams—Exec. VP-AS	**Ray Reiss—Media Dir.**	**Richard Shepp**
CHEVROLET MOTOR DIV. **Chevrolet**	Jack Izard—Adv. Mgr.	**Campbell-Ewald, Detroit**	Colin Campbell—Exec. VP-AS	**Carl Georgi Jr.—VP-Dir. Media**	**Robert H. Cro Jr.—Asst. M Super.**
OLDSMOBILE DIV. **Oldsmobile**	James F. Mattox Jr.—Dir. Adv.	**D. P. Brother, Detroit**	Sheldon Moyer—Sr. VP-AS	**C. Watts Wacker—VP-Media Dir.**	**C. Watts Wack**
PONTIAC MOTOR DIV. **Pontiac, Tempest**	John F. Malone—Adv. Mgr.	**MacManus, John & Adams, Detroit**	Colin J. John—VP-AE	**Ray Reiss—Media Dir.**	**Richard Shepp**
Studebaker-Packard **Studebaker**	William L. Wood	**D'Arcy Adv., N. Y., South Bend, Ind.**	Gordon Baird—AE-N. Y.	**Frank Ott-VP-Media Dir., N.Y.**	**Robert Lazete N. Y.**

ket by market, Barrett observed.

"Less and less can the factory afford to provide the smallest dealer in the smallest and least productive territory with the same national advertising tonnage as provided to the largest dealer in the largest territory," Barrett noted. "More and more the *larger* dealers are demanding 'proportionate weight'—advertising support commensurate with their sales and marketing potential."

In Barrett's opinion, Detroit is fast-learning to combine the sales power of tv with the flexibility of national spot tv to match advertising to specific market needs and potentials.

A. W. Dannenbaum, Jr., v.p. sales, Westinghouse Broadcasting Co. agreed with his colleague in the industry that it looks like a banner year for automotive billing, "though we believe the automotive industry could profit materially by a much greater use of broadcasting."

"It is clear that both radio and tv will play a generally more important part in sales plans during the industry's model '62-'63 year than in past," Dannenbaum said. "Even so, broadcasters cannot count on the sheer sales power of their mediums or the many experienced professionals at the agencies and advertisers to do the sales job for them. More sales effort at the local level (on dealer groups and associations) and at the national level is in order. Ever since I was a boy, I've been hearing that direct sales calls were invaluable. It is still true, and most of the advertising professionals welcome help in showing the right people how broadcasting can sell more automobiles for them."

The upcoming year should be an excellent one insofar as Detroit and spot radio are concerned, in the opinion of Ralph H. Patt, sales manager, Detroit office, CBS Radio Spot Sales. As far as the '62 automotive model year was concerned, it proved a 100% improvement over '61, in Patt's opinion. Indications seem favorable for a continuation of the upward trend, though the year's total will fall somewhat short of the record-breaking '60, according to Patt.

As Patt saw the spot radio scene from Detroit, it shaped up as follows: 1) The market-by-market campaign used by Buick using localized copy for individual markets in contrast to the generalized approach to all markets so commonly used heretofore; 2) Pontiac's return to the medium this spring after a year's absence; 3) Cadillac's unprecedented spring campaign; 4) Chevrolet's plan for a two-week campaign in late August, normally a slow sales period prior to new car announcements; 5) the diversion of certain newspaper budgets to radio in several instances during the past year; 6) the increasing acceptance of midday, nighttime and weekend availabilities along with peak traffic times.

Patt saw a good automotive sales year in '63 "and with competition more evenly matched between makers, spot radio will assuredly be called upon to fulfill its proven role as the day-by-day person-to-person medium." Patt also was convinced that there was increasing potential of the booming automotive after-market in-

(*Please turn to page* 45)

agencies and chieftains who fashion television/radio budgets

Advertiser	Advertising executives	Agency	Account executives	Media executives	Timebuyers
ican Motors Rambler, American	E. B. Brogan—AM Automotive Div.	Geyer, Morey, Ballard, N.Y., Detroit	John F. Henry Jr.—VP-AS, Det.	A. C. DePierro—VP-Dir. Med., N. Y. Arthur L. Terry—Media Dir., Det. Jerry van Emmerik Assoc. Dir., N.Y.	(done by media exec.)
rler Corp. CHRYSLER DIV.	James L. Wichert—Dir. Adv.	Young & Rubicam, Detroit	J. J. Serigny—VP-AS	Thomas R. Maynard, Jr.—Dir. Media Relations	Calvin Nixon
DODGE DIV.	Arnold C. Thompson—Dir. Adv.	BBDO, N.Y., Detroit	Robert E. Anderson—VP, Det.	James Nance—Med. Dir., Det.	Woodruff (Woody) Crouse—Detroit
PLYMOUTH DIV.	William A. Hammond—Mgr. Adv.	N. W. Ayer & Son, Phila., Detroit	R. T. O'Reilly—VP, Det.	Bill Kane—Media-Super. Phil.	Mrs. Billie Farren—Phil.
r Motor FORD MOTOR DIV.	John R. Bowers—AM	J. Walter Thompson, N.Y., Detroit	Franklyn R. Thomas—AE, Det.	Richard Jones—VP-Media, N.Y. Ruth Jones—Assoc. Media Dir., N. Y.	Harold Veltman—N. Y., Chief
LINCOLN-MERCURY DIV.	Robert J. Fisher—Adv. & Sales Prom. Mgr.—L.M. Div.	Kenyon & Eckhardt, N.Y., Detroit	Robert A. Dearth—Sr. VP, Det.	J. Clifford Wilson—VP-Media Det.	Bob Morton

These are the duties of media research at four agencies

McCANN-ERICKSON, NEW YORK

1. Assist media planning function in its recommending particular types of media and particular vehicles within these media types.
2. Translate and interpret the syndicated research services.
3. Develop original agency studies, such as the "Television County Rating Indicators" (TVCRI), the "Advertising Volume Index," the use of linear programing and automatic data processing, and systematized prediction devices for forecasting audience exposure.

NEEDHAM, LOUIS AND BRORBY, CHICAGO

1. Appraise media studies provided by the various media.
2. Work with published sources, i.e., Nielsen, ARB, Pulse.
3. Study competitive account activity.

LEO BURNETT, CHICAGO

1. Function both horizontally and vertically, both as a staff section of media and as a line operation, with media researchers belonging to account groups.
2. Evaluate the patterns of media duplication.
3. Conduct original studies, such as the recent "Tv Audience Profiles," "Men Reached by Network Programs," "How to Communicate with the Negro Market," etc.
4. Serve as the agency training ground for all non-writing personnel.

YOUNG & RUBICAM, NEW YORK

1. Analyze existing research data for use in media planning.
2 Conduct its own media research projects, such as the fm radio measurements used by Media Programers —QXR network in recently released studies.

LITTLE-KNOWN BUT MOST IMPORTANT—

AGENCY MEDIA RESEARCHERS

Some major agencies still don't have them; those who do differ in how they define, position, use them

SPONSOR examines media research at eight agencies in N. Y. and Chicago, with portraits of those at helm

Word recently that a major New York agency, now in the process of reorganization, is considering placing its media researchers under direct authority of its media department (see *Sponsorscope*, 23 July) has brought to the fore a little-publicized but increasingly important question: Is a large agency operating its media department in a vacuum when its media research unit remains a part of the overall research department?

It has also brought to light a comparatively new agency function that few, outside of agencies, are familiar with.

What do media research departments do? How do they function? Who heads them? SPONSOR went last week to a number of leading agencies in New York and Chicago to get the answers. Our investigation turned up two significant facts:

1. Several of the larger agencies, notably William Esty and Dancer-Fitzgerald-Sample, do not have media research specialists as such; their media and research departments function with traditional autonomy, depending mainly on outside or "secondary" measurements.

2. Those agencies which do have media research specialists differ widely, both functionally and in the broader area of definition.

Here, as a service to our readers, is how eight agency media research departments, or units, operate.

In New York:

McCann-Erickson. When, some few years back, certain industry seers were suggesting that media research might take on major importance in coming years, McCann-Erickson decided it should have professional status, separate from the media department, as well as the research arm of the agency. Thus, when the central research department was reorganized as Marplan, a wholly separate research company, media research stayed within the agency as part of the media services division. This, agency management felt, would emphasize its function as a vital part of total advertising planning.

Today, media research at McCann has a major role in the placement of $200-plus million of domestic billing, in addition to helping solve problems for overseas offices. On any given day requests may range from the Australian office asking for an outline of housewives' tv viewing habits to an explanation of a rating for a domestic client.

In general, media research's job at McCann is to assist the media planning function in its recommending particular types of media and particular vehicles within these media types. The department works closely with media buyers and planners, M-E Productions, and the account service groups, so that researchers are continually aware of the problems and needs in every area.

Supervising the department is Bob Coen, who has been with McCann since 1948, and who has worked closely with the company's top research people. Coen has a background in mathematics and physics (he has an M.A. from Columbia University), as well as practical experience in radio communications from his Navy days. Prior to World War II, he was employed by the Prudential Insurance Co. of America.

Working with Coen are four analysts and a senior project director. Altogether, the team's skills include statistics, economics, and psychology. In addition to helping media planning directors with day-to-day problems and decisions, Coen's staff works on research projects related to these client needs which will be of long-range benefit to advertising planning. Coen himself worked for two years on one such project, which resulted in what McCann considers one of the most important breakthroughs for television planning, the "Television County Rating Indicators." This is an exclusive index which spells out the average rating level a station has in each county it covers.

First developed to meet tv planning needs, the TVCRI, says McCann management, has "proved to be a reliable tool which clearly pinpoints the variations in advertising weight delivered by individual stations or combinations of stations throughout



Bob Coen, McCann-Erickson

Here are five of the leading media researchers in New York agencies



Jerry Baldwin, Y&R



Ed Papazian, BBDO



Jack Green, JWT



Edward I. Barz, FC&B

marketing territories." Developed with the aid of automatic data processing equipment, the TVCRI tool has been instrumental in the agency's developing of network station lineups, its evaluation of tv spot purchases, its relating of tv advertising weight to sales territories, its integrating print and tv advertising, its defining of markets for new product introduction and market testing, and its allocating of advertising costs. Experimental work is now underway for the development of a similar tool covering radio.

Since McCann subscribes to a full complement of syndicated research services, the media research department also translates and interprets these data. It was against the background of this information that it developed the "Advertising Volume Index" and the annual record of expenditures in each medium, considered by many to be the most authoritative industry figures available. Other basic developmental areas of media research at McCann include the "Advertisers' Cost of Living" studies; the use of linear programing and automatic data processing (computers); systematized prediction devices for forecasting audience exposure; and experimental work in the extension of knowledge from advertising exposure to advertising perception.

Young & Rubicam. At present, the Y&R media research unit reports directly to the agency's overall research department. Its duties, however, are clearly defined:

1. To analyze existing research data for use in media purchasing.

2. To conduct its own media research projects.

It is in this latter area that it has made its greatest industry dent. The Y&R media research unit has measured fm radio twice. These independent measurements weighed heavily in the recent fm studies released by Media Programers and the QXR network (see SPONSOR, 9 July). So far as is known, they mark the only agency research project in this direction to date.

Unlike most agencies, Y&R separates its broadcast media research from its print media research. Heading the broadcast media research division is Jerry Baldwin, who is also assistant director of research in general. He has been with Y&R since July, 1959. Prior to his agency research posts, he was research manager for WNBC radio and television in New York, as well as a member of the research department at ABC. Thirty-three, married, and the father of a two-year-old boy, Baldwin is assisted in broadcast media research by a staff of nine.

J. Walter Thompson. Media research at Thompson is a corps unit of the media department—a department in which each associate media director not only heads up a group of accounts, but has his own buyers, etc., an agency within an agency. Media research's job in this complex of activity is to keep the overall media department up to date, supplying it with information of direct guidance to a buy. In carrying out this function, media research does no field work (i.e. surveys) of its own, concentrates instead on research house data and means of improving it.

Jack Green, director of media research (and a former associate media director at Thompson, as well as director of advertising media services of the Toni Co.) sees this concentration on current media services as vital to the agency's—indeed, the industry's—future. He contends that media themselves spend too much money on badly conducted surveys, that there is, in effect, "too much research going on." It is in this light that his department has become an "impartial sounding board for people embarking on studies, counseling them in order to make research useful, not just blue sky." The media research department at Thompson serves as such a sounding board for Nielsen, ARB, Simulmatics, CEIR.

(Please turn to page 46)

Three top media research directors in Chicago agencies



Dr. Seymour Banks, Burnett



L. Thomas McMurtrey, NL&B



Dr. Sheng Sun, Post, Morr, Gardner



GETTING what they wanted after much hard work, Wexton advertising agency's copy chief, Edward Handman (l), and agency president, Martin Solow, give 'final touch' to Carlsberg Beer script. Flexibility of the copy readily lent itself to the unique reading chore given to the actors

All in the way you read the copy

✔ Clever, amusing Wexton agency copy for Carlsberg Beer creates four different situations with same words

✔ Campaign, budgeted at $40,000, is presently limited to four markets; Miami stations to be added 'in season'

It is pretty generally accepted that "Stop!" means two different things when voiced by a busy traffic cop on the one hand and by a popular coquette on the other. It's a matter of inflection.

Grasping this eternal verity in an iron grip, The Wexton Co., Inc., has come up with a unique, interesting, attention-holding one-minute radio commercial for Carlsberg Beer, currently being aired in four markets on six stations.

In the commercial, a male and a female actor create four different characters each in four different situations—*while reading the same copy word for word.*

In one situation, an Englishman is talking with a rather bored young American girl. In another, a young man is trying to make an impression on a young girl. In a third, there is just a quiet conversation between a man and a woman, with only the slight background ticking of a clock. In the fourth, a lout is trying to make time with a lady.

Here is the script, as used in all four situations:

He: How did you know I like such things?

She: I don't know. It's hard to say.

He: You must think of me as worldly; sophisticated.

She: No, you're not particularly sophisticated.

He: I know, then. To you, I epitomize the connoisseur, the man who appreciates the extraordinary, the individual.

She: No, that's not it at all.

He: Then you must see me as the rugged, manly type, robust, a man of character.

She: No, I never thought of you as rugged or particularly manly.

He: Mmm. Not worldly, not sophisticated, not a connoisseur and not particularly manly. Then, why did you serve me Carlsberg Beer?



CREATIVE sound consultant for radio and tv, Tony Schwartz, who thought of the four-situations approach, runs through tape of the message for Solow (l) and Handman at his studios

She: I thought maybe it would help.
Announcer: In 111 countries Carlsberg Quaffers repair their occasionally bruised egos with Carlsberg Beer—a beer so pleasant to the palate you fall in love with it on first taste. On sale at fine restaurants, hotels and good stores everywhere. Carlsberg, the glorious beer of Copenhagen.

The copy had been written for radio by the Wexton agency's copy chief, Edward Handman, following a discussion with Wexton president and creative director, Martin Solow, and Tony Schwartz of New Sounds, who is a creative sound consultant for radio and tv.

"We knew what we wanted to say," Solow said, "but at this point we didn't yet know 'who'—that is, what type of character—was going to say it.

"Take the first line, for instance: 'How do you know I like such things?' It turned out this way because we had decided to avoid the straight selling approach we could have made in saying, 'How do you know I like Carlsberg Beer?'

"Instead, we chose the dramatic approach. We created a situation which holds people—and when we mention Carlsberg, it comes almost as a punch line."

Script in hand, Solow then had several further discussions with Tony Schwartz at the latter's studios in Manhattan. One "character" after another was considered and rejected.

Schwartz then hit upon the idea of using the same script with different characters in different situations, a bold concept which delighted both Solow and the Carlsberg executives who gave the go-ahead.

Eventually eight characters and four situations were decided upon. Then the actors went to work as Schwartz recorded the commercials.

From there on, the job fell to Anita Blum in the agency's timebuying department.

Since the beer is an import, the audience sought consisted of middle-income and upper-middle-income people. For the same reason, the stations on which the messages were to be placed were "good music" and "good programing" stations, Solow said.

The schedule—which began 18 June—is being carried on WQXR, New York, and WPAT, Paterson, N. J., both for 26 weeks; WGMS, Washington, D. C.; WTCN and KTSP, both Minneapolis-St. Paul, and WEZE, Boston, all for 13 weeks. In January, two Miami stations will be added to the list. They are WGBS and WVCG.

The commercials are broadcast on an average of 20 times a week in each market, most often in drive times to reach a greater number of male listeners, Solow said. The budget is $40,000.

The Wexton president said he feels that the agency, which is the possessor of numerous awards received in industry-wide competitions, will be certain to get another award with this entry.

"But what is even more important than that," Solow said, "is that the commercial is selling lots of beer." He didn't give any figures but said that in the cities in which the copy is aired "the distributors have greatly increased their orders."

Solow, who is an advocate of the proper use of humor in advertising when it is called for, used this particular case to expand on the subject.

"The use of humor in advertising," he said, "very frequently permits the advertiser to get more advertising mileage for his dollar. The fact of the matter is that humor has the quality of penetrating the consciousness of the listener more quickly and more deeply than many straight commercials.

"The conventional commercials," Solow said, "need much more repetition than the humorous messages in order to reach their mark." He pointed to the success of the Chun King and Dilly Beans commercials, "both on limited schedules, as evidence of the effectiveness of humor.

The average listener won't shut out a commercial if you entertain him."

LATE NIGHT TV IN HIGH GEAR

✒ $150 million in late nite tv is seen for this year; three times what advertisers spent just five years ago

✒ Late nite audiences show the least year-round change compared with other time periods, TvB report indicates

LATE night tv is the fastest expanding time period, according to a TvB report released today (30 July). It accounts for more than 10% of all national tv advertising, thereby bringing in more revenue than the consumer magazine with the most billing. Each week, it reaches over 36 million homes.

During 1962 national gross time billings for late night are expected to go over the $150 million mark; five years ago, the comparable figure was $46 million. This means that spending will be increased three-fold. Over the same five years, a 50% hike in total tv billings for national advertisers is indicated.

Evidence of growing attractiveness to sponsors of late night is the fall scheduling of a syndicated program *Weekend*, an informal variety show featuring Jerry Lester as host and comedy star. Other programs to be broadcast during this time period include Johnny Carson's *Tonight* and *The Steve Allen Show*.

The $150-million level anticipated for late night would surpass the revenue of *Life* magazine, which had advertising billings of $138 million in 1961.

Of the total late night figure, approximately $140 million will be invested in spot tv. The spot gross time tally by TvB-Rorabaugh for the first quarter of 1962 came to $38,091,000 or 20.9% of the total. Five years ago, spot's share was 9.2% or $10,724,000.

A comparison of the first quarters of '61 and '62 underlines the fact that nine out of 10 leading spot advertisers have increased expenditures for late night tv. Some examples:

Bristol-Myers boosted its 1961 figures of $812,400 to $1,078,100.

Alberto-Culver more than tripled its 1961 billings of $314,400.

Gillette zoomed from $297,300 to $991,700.

What the top five late night sponsors spent in spot, network

NET	TOTAL 1st qtr. '61	TOTAL 1st qtr. '62	LATE NIGHT 1st qtr. '61	LATE NIGHT 1st qtr. '62	% LATE NIGHT '62 only
Sun Oil	0	424,778	0	422,870	99.6
P. Lorillard	2,663,048	3,358,395	334,582	392,319	11.7
Beech-Nut Life Savers	1,926,020	3,229,478	168,702	301,820	9.3
Mogen David Wine	98,038	206,714	0	206,714	100.0
	442,099	465,339	137,184	202,956	43.6
SPOT					
Procter & Gamble	12,167,300	16,528,700	3,657,500	4,927,300	29.8
Lever Brothers	5,442,200	6,599,300	1,630,800	1,564,600	23.7
Colgate-Palmolive	4,156,500	5,244,200	1,035,200	1,166,100	22.2
Bristol-Myers	2,483,000	3,324,600	812,400	1,078,100	32.4
Alberto-Culver	711,100	1,998,400	314,400	1,049,700	52.5

Source: TvB/Rorabaugh

LATE NIGHT gross time billings of leading advertisers rose during the first quarter of 1962 as compared with the same period in 1961

% tv homes viewing tv 11 p.m.-12 midnight

Family size	
1-2	22.8%
3-4	33.3
5+	35.0
Age of head of house	
Under 40	35.4
40-54	31.3
55+	24.7
Age of housewife	
Under 35	37.3
35-49	33.1
50+	25.4
Age of children	
Any	33.6
Any under 6	36.6
Any 6-11	33.4
Any 12-17	31.5
Family income	
Under $5,000	25.2
$5,000-$7,999	33.7
$8,000+	29.8
Education of head of house	
Grade school	25.5
1-3 yrs H. S.	30.5
4 yrs. H. S.	35.0
1 or more yrs. college	30.0
Occupation of head of house	
Prof. & white collar	31.8
Skilled	34.3
Farm & unskilled	30.0
Ret'd. & unemployed	22.9

Source: A. C. Nielsen, Jan.-Mar. '62

Wrigley, which registered $497,300 last year, rose to $889,400. Moreover Wrigley's Gum was the leading spot brand advertiser on late night.

Ranked by billings, other top spot brands in this time period were Alka Seltzer, Parliament cigarettes, Contac, Bromo-Seltzer, Avon cosmetics, Gleem, Dash, Downy Softener, and Clorox.

Also contributing to the expansion of late night tv are the network advertisers. This year more than $12 million is estimated for net gross time billings. In the first quarter, the sum was $3,108,694 (this includes NBC's *Tonight* and ABC's *Final Report*). The same quarter five years ago showed $209,522.

Sun Oil, the leading late night net advertiser in the first quarter, raised its billings to $422,870 (for *Final Report*) from nothing in the same quarter last year. Considerable increases were also made by Beech Nut which hiked its net figure from $168,702 to $301,820 and by Mogen David which devoted its entire budget, $206,714, in '62 while in '61 showed no interest at all.

In addition, this growing time period has attracted sizable billings from such categories as autos, waxes, cold remedies, casoline, cigarettes, cosmetics, coffee, soaps and shoes.

It is understandable that late night tv can boast such a wide variety of advertisers, for it is characterized by steady viewing levels and a unique audience (see chart this page).

According to Nielsen, late night tv, as compared with all other time periods during the day, shows the least year-round changes between viewing highs and lows. Sets-in-use from 11 p. m. to midnight, for example, range from a 31.4% high to a 26.3% low.

Homes reached during an average week between 11 p. m. and midnight for first quarter 1962 totaled 36,603,000 or 74.7% of all U. S. tv homes (Nielsen).

Average homes per minute has grown from 10,252,000 in 1960 to 11,515,000 in 1961, a 12.3% jump. TvB reports 14,749,000 homes reached per average minute during the first quarter of 1962; this is 30.1% of all U. S. tv homes.

HOW ARE

Progress report on new services to ease spot paper work—what they're doing to streamline media operations

It was just one year ago that media departments stirred with reports that several new independent companies were out to cut down the spot paper jungle. These new firms argued that agencies could streamline media buying and billing by subscribing to a service which used electronic data processing.

For the past year these firms have been working to put their theories into action, "educating" agencies, reps, and stations in the new time-and-money-savings processes, and signing up subscribers along the way.

Question: "Where do these new services stand now, and how much do they help agencies?"

Of the three services now in the running, each is in a different stage of development and each offers services that differ from the other.

One, Broadcast Clearing House, has been in business for two months, actually feeding advertising campaign information to electronic processing equipment on behalf of its clients. Its service is unlike the other companies' in that it concerns itself only with simplified systems of ordering and billing for spot radio—and provides this service for all parties involved: the agency, representative, and stations.

On the other hand, Central Media Bureau is now concentrating on agencies media services, and defines itself as an electronic computer service for agency media departments. It is now programing material to computers for two agency-clients, but results will not be off the machines until this fall. At a later stage CMB expects to service representatives, but this function is still in the undetermined future.

A third company, Broadcast Billing Co., (now under SRDS Data, Inc.) is now operating as what it calls

SPOT PAPER SYSTEMS WORKING?

the estimating arm of several advertising agencies. Both BBC and CMB have extended services into print media for agencies, something which BCH does not intend to do.

Each firm, to a degree, has undergone some changes as new situations have arisen over the past year.

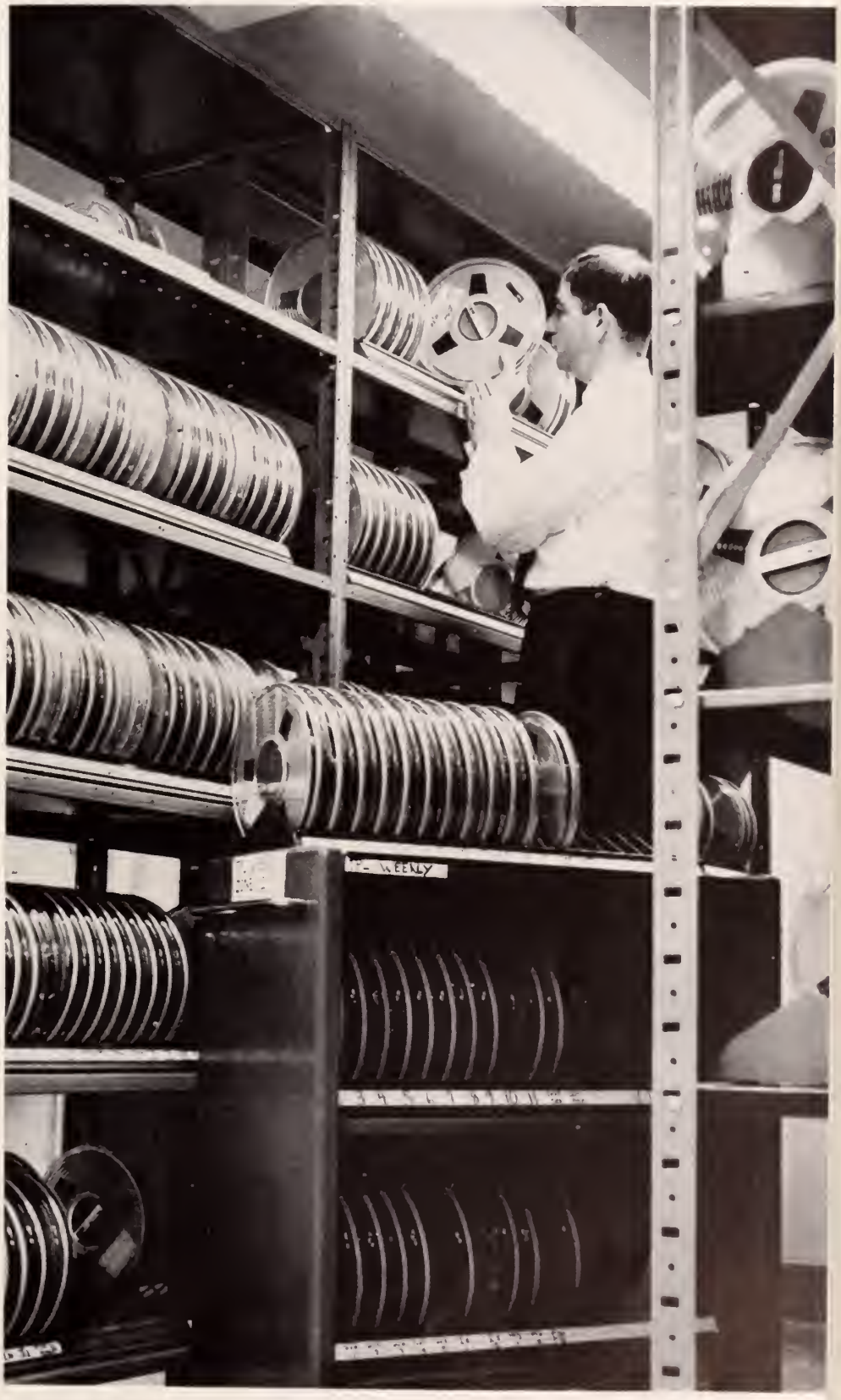
BBC, finding that its sphere of operations competed with parent company SRDS' division, SRDS Data, Inc., has been a division of SRDS Data for several months. The company is now doing work for four ad agencies, mainly in the area of estimating. Like CMB, it has become involved in print paper work as well as broadcast. For Lennen & Newell, for example, BBC has worked on estimating, summaries, and client billing—but not invoice analysis—for all the agency's print business and half of its spot business. However, it recently conducted a test for one of the top 15 spot agencies on contract writing and invoice analysis for all tv and radio spot business.

The company announced last week that it will install a Minneapolis-Honeywell 400 electronic data processing system.

Machines are now rolling at Bank of America's electronic data processing center in San Francisco for Broadcast Clearing House, which opened its doors officially on 1 June. BCH has four reps signed for its service, including Daren F. McGavren Co., Adam Young Inc., Radio TV Representatives, and Bob Dore Associates. These firms represent a total of 97 stations, and BCH says it has 20% of them using their systems and is working to sign the balance.

On the agency side, BCH claims it is working with approximately 21 agencies which bill an aggregate of $89.3 million per year in radio. These ad houses individually bill from $200,000 to $17 million a year in the medium. These agencies represent 45.2% of all spot radio billing.

Asked whether unanticipated problems had arisen since actual operation began, BCH officials replied they were pleased that the system was



COMPUTER REELS store the spot radio and tv buying information for Broadcast Clearing House processing. The data is computed automatically on electronic data processing machines

Time agency saves with centralized system

1. Minutes to enter the order

	Before	After	Saved
AGENCY	20.95	9.70	53%
REP	20.05	10.35	48%
STATION	18.70	9.25	50%

2. Minutes for billing invoice

	Before	After	Saved
AGENCY	9.45	.108	99%
REP	66.35	6.48	94%
STATION	6.33	2.65	58%

Source: Broadcast Clearing House/Arthur Young Co.

SIMPLIFIED and centralized by data processing, agency billing, ordering time is vastly reduced. BCH estimates that an agency which bills $1 million a year in broadcast and processes 4,000 orders spends these man-hours on the job: 1. Entering the order—1,400 man-hours or 200 seven-hour work days; 2. Billing the order—2,500 man-hours or 360 work days. With modern systems, agency may cut work days to 92, saving $2,160 (at $20 per day) on the first process; on the second, workdays can be pared to 4.2, saving $7,120 a year, adding a total of $9,280 to agency's profit picture.

working with such regularity. The company, after consultation with agencies, reps, and stations during the past year, had made necessary changes in forms and procedures before putting them into action.

Central Media Bureau is now programing its machine for two advertising agencies, hopes to add another agency soon. One of the two agencies is in the top 30, another in the top 20.

Unlike BCH, Central Media performs different functions for each agency. For one client, which operates its own punch card equipment, CMB issues no checks, and the agency prints its own estimates. For another, CMB was asked to help set up systems for other media as well as broadcast. One agency also asked to set up systems for its traffic department which processed orders for a multi-agency account. CMB uses the electronic data processing machines of CEIR, Inc.

All these firms have spent much time in an educational process to acquaint the advertising community with data processing systems. This is necessary, they say, because the advance in automated systems is so rapid that processes that were relatively new a few years ago, such as punch-cards, are now becoming outdated. The advent of more sophisticated systems, which are costly for individual agencies, adds to the complexities. Only the very large agencies find it economical to install their own computers. The medium- and small-size agency, in order to stay abreast, must go to outside firms for computer services.

One example of the educational move made by these companies was a seminar on "The Computer in Advertising" conducted by CMB early this summer. The seven speeches delivered at the five session meetings are being printed by the Assn of National Advertisers for publication mid-September.

The argument runs that such services save the agency considerable money which can then be added to profits. Just how much can be saved? One of the new companies, Broadcast Clearing House, conducted time and motion studies that traced the steps in the buying and billing cycle of the agency, rep, and stations.

The analysis begins with a look at the agency profit problem. Average agency net profit, the report says, at the end of 1960 was .006% of gross billings. Net profit as a percentage of gross income was 3.44%, lower than that for any other year in the past decade except 1958, according to figures from the 4As. At the same time, overhead costs—and particularly personnel costs—are rising fast.

Through economies in the buying/billing process, the study shows that an agency billing $1 million a year and handling 4,000 orders may add 154% to its profit. On the same billing an agency may add 72% more profit on 2,000 orders and 226% on 6,000 orders.

Agencies estimate, says the report, that the cost of accounting runs as high as $10,000 on $1 million in bill-

(Please turn to page 43)



PROGRAMING information on spot buys and schedules, operator transfers data to computer tapes at BCH processing plant at Bank of America, San Francisco. System cuts time, costs

How Chairman Minow's remarks are used against radio



"If each of the 21,173 homes in Manitowoc county has one or more radio sets (and assuming that only Manitowoc county stations are heard) Chairman Minow figures show that radio is heard in only 1.932 of the total homes in Manitowoc County."

Promotion by the Manitowoc (Wisc.) Herald Times, Two Rivers Reporter

Newspaper research gets goofier

Attacks on tv and radio by worried newspaper men reach way out into left field for more research "facts"

Broadcasters asking, "Does Newton know that newspapers are using his NAB speech as radio smear?"

Recently, when an energetic publisher in Manitowoc, Wisconsin, seized on FCC Chairman Minow's NAB speech of last April, and used it as the basis of a virulent, anti-radio promotion, he dramatized, with bitter irony, the goof-ball quality of much current newspaper "research."

First of all, Newton Minow's own figures on radio are considered highly dubious by most broadcasters. (See Stephen Labunski's vigorous rebuttal, "You're wrong Mr. Minow" — SPONSOR 7 May 1962.)

Second, the promotion demons of the Manitowoc *Herald Times* & Two Rivers *Reporter* twisted even the Minow statistics out of all semblance of sense.

The FCC Chairman alleged that radio sets in use average only 6 per cent in the evening, 9 per cent daytime.

Here's what the Machiavellis of Manitowoc made of that: "If each of the 21,473 homes in Manitowoc County has one or more radio sets (and assuming that only Manitowoc stations are heard) Chairman Minow's figures show that *radio is heard in only* 1.932 *of the total homes in Manitowoc county.*"

"Three stations are located in Manitowoc County. Assuming that listenership is divided equally, *each station has an audience of only* 644 *homes during daytime hours.*"

Needless to say, such absurd and irresponsible conclusions would be immediately discounted by almost any experienced media man in any experienced agency. (They know that Nielsen, for example, shows that radio reaches only 80% of U.S. homes in daytime, 50% at night.)

But the Manitowoc incident points at least two morals, in the opinion of thoughtful advertisers and broadcasters.

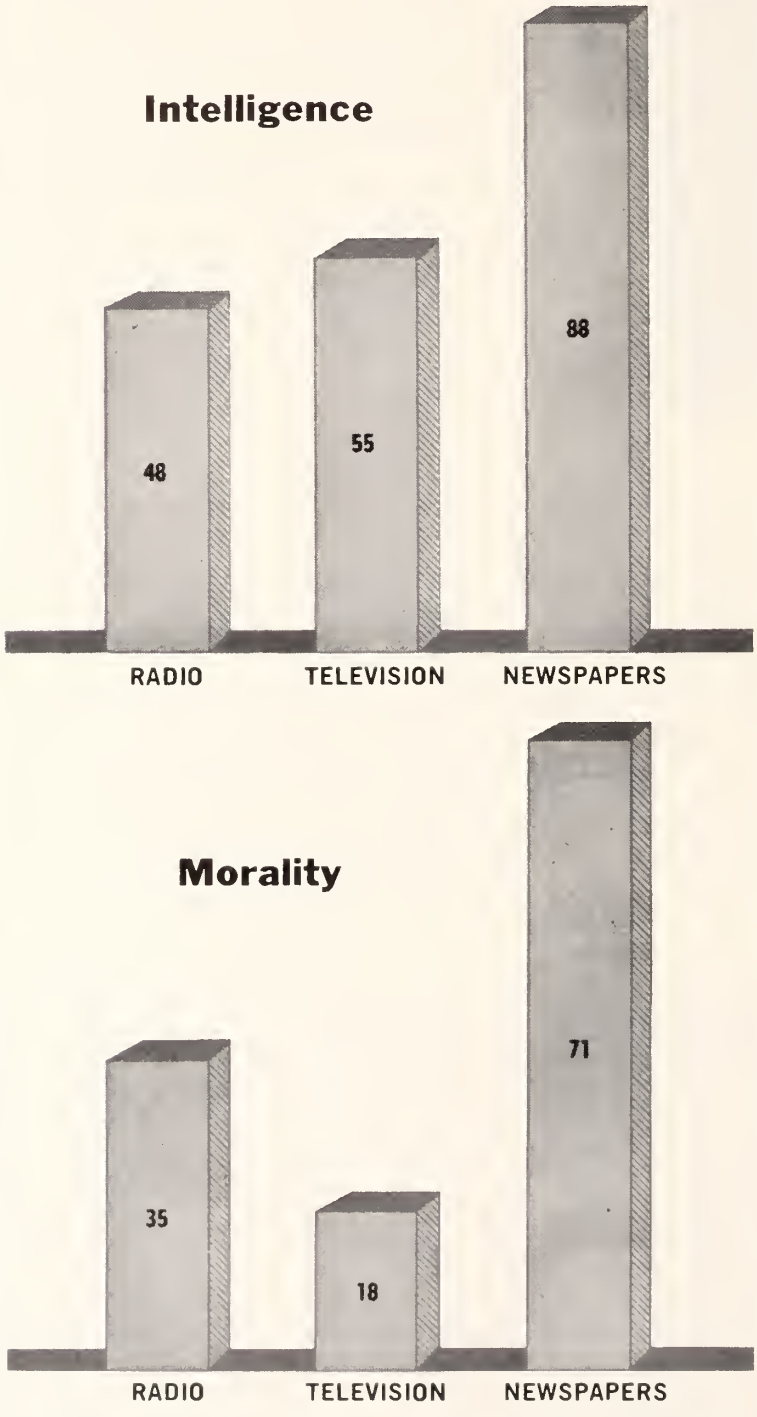
1) Chairman Minow should be more careful about his public statements. In his job of regulating broadcasting, he has no business giving free and dangerous ammunition to the enemies of the industry (as SPONSOR warned him long ago: see *Commercial Commentary* 22 May 1961).

2) In their battle against radio and tv for advertising dollars, many newspapers are employing so-called "research" studies which are both dishonest and dangerous, when placed in the hands of unsophisticated buyers.

Typical, though more elaborate than most, of research-promotion gimmicks used by newspapers are the semi-annual surveys of "Households Reached by Radio and Television in Metropolitan Richmond" by the Richmond *Times-Dispatch* and the Richmond *News Leader*.

These surveys, begun in 1956, purport to be telephone coincidentals,

YOU'RE RIGHT—THIS RESEARCH WAS DONE BY A NEWSPAPER!



TYPICAL of far-out 'research' used by newspaper in fighting radio/tv are charts from "The Climate of Persuasion," a "study of the public image of advertising media" by Richmond's "Times-Dispatch" and "News-Leader." Presentation is widely promoted.

conducted by an (unnamed) "independent survey agency." They turn up alleged data on radio sets in use and tv sets in use by two-hour periods 8 a.m. to 10 p.m. Monday through Friday.

Sophisticated media men, scanning these Richmond reports will immediately want to know why they show percentage figures so at variance with the figures of recognized audience measuring firms. (According to the Virginia figures all radio stations in the Richmond area reach a total of only 13.7% of radio homes between 6-8 p.m., only 9% between 8-10 p.m.)

But the most flagrant bit of newspaper misuse of research comes in the comparisons which the Richmond papers make. Ranged along side bar charts showing depressingly low levels of radio listening and tv viewing are pie charts of the "Household coverage by the Richmond *Times-Dispatch* and the Richmond *News Leader*." As you'd expect they show whopping percentages (65% morning, 81% evening, 86% Sunday). Also as you'd expect they're talking about the metro area—a completely unrealistic measurement for tv and radio.

Apparently, however, the Richmond newspapers see nothing either wrong or dishonest in such comparison. Nor apparently has it occurred to them that if you are going to measure the air media with telephone coincidentals, you ought to measure newspapers in exactly the same way. "Hello, are you reading your newspaper right now?" Otherwise, it's the old apple-orange bit.

In addition to these semi-annual "Households reached by radio and tv" reports, the Richmond newspapers also trot on unsuspecting prospects an elaborate study, made in 1959, called "The Climate of Persuasion."

Interviewees in this study were asked to rate radio, tv, and newspapers on a whole Boy Scout list of virtues (friendly, truthful, careful, unprejudiced, moral, intelligent, cheerful, courageous, etc.).

It should surprise no intelligent research man that newspapers won handily on almost every score (see charts at left). However, there are

(*Please turn to page* 60)

WHAT TV WILL BE LIKE IN 1970

Martin L. Nierman, exec. v.p., Edward Petry, gives spurring evaluation of medium's future and significance

Predicts 25% leap in television homes by 1970 due to population explosion and program improvements

In an editorial *publisher earlier this month* (*"Needed: More Dreamers,"* 9 *July*), SPONSOR *editors bemoaned the lack of articles, speeches, and statements on the subject "The Future of Tv." We asked that qualified industry leaders send us their predictions. Almost at the same time of the request, such a speech was being delivered by Martin L. Nierman, executive vice president, Edward Petry & Co., before the Virginia Broadcasters Assn. Nierman's crystal-ball subject: "Broadcasting,* 1970: *Double the Revenue, Far Greater Stature." Excerpts of his talk are printed below. In future weeks,* SPONSOR *will publish similar articles on the predictions of broadcast leaders.*

I'm not here to tell you how well we're doing. You know. The figures you work with in your day-to-day broadcasting lives make it very clear. But like every successful business, we in broadcasting must periodically take a long, realistic look at the future. What are the long-term prospects for television?

What new factors will be important in the continuing growth and progress of broadcasting's economy?

The other day I came across a squib in the New York *Times* which reported census figures showing that tv homes outnumbered telephone homes—46,000,000 to 42,000,000 in 1960. Somehow this item impressed me more than most of the elaborate tv growth charts I've seen. After all Mr. Bell's brainchild has been around for 85 years, and ten years ago there weren't 4 million sets in the whole country. It's certainly heartwarming to be ahead of AT&T in something, and to have this dramatic evidence of television's universality. However, these figures are perhaps more important in that they furnish another forceful reminder of the altered status of our medium.

There is a familiar pattern in the development of all media. At the beginning rates are high when compared with early audiences. Thus media cost-per-1,000 always is high at the start. Then it declines for a period until audience growth begins to level, after which it starts upward.

In the print media these developments took many years. If we take the index for leading magazines beginning with 1920 we find that circulation rose faster than costs for thirty years right up to 1950. In that year, before television was a major factor, costs took over and as we know magazine cost-per-1,000 has continued to rise ever since.

Television has telescoped these developments into fifteen incredible years. If our industry adheres to the pattern of older media we face a long term trend in which rate increases will exceed audience growth. Does this mean that the prophets of gloom who have been shouting that "tv will price itself out of the market" for all these years are at long last about to be vindicated? Not at all. Although the free and easy days of soaring set counts are long gone, we have not yet begun to tap television's full potential. If we recognize the challenges of this new maturity and work harder at expanding the medium's values, there is no reason to fear that the sacred cow of cost-per-1,000 will be any more troublesome in the future than it has been up to now.

Of course it's absurd to equate print impressions with sight, sound,

Nierman's predictions for tv by 1970

1. **Tv homes up with population rise**
2. **More sets-in-use with better programs**
3. **Mobility-portables**
4. **More program time (24 hours)**
5. **More varied and exciting programing**
6. **Approaching color breakthrough**
7. **Upsurge in multiple set homes**
8. **Ad volume to double, to $3 billion**
9. **CPM will climb higher**

and motion impact, but even on a cost-per-1,000 basis television is a much better buy than either magazine or newspapers right now. During the fifties in spite of all the hand-wringing about the "high cost of television," our medium's cost-per-1,000 dropped 40%, while magazines rose 36% and newspapers went up 33%. So, if we are now embarked on a rising curve for cost-per-1,000, we are starting from a lower base than our principal competition and there is every reason to feel confident that television will continue to hold this important advantage over the long term.

We've heard a great deal about the population explosion in recent years, and we are in the midst of one in the U.S.A. According to authoritative recent projections, our population will increase by 19% during the sixties—that's 34 million more Americans by 1970.

Let's see what this means in terms of your own situation. Virginia, according to these forecasts, will gain population at very close to the national rate. In 1960 the state was 14th largest, and in 1970 Virginia will still rank 14th among the fifty in spite of the fabulous growth statistics we've been hearing about in some of the newer population centers. The state will add more than 700,000 people—the equivalent of another good sized tv market. Since tv saturation is only 84% in your state and since it is bound to climb higher, the combination of tv and population growth can be expected to add at least 200,000 new homes to your stations' coverage during this ten-year period—a hefty 25% plus.

The older media cannot depend on this built-in growth. For example, during a recent five-year period, newspaper circulation increased only 1% while the population rose by nearly 10%.

Over and above the increases in set counts are the gains we can reasonably anticipate in tv sets-in-use. Wholesale population growth is being accompanied by far-reaching changes within the various age groupings. As we all know, younger families are the strongest tv fans. These families are due to increase at a much faster rate



Martin L. Nierman
exec. v.p., Edward Petry

than the older age brackets. According to some authorities, half our entire population will be 25 or under by 1965. The products of the post war baby boom will soon be forming families of their own. These youngsters who cut their teeth on "Howdy Doody" and "Kukla Fran" represent the most tv oriented group of all, and we can count on them to raise the total level of viewing.

As this "tv generation" comes of age, its parents who were part of the heavy viewing younger families of the fifties will be moving into the older age brackets. There is every reason to expect that the long-established media habits of these people will remain fixed. The result should be an increase in sets-in-use among older families, the groups which heretofore were below average in tv consumption.

Another thing we've been hearing a great deal about these days is automation and its corallary, increased leisure time. For the long term this trend is expected to accelerate. This can be another major plus for our medium. Every study on the subject shows that when people have more free time they view more. Of course we must hope that the growth of automation does not result in all too much leisure—we need viewers with paychecks who are prospects for our advertisers' products.

Television's increasing mobility will become more important in view of these changes in our living patterns. New and better portables will be going along on week-ends, moving out on the patio, and joining in on trips to the beach and picnics, the areas where today radio rules unchallenged.

As leisure time increases, television will have to provide more program time. Potential viewers will stay up longer, and be available at odd times. In the not-too-distant future quite a few stations will be extending their schedules beyond today's average 18-hour day. Before too long 24-hour a day operations may well become as commonplace in television as they are now in radio. This fresh challenge to programing ingenuity will afford new opportunities to attract the casual viewer and significantly raise the total level of viewing.

Not only will we have more programing time but more varied and exciting programing. The recent history-making achievements of our astronauts which provided so many great television moments are also a dramatic reminder that in the space age our medium is on the threshold of revolutionary technological breakthroughs. Surely the decade in which man is expected to reach the moon, can also produce the satellite technology which will make international television a reality. What will the ratings be for live coverage of a Coronation, a Summit Conference, the Olympic Games and scores of other events of world-wide interest. In addition to these big stories, the new scope of the medium will encourage the infusion of some of the top tv products of other nations. This broadened programing spectrum should attract more viewing from today's lighter viewers and serve to increase overall sets-in-use.

And these new programing horizons will be coming up in the brilliant hues of living color. In our disappointment over the rather slow rate of color television development, some of us may have lost much of our original enthusiasm for its tremendous potentials. Yet these remain undiminished, and today we are much

(*Please turn to page* 60)

Media people: what they are doing and saying

TIMEBUYER'S CORNER

Revving up for the onslaught of fall buying has resulted in a bit of agency hopping as well as a few changes in who's handling what accounts. Among them: **Al Kalish,** now buying for Roi-Tan Cigars and Dual Filter Tareyton at Gumbinner after two years at Foote, Cone, & Belding where he handled Contac and Imperial Margarine . . . **Martha Panella,** who bought for Sealtest, Whitman's Chocolates, Pharmaco, and John H. Breck products at Ayer, Philadelphia, is now with MacManus, John and Adams, New York, buying all media for Dow Chemical, 3 M's, Good Humor, and Van Munching Imports (Heineken's beer) . . . **Stella Porter,** who spent over five years at Bauer & Tripp, Philadelphia, and, more recently, only three months at Wermen and Schorr, that city, is now with Al Paul Lefton, also in the Quaker City, buying time for Seabrook Farms, White Rose Tea and General Baking (both New York and Northern divisions).



ISLAND hopping kept Gumbinner's Anita Wasserman happy during recent vacation. She's shown here sailing (with boat owner) to Buck Island, St. Croix.

Nick Imbornone, SSC&B, New York, has taken over the buying chores for Pall Mall and American Tobacco's newest entry in the menthol ated cigarette competition, Montclair. Until two weeks ago the accounts were handled by **Mike Cambridge,** who has left the agency . . . Buying now for Nick's former accounts—Duffy-Mott, Lipton Tea and Whitehall Pharmacal (Bisodol Mints, Infra-Rub)—is **Bob Bridges.**

Speaking of Bob Bridges, we're reminded of the old saw about visitors to New York who claim "it's a nice place to visit but not to live. Bob, who started as a timebuyer for SSC&B, returned there just two weeks ago after trying the selling end of the business for a year and a

(*Please turn to page* 44)

Ye Olde Advertisers

Proclamation

~

Be it kuuuu that:

When laying siege to

Kansas City

One Does Well

to make One's

Headquarters

at the

KUDL

Kilocycle

Kastle

Home of Ye Olde

Swingin' Good Guys

~

KUDL

Irv. Schwartz
V. P. & Gen. Mgr.

TOBACCO NETWORK HAS
PERSONALITY PROGRAMMING

NOW 14 daily program features on N. C. Regional Radio Net

Regional News ▯ Sports ▯ Weather Commentary ▯ Farm Reports

8 POPULAR PERSONALITIES

AVAILABLE:

Full sponsorship/Spot participations/Adjacencies (Also Merchandising and Promotion)

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"The EARLY SHOW"
WEEKDAYS 5 to 6:30 PM
HAS the Adult AUDIENCE

WDEF-TV	STA. B	STA. C
40.7	34.9	24.4

Average Share of Audience
LOWEST CPM ADULTS TOO
Nielsen Feb-Mar '62

WDEF TV CBS 12 CHATTANOOGA
Call AB

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TIMEBUYER'S CORNER

(*Continued from page 43*)

half at Christal. **On the other hand, there's Harry Durando,** former Lennen & Newell and Donahue & Coe timebuyer who seems to be enjoying the business from the seller's side now. Last week he joined H-R from Hollingbery where he acquired his first zest for selling.

It's rough, of course, but there comes a time when a timebuyer has to tear away from life's little pleasantries like work sheets, computers, sparkling presentations, and smiling rep faces and hie off for some vacation spot. Among the current "sufferers:" Gumbinner's **Janet Murphy,** at Lake George, N. Y.; Zlowe's **Lyn Diamond,** at Blue Hill, Me., and BBDO's **Hope Martinez,** at Miami Beach.

Happy to be back at work, however, is **Martin Foody** of Bates who spent a week at Rockaway Beach sifting sand, so the talk goes (or was it gathering mermaids?) . . . **Bill Kennedy,** also of Bates, after a three week European tour . . . **Dorothy Glasser,** KHCC&A who also spent three weeks in Europe . . . Gumbinner's **Anita Wasserman,** after two weeks island hopping (a sport she picked up like a recurring fever, a couple of years ago) from St. Martin to St. Croix.



GREY'S Joan Shelt talks things over with Allan Reed, one of the agency's media planners

The Corner pays its respects this week to **Joan Shelt** who is doing a man-sized job of buying time for Grey, New York, on Ward Baking (see "The Order Is In: What Next?," SPONSOR, 16 July), Block Drug, Park & Tilford, Norex Laboratories and Palm Beach Co. Joan, who hales from Cincinnati, was graduated from UCLA. Before joining Grey this year, she spent more than six years with J. Walter Thompson. Between Grey and Thompson, however, she took a year's hiatus from the timebuying world to wander around Europe.

Some of the people around Madison Ave. are wondering: Why hasn't **Herb Weber,** WHN, New York, sales manager, kept his promise to play golf with Esty's **Jack Nugent?**

Ed. note: This marks the first issue of Timebuyer's Corner *to be edited by Ruth S. Frank, a* SPONSOR *associate editor since July* 1960, *and a former newspaper and radio columnist. She welcomes ideas, comments, and contributions.*

DETROIT OUTLOOK

(*Continued from page* 29)

volving all those services and products which a motorist constantly requires "and which can best be sold to him while he is at the wheel of his car by means of spot radio."

With an eye toward racking up the best possible lineup of video features for the second half of the year which, of course, would include the '63 models, the auto makers have bought on CBS TV as follows: (Renewal) Oldsmobile, alternate week of hour-long *Garry Moore Show*, via D. P. Brother & Co.; Chevrolet, weekly half-hour, *Route 66* through Campbell-Ewald, and Studebaker, alternate week half-hour, *Mister Ed*, through D'Arcy Advertising. Although not finalized as yet, it is expected that Ford will renew its sponsorship of four *Leonard Bernstein-New York Philharmonic Concerts*, through Kenyon & Eckhardt. New automotive business at CBS TV: Ford bought partial sponsorship of *NCAA Football Games* and has renewed but increased its partial sponsorship (from ¼ to ⅜) of *NFL Football Games*, and the *Sports Spectacular* series. Agency for sports programs is J. Walter Thompson.

Auto sponsors on ABC TV this fall include Chevrolet, through Campbell-Ewald, on *My Three Sons;* Pontiac, via MacManus, John & Adams, on *Our Man Higgins;* Lincoln-Mercury, via K&E, on *American Football League; Trailblazers, Wagon Train, Hawaiian Eye, Gallant Men, 77 Sunset Strip, Ben Casey, The Sunday Night Movies, Stoney Burke* and *Palmer-Player Golf* (starting January); Plymouth-Valiant-De Soto, via N. W. Ayer & Son, on *Untouchables, Ozzie & Harriet* and *Roy Rogers-Dale Evans Variety Hour;* United Motor Service through Campbell-Ewald, on *Wide World of Sports* and *Orange Bowl Game.*

Bill Mullen, ABC v.p. told SPONSOR that while automotive sponsors generally made their buying decisions earlier this year, there are several budgets that will probably still come in for the fall. These, he thought, would mainly be short term campaigns around new car announcement time. Mullen said most automotive sponsors this fall are staying in the traditional program categories. Most are heavy in one or two night-time programs and sports, with a few scattering their sponsorships in a number of shows, according to Mullen.

As indicated in the sidebar story on automotive color tv pickups this fall, NBC TV has more big-three (General Motors, Ford and Chrysler) motor car business than the other two networks combined. It is estimated that in time alone, the Detroit car builders are investing more than $36 million on NBC-TV to push the sale of new cars. With time and talent, NBC TV will rack up a $50 million figure. In addition to the color tv programs which car makers have bought on NBC TV, Ford has alternate week sponsorship of *Ensign O'Toole*, Chrysler has a flock of one-minute buys on *Saints and Sinners, The Eleventh Hour.* Ford also has one-quarter sponsorship of the NFL football championship game at the end of the year.

Currently on the air at CBS Radio are these automotive sponsors: Chevrolet—*Weekend News* with Robert Trout and Allan Jackson; Oldsmobile —Lowell Thomas with the *News*, five evenings a week; Guardian Maintenance Automotive Service — *News* and *Dimension* programs; Valiant—saturation campaign, *News* and *Dimension;* Rambler sponsored the two manned orbital space shots in February and May.

George Arkedis, v.p., Network Sales, CBS Radio, pointed out the affinity between automobile advertising and the 48-million radio-equipped autos on the streets and highways. He said this affinity means car advertising will continue to be more and more of a source of revenue for broadcasting and likely to increase.

On ABC Radio, there's Rambler with *Weekend News;* United Motors will sponsor *Tom Harmon Sports Show* starting 1 September, and *College All-Star Football Game* on 3 August; Guardian Maintenance is backing *Weekday News* and *Weekend Sports.*

Jim Duffy, v.p. in charge of sales for ABC Radio, said he was expecting more automotive business in the fall "because of the ever increasing awareness that the best time to sell the product is to a man while driving his own car." Duffy said this was also borne out by Gail Smith, advertising director of General Motors, who made a similar statement recently.

NBC Radio also was anticipating a flurry of additional automotive business. Meanwhile, it was presenting American Motors on weekend *Monitor News on the Hour* and Chevrolet on *News on the Hour,* Monday through Friday. Chrysler signed for half-sponsorship of Blue-Gray Football Game and the Rosebowl Game at the end of the year, and Ford signed for one-quarter sponsorship of *Pro Championship Football Game* on 30 December.

The dope from Detroit indicates that when the '63 models are unveiled, the American motorist will be struck largely by styling changes. The changes, it appears, will be predominately visual, covering the gamut from radical to modest. Additionally, Detroit plans to add more models to its present crowded lineup.

Engineering-wise, the '63 models will be substantially those of '62. However, there will be some "improvements," according to automotive trade reporters who have peeked under hoods. Observers in the industry say the big engineering changes won't come about until the '64 models leave the drawing boards.

Some of the new models, it is reported, will extend the period between greasing and oiling changes to some 36,000 miles, a factor which should depress the oil/gas industry considerably. Chrysler, which has slipped considerably in its share of the U. S. new car sales, will do the most extensive restyling job among the American car makers. General Motors will attempt to siphon off some of the Thunderbird business with a brand-new Buick Riviera. Chevrolet will do likewise with a Corvette model. Plymouth also will try a Thunderbird-like top. And many motorists are already familiar with Studebaker's sensationally-different Avanti which was introduced recently. Happily, the Detroit motor car sales departments are indeed enthusiastic over '63 styling changes. The men who sell the cars, it seems, work up more genuine "gee whiz" over styling changes than they do over engineering advancements or for that matter, safety developments.

It is predicted by *Automotive News* that the '63 goodies should arrive in the showrooms bearing vir-

tually the same price tags as those of '62. "GM is the prime factor in any discussion of '63 prices," said the industry newspaper. "If GM doesn't jack up the ante, it is difficult to see how any other producer can do so. And observers don't expect GM to challenge Washington by hiking its prices. It is expected that any price alterations for 1963 will be in the nature of equipment changes . . . if the auto industry holds the price line, as expected, it will be the fourth straight year without an appreciable increase."

The public will get its first view of the '63 models the latter part of September, about the same time the first of the '62s were unwrapped. Studebaker will unveil on 27 September. All of the new models of the Dodge Custom 880 with one exception will be seen before the opening of the 44th annual National Automobile Show in Cobo Hall, Detroit 19-28 October. Also scheduled to reveal their new offerings the latter part of September are Chevrolet, Ford Division and Lincoln-Mercury. It was indicated by Henry Ford II that there may be a delay in unwrapping his firm's '63 models because of the recent strike. Consequently new Ford Motor cars may not be seen until early October. Debuts of the Chrysler, Dodge and Plymouth lines are scheduled for late September or perhaps early October. Also, early October debuts are slated for American Motors, Cadillac, Buick, Pontiac and Oldsmobile. Previews for dealers starts in mid-August and continue through the better part of September.

What kind of a half-year has it been for petrol wagons and what is the upcoming sales picture? Henry Ford II, along with many of his colleagues in Detroit, is remarkably optimistic. They are confident despite the recent stock market break. Ford, for example, told dealers recently that the last six months of this year should be good. "Projections for the third quarter indicate it will be as good as last year, and that the fourth quarter will be even better," Ford said.

Ford and other leading figures in Detroit have been predicting that retail auto sales should reach about seven million units thus making 1962 the second-best year in automotive history. Detroit statisticians last week said that new car sales during the first 10 days of July were the best for the period since the record level of 1955. Sales came to 141,611 domestic made units, equivalent to a 20,230 daily average that with no difficulty passed the post-1955 peak of 18,400 daily set in the same period of 1956.

Ford Motor Company dealers, according to Ward's Automotive Reports, captured 33.1% of the first 10 days of July market with 45,925 sales, higher than last year at this time. General Motors dealers sold 70,457 for a 49.8% share, also higher than last year. Chrysler had a 10.3% share. American motors had slightly more than 5%. Studebaker sales came to 1.6%. But despite the bright outlook for air media, both radio and tv station reps and individual station sales forces will have to continue their vigorous educational campaigns to inform local car dealers of the potency of spot broadcasting.

In order to get more automotive spot business, the dealers must continue to be wooed at the *local* level. Informed sources insist that until car dealers go on record for spot business, the daily newspapers will "reap the rewards of constant sales efforts among dealers," as TvB observed recently.

Targets for the stations seeking this type of business are *dealer association* officers, *zone managers* and the *regional offices* of ad agencies, in particular J. Walter Thompson, Kenyon & Eckhardt, N. W. Ayer, BBDO, Young & Rubicam, Geyer, Morey and Ballard.

MEDIA RESEARCHERS

(*Continued from page* 32)

etc., in exchange for which it has gotten what Green considers "a vast improvement in the quality of research material, input data much better because of this two-way communication."

Serving Green in this operation is a supervisor of the media research unit, four senior analysts (who divide all agency accounts among them), three junior analysts, a coverage group consisting of a senior and two assistants, a chartist, a minimum of one to two agency trainees at any given period, and a pool of secretaries, typists, etc.

With media selection via computers looming large in agency thinking today, the media research unit's major project at present is the matching up of media data with marketing data to see if objectives are being reached.

Separate from media research at Thompson, yet bearing uniquely upon it, is the department of developmental research, a vital arm of the marketing department. It is this unit which does the agency's original, exploratory research. Headed by Jack Landis, who reports directly to Don Longman, vice president in charge of marketing research, the developmental unit is presently studying ways of going beyond today's profiles.

"It's tomorrow we're measuring," says Landis.

Batten, Barton, Durstine & Osborn. With the most publicized of media research operations, because of its current computer activities, BBDO has given a stature to agency media analysis of rather far-reaching significance. Media analysis is the muscular service arm of the media department, established to evaluate all media situations and fully document media plans. It has the primary responsibility for implementation of BBDO's linear programing system (media selection via EDP).

Heading this vital unit is Edward Y. Papazian, associate media director, who reports directly to Michael Donovan, media manager, and Herb Maneloveg, vice president and media director. Papazian, who holds a master's degree in marketing from the Columbia Graduate School of Business, started in the agency's research department in 1955, was made project supervisor there in 1956, transferred in 1959 to the media department as manager of media analysis. In 1961, he was named associate media director in charge of media analysis and planning.

Foote, Cone & Belding. At FC&B, media research falls into the larger area of media services. Media services is a full-bodied unit of the media department, headed by Edward I. Barz, who is importantly involved not only in media research activities but in estimating, media relations, and administration. Barz had worked in the promotion, research, and account handling departments of such agencies as McCann-Erickson, Katz, and Deutsch and Shea before joining Foote, Cone & Belding in 1957.

Reporting to Barz is Betty Ann Morse, media research supervisor. Entirely separate from the general research department, Mrs. Morse's media research group conducts original and experimental research studies of the effectiveness of various media, media units, and scheduling techniques. Its day-to-day functions, however, are both complex and diverse. Among the more important of these:

1. To compile and analyze ratings of clients' broadcast schedules, compute cost-per-1,000, estimate future ratings of broadcast purchases, and prepare reports of competitors' advertising expenditures and media usage.

2. To compile and analyze print readership studies, estimate reach and frequency of media plans, compile estimates of expenditures of new business prospects, and allocate clients' expenditures by sales areas for advertising sales analyses.

3. To compute advertising impressions data for media testing, analyze research studies prepared by other organizations, and provide coverage and circulation data for broadcast and print media by any geographic and demographic area required.

4. To allocate preliminary budgets by sales area and deographic groups for comparison with sales and product data, and prepare reports on trends, availability, importance, etc., of various specialized media, such as color tv, ethnic and specialized media, etc.

5. To obtain samples of broadcast and print advertising of competitors and new business prospects, evaluate syndicated research services, and maintain files of all available media research material.

In Chicago:

Leo Burnett. Media and program analysis at Burnett is an integral part of the media department, functioning both horizontally and vertically. In addition to being a staff section of media (as are the media account groups), it functions as a line operation, with media researchers belonging to the account groups, providing what its supervisor, Dr. Seymour Banks, calls a "rational and factual approach to media planning."

Burnett invests about $200,000 annually in all the published research services, developing from these an evaluation of the patterns of media duplication "to the point where we can estimate the reach and frequency for a four-week period on any given schedule." Burnett's media research, however, is not limited to a planning tool but is considered part of the total stewardship of accounts. The agency's executives are kept abreast of all the agency media studies, and are advised of media developments as they occur. Originating recently in the media research section are such studies as "Tv Audience Profiles," "Men Reached by Network Programs," "Performance of Leo Burnett Nighttime Network Tv Properties," "How to Communicate with the Negro Market" and "Trends in Media Costs."

Another prime function of Burnett's media research section is to serve as the agency training-ground for all non-writing personnel. "Here trainees see media applied to specific marketing problems," says Dr. Banks. "This, actually, is the working principle—the prevailing philosophy—at Leo Burnett."

Dr. Banks himself was an associate professor of marketing at Chi-



George Kapper of Peters, Griffin, Woodward initiates Jerry Sprague into the Club

Jerry Sprague, of Cunningham & Walsh, joins the Tricorn Club

Actually, he's belonged for years. Just never got around to being "hatted." He's belonged because Jerry knows North Carolina's No. 1 metropolitan market is that combined three-city "tricorn" . . . Winston-Salem, Greensboro, High Point. Jerry and other media experts know it's first by those basic marketing yardsticks of population, households and retail sales. Now, how can a sales-minded spot TV schedule afford to omit the No. 1 metropolitan market in the state that is 12th in population? Big bonus, too — of 14 other thriving cities and lush farm country. All covered to their eyes and ears by WSJS Television, night and day. P. S.: Stumped for a test market — isolated, balanced, inexpensive? We take orders of all sizes.

Source: U. S. Census

WSJS TELEVISION NBC
WINSTON-SALEM GREENSBORO HIGH POINT

cago's DePaul University when he was called in, at the request of a Burnett client, to work on a special research project in 1951. Prior to this he was a metallurgist at a Gary, Ind. steel works. Dr. Banks holds two advanced degrees, an MBA (1942) and Ph.D. in marketing (1949) from the University of Chicago.

Needham, Louis and Brorby. Media research at Needham, Louis is also part of the agency's media department. And, as with Burnett, it is integrated with account work from pre-planning stages on, working closely with the agency task force units (account teams) and the other departments allied with media, such as the broadcast facilities and tv-radio program departments. Its activities are threefold:

1. To appraise media studies provided by the various media.
2. To work with published sources.
3. To study competitive account activity.

At present, little original research is carried out at Needham, Louis. But L. Thomas McMurtrey, director of the media research unit, has plans for a future project, now under investigation: a thorough audience composition evaluation.

McMurtrey, who holds a master's degree in business administration (with a research major) from the University of Indiana, was—prior to joining NL&B—a price economist with the Bureau of Statistics in Washington. Reporting directly to Blair Vedder, Jr., vice president and media director, McMurtrey has been with the agency for nine years, was a member of the general research department for five. His position at present is on the same level as that of the media supervisors. He is assisted by a full-time staff of four.

Post, Morr, Gardner. Here, media research is a separate entity entirely, on a par with the market research department. Its director, Dr. Ho Sheng Snn, deals at the account supervisory and executive level, reporting directly to Carl M. Post, president of the agency.

Dr. Sun, who has been with agency for two-and-a-half years, devotes about 70% of his time to one account, Schlitz Brewing (Old Milwaukee brand). His duties fall into several general categories, which he outlines this way:

1. Media evaluation. ("But before considering media evaluation," he points out, "the account should have clearly defined marketing objectives.")
2. Media proposals. When an account enters a new market, Dr. Sun determines the best station or stations, according to marketing objectives, budgets, rating points, and sales potential.
3. Media schedules. Here, he revises media budgets according to competitors' budgets in specific markets.

Prior to joining Post, Morr (under the agency's former corporate name, Gordon Best), Dr. Sun spent five years with the Toni Co. as manager of media research. He came to this country from his native Shanghai, in 1947, to work on his master's degree in economics at Michigan State University. He received his Ph.D. in economics and agricultural economics in 1954. Sun's wife is also a Ph.D.—in mycology—and is presently teaching at the University of Chicago medical school. They have a three-and-a-half-year-old son.

Dr. Sun feels there is a serious lack of qualified personnel in media research today. This is due, he says, to a lack of training in the field, which—in turn—is due to a lack of recognition of the importance of media research by the industry itself.

"Too few advertisers stop to examine changes in media," he says. "They continue the same patterns, year-in, year-out."

There are two specific additions to media research, on a national basis, that Dr. Sun would like to see. First, more comparative information on radio. Secondly, a central organization to concentrate on, and dissiminate data regarding, overall media expenditures.

SPOT PAPER SYSTEMS

(*Continued from page* 38)

ing. The average net profit is $6,000 on each $1 million billings. BCH estimates their operation can cut costs 40%, thus adding $4,000 to the profit.

The specific accounting saving is more tangible than some of the other savings, the report continues, but all are significant in terms of profit and effectiveness.

Analysis of the actual time spent on each detailed step—is divided into two major activity classifications: (1) entering the spot broadcast order and (2) billing involved with that order.

1. Entering the broadcast order. The agency processing under the current system consumes 20.95 minutes per spot radio or tv order; the rep's time totals 20.05 minutes; the station's 13.70 minutes.

The centralized system requires 9.70 minutes by the agency, 10.35 minutes by the rep, and 9.25 minutes by the station. Thus the saving in entering a single order is 11.25 minutes for the agency, 9.70 minutes for the rep and 9.45 minutes for the station (see chart this page).

2. Billing for spot broadcast. The agency allots 9.45 minutes for each invoice received. The representative requires 66.35 minutes for processing each commission statement; the station spends 6.33 minutes processing each invoice.

The simplified method requires .108 minutes by the agency for each invoice item, with one standard invoice covering all stations. The representative processes the billing in 6.48 minutes per station, receiving a single commission check and statement covering all stations. The station also has a time saving, down to 2.65 minutes per invoice item with one billing covering all items.

Thus, in billing the agency cuts its time by 9.342 minutes or 99%; the rep, 59.87 minutes or 94%; the station, 3.68 minutes or 58%.

The report found a wide range in agency patterns as to the number of spot orders processed for each $1 million in billing. It uses a typical pattern for a major agency, which estimates it processes 4,000 spot orders for each $1 million in billing, to trace a specific example of how an agency saves time and money with new billing methods.

Here's what happens in cost analysis of 4,000 spot orders on $1 million worth of spot billing.

Each order requires an average of four invoices. Agency personnel processing the buys and billing work a seven-hour day with one hour for lunch.

Entering the order takes an agency 20.95 or 21 minutes. For 4,000 orders, 84,000 minutes or 1,400 man-

(*Please turn to page* 60)

Why it pays to advertise your station in a broadcast book

BECAUSE THE TIMEBUYER IS KING

There's nobody better qualified to advise you how and where to invest your national advertising dollars than your own national representative.

He'll tell you that the timebuying system really works. Which means that at any of the top 50 (or top 100) advertising agencies placing national spot business the recognized timebuyer, backed up by his supervisors, decides which stations get the nod. Sure, there are exceptions to the rule. Of course there are some account executives and ad managers that exert a heavy influence. But, by and large, the timebuyer is king.

Reaching the timebuyer, and the other men and women who strongly influence a spot buy, is a job for a specialist. That's why the several thousand timebuyers (by job title and job function) who buy national spot read the broadcast books. Moreover, they rely on them. They rely on one or two favorites almost to the exclusion of all others.

Buy broadcast books to give your national campaign impact where it will do the most good . . . at least cost.

a service of

SPONSOR

SPONSOR WEEK WRAP-UP

Mutual board

(Continued from Sponsor Week)

of MBS station relations, and D. J. Cox, assistant treasurer of Mutual.

Re-elected to the board, in addition to Buetow, Hurleigh, and Verstraete, were the following 3M executives: Bert S. Cross, executive v.p. graphic products; J. C. Duke, executive v.p., sales administration; I. R. Hansen, treasurer; C. B. Sampair, executive v.p., tape and gift wrap products, and R. H. Tucker, secretary. Carlos W. Luis, 3M attorney, was named secretary of MBS.

Advertisers

All stops in tv-advertising-agency protocol will be pulled in an upcoming WGN-TV, Chicago panel show.

Called "Mid America Marketing on the March" and set for 6 October, the history-making show involves some interesting switches in usual roles: (1) it will be sponsored by an agency, Wade, but without commercials; (2) stars will be heads of some of the top tv-oriented companies in the country, who usually do the sponsoring.

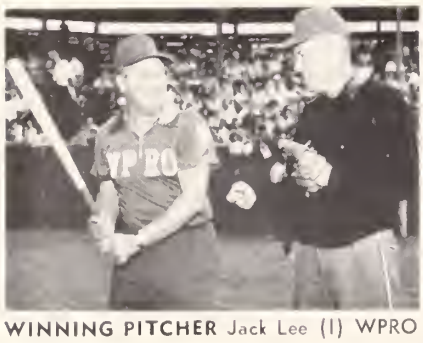
Some of those gathering to discuss the down-to-earth approach which characterizes midwest mar-

REMINISCING on her 20th anniversary with Crosley Broadcasting is Ruth Lyons, star of WLW radio and tv, Cincinnati, "50-50 Club." Above, reading some of hundreds of congratulatory messages are (l-r): Steve Crane, radio sales mgr.; Dave Strubbe, tv sales mgr.; Robert E. Dunville, Crosley pres. who presented Miss Lyons a watch; Miss Lyons; tv v.p. John T. Murphy





B'WANA DON DAY—By proclamation of the Mayor of Cleveland a special day to honor Storer Programs syndicated show. Here B'Wana entertains live WJW-TV audience



WINNING PITCHER Jack Lee (l) WPRO Providence gen. mgr. laughs with losing pitcher Joe Dougherty, gen. mgr. of sister tv station after softball clash between stations



WELCOME to Lola Lucas, the Muscular Dystrophy Poster Girl, in town to attend a "Carnival for MD," from Deputy Dawg and Miss Connie of WTTG-TV, Washington



2,000 SOGGY CITIZENS enjoyed a swimming party hosted by KQEO, Albuquerque morning man Tom Dunn, here with winners sporting "untanned" station call letters

keting: Charles H. Percy (Bell & Howell); Roy Aberbethy (American Motors); Lewis F. Bonham (Miles Products); Charles W. Lupin (Kitchens of Sara Lee).

Leading newsmen will interview the guests and Thomas Coulter, chief executive of the Chicago Assn. of Commerce and Industry will be moderator.

Financial reports: P. Lorillard first half sales topped the quarter billion dollar mark at $251,061,804. Earnings were $10,811,837, compared with $13,336 256 for the six months period a year ago . . . **Pillsbury** reports sales of $398 million for the fiscal year ended 31 May, up 8% over last year. Net earnings of $7.7 million were down from $7.9 million last year and earnings per common share equaled $3.49 . . . Consolidated net income of **Gillette** for the six months ended 30 June was $21,512,000 compared with $19,714,000 for the same 1961 period. Net sales were $136,583,000 . . . Net sales of **B. F. Goodrich** for the first six months amounted to $406,018,534 compared with $370,356,606 for the same period of 1961 and net income was $14,006,266, down from $15,072,900 for the first six months of 1961.

PEOPLE ON THE MOVE: Joseph W. Daly and **Samuel Novenstern** to associate media managers at Lever Bros. . . . **Henry T. Slawek** to general manager of foreign operations in Central and South America and **Sears W. Ingraham** to general manager of the European, Asian and African markets at Noxzema Chemical.

Agencies

The Lestoil odyssey in search of a New York agency has ended at the door of F&S&R but only after "careful screening" of 15-20 houses over the past two months.

A small number of agencies were

WORLD SERIES of Golf poster held here by Walter Schwimmer, originator of the series set for NBC TV showing 8 and 9 September, 90-min. per day. Looking on is Arnold Palmer winner of 1962 Masters and British Open, who'll be one of the participants in the telecast



INKING IN the contract naming Blair-TV national rep is Richard C. Landsman, pres.-gen. mgr. of ch. 13, Rochester which signs on the air in September. Looking on (l-r): Blair Tv's exec. v.p. Ed Shurick; account exec Bill Vernon; gen. sales mgr. Frank Martin



MARKING ENTRY of WWDC, Washington, D. C., into Radio Press International's family of North American subscribers was a statement from FCC chmn. Newton Minow on electronic journalism. Here Minow (l) talks with R. Peter Straus (c), RPI pres. and stn. pres. Ben Strouse



invited to pitch for the $6 million account.

Effective 1 December, F&S&R takes over from Sackel-Jackson Boston all four current Lestoil products —Pine Lestoil, Sparkle Lestoil, Lestare and Lestoil's Spray Starch—in addition to other new products.

Readying itself for the Lestoil windfall, F&S&R is in the process of revamping its media setup. With this doubling of New York office billings, there should be a host of job openings for media people and others.

Agency appointments: The Spatini Co. to **Weightman,** Philadelphia for its new Spatini Instant Spaghetti Sauce . . . American Savings and Loan Assn., Michigan, to **Carpenter, Rau and Walters** . . . Jas. H. Forbes Tea & Coffee, St. Louis to **Clayton-Davis & Associates** . . . Duvernoy Bakeries to **Don Kemper** . . . Rego Radio & Electronics Corp., distributors of Stromberg-Carlson auto radios, to **Metlis & Lebow** . . . Old English Pet Food, Sacramento to **Resor-Anderson-Knapper** . . . Gaylord Products of Chicago to **Stern, Walters & Simmons** from Herbert Baker Advertising of Chicago.

Acquisition: Reach, McClinton & Humphrey, Boston has acquired the assets of the **Charles Sheldon** agency of Springfield.

Divorcement: A product conflict with another home-heating account has caused the termination of an 18-year association between **The Peoples Gas Light and Coke Company,** Chicago and **Needham, Louis & Brorby,** effective 16 October.

Name change: York, Rubin & Belport, New York, is now called **York, Belport & Wishnick.**

Top brass: Mary Ayres, management supervisor on the Noxzema Chemical account, has been elected a senior vice president at SSC&B . . . **Philip H. Schaff, Jr.** to chairman of the executive committee, **R. E. (Tommy) Thompson** to chairman of the creative review committee at Leo Burnett Chicago . . . **Eugene Alnwick** to head of the Chicago office of E. S. Sumner Corp. . . . **Paul Elliot-Smith** to president and general manager of Morse International and to member of the board of directors.

New v.p.'s: Joseph McParland and **Robert M. Lehman** at Kudner.

PEOPLE ON THE MOVE: Gloria Rosdal and **Harvey Kahn** to account executives at Wexton . . . **Edward J. Murphy** to marketing director and **Julie Buddy** to account executive at Johnstone . . . **Robert Zane Smith** to creative account executive at Ketchum, MacLeod & Grove . . . **Gene Del Bianco** to the account management group at Hoag & Provandie . . . **James C. Voors** to creative director at Martin and Robers, Ft. Wayne . . . **Joella Cohen** to radio and tv director of Savage-Dow, Omaha . . . **Duane Zimmerman** to business manager of radio and tv for Lawrence C. Gumbinner . . . **J. Donald Cusenbery** to radio-tv director, **John K. DeBonis** and **John Tucci** to art directors at Hoefer, Dieterich & Brown . . . **Edward B. Shaw** to account supervisor on the Hunt-Wesson Oil account at Young & Rubicam Los Angeles . . . **Ray Gould** to account executive at Fletcher, Wessel & Enright.

Tv Stations

C. Wrede Petersmeyer, Corinthian Broadcasting president did some crystal-ball gazing on the implications of the all-channel set legislation.

Addressing the Fordham University Second Annual Conference on Educational Tv, Petersmeyer predicted that because of the economics involved, additional commercial uhf stations will come gradually and there'll be no rush of immediate expansion.

Nevertheless, he pointed out three primary benefits that will ensue from the legislation: (1) permit the needs of etv to be met, (2) stimulate the early activation of some commercial uhf stations where a shortage of stations now exists, (3) provide for long-range expansion of the medium.

Ideas at work:

• **WABC-TV** has announced the results of an audience reaction test conducted by general manager Joseph Stamler during May in a series of 44 on-the-air announcements. A total of 906 letters were received and whereas 14 or 1.5% said they disliked the station, 281 (31%) replied it is "one of my favorites." Reaction was also polled on many specifics including commercials and programing favorites.

• **WNAC-TV,** Boston has awarded a $1,000 scholarship to the winner of an essay contest sponsored by the Volkeswagen dealers of Massachusetts. Contest was conducted among juniors and seniors in secondary schools and entries were based on the "Perspective on Greatness" tv series.

Financial report: Metromedia reported a record net income for the first 26 weeks of 1962, ending 1 July, totaling $1,021,655 or 60 cents per share, as against $446,587 or 26 cents for the same period one year ago. Gross revenue were $26,206,832 compared with $23,397,580 for the same period last year.

Offbeat sale: A group of special local news and documentary feature programs on WDSU-TV, New Orleans to **Ward Baking** for Tip-Top Bread, via Grey. Tentative plans call for an average of one hour or half-hour program per month.

Sports note: WCPO-TV, Cincinnati will carry four University of Cincinnati basketball games this season, sponsored by The Fifth Third Union Trust Company.

New offices: WJRT (TV), Flint has opened a new Detroit sales and sales service office in the Fisher Building and appointed Roger O. Nelson sales representative.

PEOPLE ON THE MOVE: Robert G. Wolfson to the board of directors of Television City Arizona . . . **Lee Browning,** general manager of WFIE-TV, Evansville to general manager of WFRV-TV, Green Bay and **Jack E.**

Douglas, general manager of WCSI, Columbus to general manager of WFIE-TV, effective 1 August . . . **Thomas E. Even** to program production manager for WSAV-TV, Savannah . . . **George M. Mathews** to account executive at KBTV, Denver . . . **Alvin L. Hollander, Jr.** to program director of WCAU-TV, Philadelphia . . . **Morris W. Butler** to special broadcast services director at WLWC, Columbus . . . **Tom Reilly** to account executive at WITI-TV, Milwaukee.

Radio Stations

Radio has come up with an industry-wide parallel to the myriad awards, kudos, and honor institutions which prevade the tv scene.

The event is the official opening of the Radio Hall of Fame under the aegis of the American College of Radio Arts Crafts and Sciences, a group of Chicago radio salesmen, reps, advertisers, agency media men and station people.

The Hall of Fame will be a permanent installation at the Conrad Hilton Hotel in Chicago, a tie-in with the annual NAB meeting there.

The sponsoring group, incidentally, has all the earmarks of becoming a national organization like the Tv Academy of Arts & Sciences.

Such standouts of the radio medium as Jack Benny, Norman Corwin, Mrs. Marie deForest (on behalf of her late husband) and Don McNeill will be on hand to receive honors as first entries into the Hall of Fame. Others, from Marconi to Graham McNamee, have been marked for future honors.

KNBC, San Francisco has completed a seven months experiment in the revival of traditional radio drama.

The station reports tremendous listener approval of the nightly half-hour dramas initiated last December and, as a result of the response, plans to continue the program for the next six months, at least.

Harry S. Goodman Productions of New York will provide three series to be spaced over the week. They are "Radio Novels," an anthology of stories by well-known writers, "Thirty Minutes to Go," a suspense story, and "The Doctor's Story," about romance in a big city hispital.

Ideas at work:

- A complete stereophonic high fidelity system will be awarded to the winner of a **WGMS,** Washington contest for a design, drawing or photograph for use as the cover of the station's October program guide. Contest closes 5 September.
- **WCAU,** Philadelphia received 85,567 listener phone calls during the first half of the year on its Dinner Bell Service. Now in its third year, the service provides a different dinner menu each day for listeners who dial one of three phone numbers.
- On the occasion of its 35th anniversary, **Storer** has gathered together a pictorial glimpse of some Storer people as they looked in "that truly fantastic year, 1927."

Financial reports: Capital Cities Broadcasting's first half operating profit before depreciation rose 77% from $1.32 in 1961 to $2.33 in 1962 on an increase of 70% in net broadcasting income . . . **Storer Broadcasting** reported earnings for the six months ended 30 June of $1.48 per share compared to 82 cents for the same period of 1961. Net income for the first six months was $3,618,366 vs. $2,032,501 in the same 1961 period. Earnings for the second quarter of the year were $1,466,770 or 60 cents per share.

New quarters: WLIB, New York, formerly opened its enlarged offices and studios at 310 Lenox Avenue and 125th Street.

PEOPLE ON THE MOVE: Henry Gulick to account executive at WPAT, New York . . . **Herb Humphries** to news director and **Dick Kelsey** to account executive at WINZ, Miami . . . **Bennett Scott,** sales manager of WIND, Chicago has resigned . . . **Irving Kagan** to account executive at WMCA, New York . . . **Michael Ruppe, Jr.** to public relations manager and **Henry Hirsch** to advertising-sales promotion manager at KYW, Cleveland . . . **B. J. (Bob) Rodgers, III,** to sales manager of WHIH, Norfolk . . .**Dick French** to production manager at WSPD, Toledo . . . **Frank E. Mullen,** formerly executive vice president and general manager of NBC to president of AP Managment Corp., packager and producer of radio programs . . . **Mort Silverman** to president, **Dr. William Barletta** to vice president-treasurer, **Mrs. L. B. Lee** to secretary , **Ray Pilant** to station manager, **Farrell Bonner** to program director and **Jim LeBoeuf** to public relations-news director at KMRC, Morgan City . . . **Roger Stoner** to sales manager at KYA, San Francisco . . . **Elmer Willrich** to local account executive at WIL, St. Louis . . . **Joseph C. Drilling** to president of Crowell-Collier Broadcasting Corp., effective 13 August.

Kudos: Individual citations were presented to **Cecil Woodland,** general manager and **Hugh Connor,** program and sales manager of WEJL, Scranton for cooperation, service and assistance with the annual Voice of Democracy contest . . . **Sam Serota,** director of public relations for WPEN, Philadelphia has been elected president of the local Public Relations Assn.

Networks

Estimated net operating profit of AB-PT for the second quarter of 1962 reached a record high at $2,511,000, or 57 cents a share.

For the like period of 1961 it was $2,269,000, or 52 cents a share.

Estimated profit for the first six months was $5,553,000 or $1.27 a share as compared with $5,694,000 or $1.31 a share for the like period of the previous year.

For the first six months, there was a net capital loss of $157,000 compared with a net capital gain of $6,149,000 in the same period of 1961.

Tv sales: NBC TV's "National Football League Highlights" to **R. J. Reynolds** via Esty and **Skill Corp,** via

F&S&R, selling out the 14-week series.

Traveling companion: Listeners vacation bound to any part of the country can take with them a cheerful and compact card which charts all **NBC Radio** affiliates. The network reports tremendous response to on-the-air promotions for this vacation-listening guide.

Kudos: Thomas Moore, vice president in charge of ABC TV, has been named chairman of the National Meetings Planning committee for Brand Names Foundation.

PEOPLE IN THE MOVE: Earl Mullin to vice president in charge of station relations at ABC Radio . . . **J. Robert Kerns** to general advisor to ABC International's associated tv station in Beirut which went on the air this past May . . . **Ralph O. Briscoe** to assistant controller of CBS TV stations division . . . **Louis Hausman** to NBC as a general executive participating in management-level matters . . . **Robert E. Lang** to vice president in charge of operations and sales for the ABC news department . . . **Alfred N. Greenberg** to field manager, affiliate relations, CBS Radio, effective August.

Film

Jay Ward Productions, producers of "The Bullwinkle Show" and "Rocky and His Friends," is branching out into tv commercials production.

Long-range deals have been set for Ward to deliver commercials for General Mills (Bullwinkle sponsor) and Colgate-Palmolive, with whom Ward Productions have a merchandising tie-up on sale of Bullwinkle and Rocky soap dispensers.

Pete Burness, director of many Bullwinkle segments, will be vice president in charge of the commercial department. Characters from Ward's cartoons will be utilized exclusively in the new operation.

A Computer has been produced for the commercial film industry that takes the guesswork out of production.

This four-way, pocket-size Computer is for use by film production personnel and advertising agencies.

Designed by Eli L. Levitan, author of books on film production, the computer shows time, footage, frames and number of words in any given time period.

Other features of the device, published by the Camera Equipment Corp.:

- Commercial film standards are shown with diagrams and markings.
- A Photography-Projection radio chart that lists both live action and animation shooting fields and safety projection areas for both motion pictures and tv.
- A standard wipe chart which shows 120 of the most frequently used Wipes in their logical sequence.

After more than five years producing closed-circuit shows for the Walter Reed Army Medical Center, Logos Ltd. has decided to enter the commerical film field.

A science series will be the Logos tee-off and Dave Garroway has been set to do the commentary.

Goodson-Todman will sell the package.

After one year of operation on the local-regional basis, Commercial Producers is extending its service to the national scene and will work directly with agencies and reps.

The Boston-headquartered firm, of which Arthur Hammell is president and Mort Van Brink general sales manager, is opening two regional sales offices and one national sales office in New York.

Jules Pascal has been named manager of the New York branch, located at 509 Madison Avenue. Al Roberts will head the midwest division in Chicago and Charles Brumer has been appointed sales manager in San Francisco.

Sales: NBC International, in its biggest single sale to Italy, has sold 15 news, public affairs and entertainment shows to the RAI tv network . . . Eight additional stations, including KCOP, Los Angeles, WGN-TV, Chicago and WSYR-TV, Syracuse have purchased 156 new, five minute **Hanna-Barbera** cartoons for fall debut from **Screen Gems . . . Screen Gems'** post-1948 Columbia Pictures feature library to 12 more stations, raising total markets to 91 . . . **20th Century-Fox Tv's** "Hong Kong" series to four new stations bringing total markets to 66 . . . **NTA** has closed a deal with Crocker-Anglo National Bank of San Francisco for full sponsorship of "Probe" in nine California markets, via J. Walter Thompson and made individual sales to six other stations . . . **Seven Arts'** post-1950 Warner Bros. features, volume 2, to WPTV, West Palm Beach, uping the total on that group to 100.

Financial report: Desilu Productions reported net income of $611,921 for the fiscal year ending 28 April equal to 53 cents per share. This constituted an increase of almost 100% over the net profits for the preceding fiscal year of $319,146 or 28 cents per share.

New properties: ITC has produced in cooperation with the J. Arthur Rank Organization a first-run, full-hour series called "Ghost Squad," based on the almost legendary exploits of the least-known division of Scotland Yard—one of the best-known crime-busting groups in the world . . . **Medallion T.V. Enterprises** has released a new musical half-hour series, "Star Route, U.S.A." produced by Atlas Productions, which depicts the musical lives of the top names in the country-western field . . . **Arrowhead Productions** is packaging an informal comedy show videotaped in a Manhattan theatre for late Saturday and Sunday nights called "Weekend." Jerry Lester stars in the show. Arrowhead, with offices at 331 Madison Avenue, is run by Ted Grunewald, senior v.p. of Hicks & Greist, Vernon Becker, executive producer for Pathe News, and Lester . . . **Allied Artists Tv** released a new post-1950 package of

(Please turn to page 59)



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

30 JULY 1962
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The FCC appeared to be moving in two directions at once last week: it came out with an unprecedented defense of two networks against attacks on the fairness and accuracy of documentaries.

And this was just after the commission **refused to change its mind about lifting the license of KRLA,** Pasadena, and while some other important licenses seemed due for lifting.

There is, however, no contradiction. Stations will still find that the Commission remains rough on what it feels are violations of rules, and failure to live up to programing promises "voluntarily" made.

On the other hand, the Commission has used "persuasion" to "encourage" broadcasters to become more active in news, public affairs, and editorializing. It has **decided it must take a much stronger stand on complaints about broadcasters who don't.**

Previously the Commission referred complaints to stations, then when it didn't want to act on the complaints it notified those who had lodged them that there appeared to be no violation of rules, and **reminded that the FCC has no power over programing.**

The Boston complaint against the CBS "Biography of a Bookie Joint," and the Newburgh complaint against the NBC "Battle of Newburgh" drew no such tepid answers. The FCC **defended the programs almost heatedly.**

Coming at a time when the City of Galveston is set to protest a network hurricane documentary, the answers should be both discouraging to those who would appeal to the FCC about such matters, and **encouraging to broadcasters who want to deal with controversial topics.**

It is no secret whatever over at the FCC that the two complaints were handled in this manner, at the risk of hurt political feelings in both cases, for a good reason. Broadcasters were supposed to be put on notice that they can deal with any controversial subject, so long as they observe the fairness doctrine, and the FCC will back them to the hilt.

Hot potatoes otherwise remain hot potatoes at the FCC.

The biggest questions waiting decision will still be waiting after the FCC returns from its August vacation.

There has been no decision on network option time and no agreement among commissioners about a **new program section in license application forms.** Both topics may be with the FCC for a long time, since a mere month's vacation isn't calculated to bring agreement among disagreeing commissioners.

In fact, out of all matters involved in the lengthy network hearings, the only move made thus far **would open up network-affiliate contracts to public inspection.** Meaning inspection by other affiliates.

The report on this page last week that proposals to eliminate or at least loosen the political equal time requirements were in trouble has been buttressed by statements by legislators, both on and off the record.

Sen. John O. Pastore (D., R.I.), chairman of the Senate Commerce Communications subcommittee which held hearings on the various proposals, has expressed nothing but gloom at prospects. He has said he is in favor of giving broadcasters considerably more freedom in the political arena, but doubts enough other Senators feel the same way.

Over in the House, a leading Republican on the House Commerce Committee has said anything at all on this subject will practically pass only over his dead body. Standing by himself, his opposition is not too important, but many other members of that committee also

(Please turn to page 57)



Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

30 JULY 1962
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National spot radio should start cashing in any time now on the expansion of Noxzema's new matte make-up (SSC&B), introduced in test markets several months ago.

The item is **part of the Cover Girl line of medicated cosmetics** debuted by Noxzema last year.

Whereas the tv side of the national spread is network, **heavy spot radio schedules** figure importantly in the campaign.

Accounts on the Chicago spot tv scene showed strong signs of coming to life last week.

Avails requests have gone out for: **Green Giant (Burnett)** for late September starts; **Miles Laboratories (Wade); Kraft Foods (NL&B)**; and **Wheaties Bran with Raisins (Knox Reeves).**

The Wheaties quest has this added aspect: it's for a 10-week avail schedule, which is pretty **good for Wheaties which generally buys in short flights.**

For details of the past week's spot activity see items below.

SPOT TV BUYS

Standard Brands is starting in mid-September (17) for Royal Desserts. The current quest is for fringe and daytime minutes, with schedules to continue for 11 weeks. The agency is Ted Bates.

Hoffmann-La Roche is buying now for a 2 September start on behalf of Zestabs. The campaign is based on minutes in or adjacent to kids shows for 30 weeks. Agency: Kastor, Hilton, Chesley, Clifford & Atherton.

Brillo Manufacturing is lining up markets for its soap pads, with schedules to begin 18 September for 10 weeks. Request is for daytime and fringe minutes, prime 10's and 20's. Brillo is buying 100 rating points a week for four weeks and 50 rating points weekly for the remaining six. Agency is J. Walter Thompson.

Warner-Lambert Pharmaceutical is lining up markets for a campaign on behalf of Bromo-Seltzer. Schedules kick off on 20 August and continue for 19 weeks. Time segments: early and late evening minutes. Agency: BBDO. Buyer: Jim Weshchler.

Colgate-Palmolive is activating for its new product Baggies. Campaign has a 3 September start date for 52 weeks. Time segments are day and night minutes. Agency: Street & Finney. Buyer: Dorothy Barnet.

P. Lorillard is buying for Old Gold Spun Filter. Starting on 10 September and continuing for 13 weeks, schedules are nighttime minutes and 20's. Agency is Grey and Betty Nasse is doing the buying.

Revlon kicks off a campaign on 6 August for various products. Nighttime minutes run for four weeks. The agency is Grey and, again, Betty Nasse is the buyer.

National Cotton Council is breaking with spot 10 September in about 13 Southern markets. The campaign is set for 13 weeks, using nighttime minutes and chainbreaks, three, five, or 10 a week, depending on the market. The agency: Fuller & Smith & Ross.

R. T. French is lining up markets for a September start on behalf of its Proper Kitchen Sauce. All spots are in daytime with women's appeal. Agency for the account is J. Walter Thompson.

Simoniz is buying a host of markets for a campaign to promote its Master Wax. Time segments are minutes, day and night. Schedules start 6 August for six weeks. Agency: Dancer-

Fitzgerald-Sample. Also out of D-F-S is a request for day and night minutes in women-oriented shows for an early August start for Vista Kitchen floor cleanser.

Eastman Chemical kicks off on 17 September for its Kodel fibre. The campaign will continue for six weeks. Time segments: minutes and 20's from 6 p.m. to midnight. Agency: Doherty, Clifford, Steers & Shenfield.

Chesebrough-Pond's is buying for Cutex. Campaign has a 19 August start and schedules run for six weeks. Time segments: minutes. Agency: DCS&S. Buyer: Rita Venn.

SPOT RADIO BUYS

United Fruit Co. kicks off on 2 August to promote bananas. The top 25 markets will get schedules in morning drive and housewife time. Campaign runs for four weeks, using six-12 spots per week. Agency is BBDO and Roy Dubrow is the buyer.

Lincoln-Mercury division of Ford Motor is looking at avails now for a late fall start on behalf of Comet. It will probably be a saturation campaign in the top 100 markets, with minutes scattered throughout the day. Schedules start late October or early November. Agency: Kenyon & Eckhardt. Buyer: Bob Morton.

Ralston-Purina is lining up markets, about the top 35, for a 19 September start for Purina Dog Chow. Time segments: about 24 spots per week (16 minutes and eight 30's) in drive- and housewife-oriented time. Campaign is for three weeks. Agency: Gardner St. Louis.

Nestlé is going into the top 15 for its DeCaf coffee. Schedules of minutes will run in morning drive time and housewife time until 2 p.m. and then from 9 p.m. to midnight. Campaign starts 10 September for 10 weeks. Agency: McCann-Erickson. Buyer: Judy Bender.

Metropolitan Life Insurance starts today, 30 July, with 20 drive-time minutes a week in some 15-20 scattered markets in the south and southwest. Schedules continue for five weeks. Agency is Young & Rubicam.

WASHINGTON WEEK (*Continued from page* 55)

are doubtful at best. And **Chairman Oren Harris (D., Ark.) has expressed no interest whatever.**

His only actual comment is that no hearings are scheduled—itself a bad sign this late in the session—and that since the Senate has held hearings on bills no plans will be laid in all likelihood until the Senate acts. The assumption is that **Harris opposes action this year.**

Unless there are some very definite changes and new developments, matters look no different viewed from the standpoint of 1963. Next year is not an election year, and it isn't like Congress to legislate a year ahead of time. Everybody assumes that **in 1964 it will be no trick at all to get a Sec. 315 loosener through to permit 1960-type presidential and vice presidential coverage without giving equal time.**

At that time, further efforts will be made to extend the same freedom to broadcasters with respect to other political candidates. If the climate then is the same as now, it would be a tough fight to get a suspension with respect to Senators and Congressmen, and perhaps impossible with respect to any offices lower down the political scale.

The Justice Department and MCA have agreed on how MCA should get out of the business of representing talent, and the divestiture now has the force of a court order behind it.

MCA agreed to **dissolve rather than transfer to a new company** its talent representation business.

Otherwise, and with many top tv personalities forced to scramble for new agents, the big antitrust suit continues full blast. Action proceeds on a Justice Department allegation that MCA makes "unlawful tie-in" sales of tv programs, forcing purchasers to take unwanted programs in order to get wanted ones. Also on the allegation that MCA acquisition of Decca Records and Decca subsidiary Universal Pictures restricts competition in violation of anti-merger laws.



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

30 JULY 1962
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Put down F&S&R New York as an agency that doesn't make a fetish of keeping company events strictly entre nous: a visitor gets to know as much as the help.

Take, for instance, the agency's heralding last week that it **had wrapped up the Lestoil account.**

Instead of spreading the news via an interoffice memo, **management shot it over the office loudspeaker system, with the result that visiting rep salesmen had the lowdown as quickly as the timebuyers.**

Don't be surprised if a number of reps pull up their office stakes in Boston by the turn of the year.

The flow of business out of New England hasn't been steady enough for reps to maintain Boston quarters, that is, **unless they have stations to which they are committed for such a branch.**

Boston was a goodly source of revenue **when Lestoil was riding high,** but reps see the **shift of that account to F&S&R New York, as a sort of coup de grace to their New England national-wise prospects.**

Consistency is probably one thing you shouldn't look for in this business.

Latest observation on this score: **the very agencies that carry battles over the acceptability of piggyback commercials have taken NBC TV to task for back-to-backing minute commercials on Saturday Night at the Movies.**

As the network sees it, it's strictly a case of whose ox is gored.

When the Motion Picture Academy Award broadcast goes on ABC TV next April Grey will again be the agency of record.

Benton & Bowles will merely participate, if anything, with a commercial.

Just as a note of nostalgia, did you know that Ed Sullivan is likely the longest-extant personality in air media?

He did his first stint before a network (CBS) mike back in **1931 for a product called Geraldine,** dishing gossip between the numbers of a dance orchestra.

For CBS it's certainly a precedent: an outside organization developing a pilot for one of its contracted stars.

The sharp turn in the wheel involves **Arthur Godfrey and the William Morris office.**

You've not only been around the business a long, long time but you've got a wiz of a memory if you can recall the names of the sponsors of these personalities back in the early '30s:

1. Floyd Gibbons
2. Frank Munn
3. Frank Crumit-Julia Sanderson
4. Lanny Ross
5. Kate Smith
6. Fred Allen
7. Ken Murray
8. Marx Brothers

ANSWERS: 1. General Electric; 2. Bayer; 3. Blackstone; 4. Maxwell House; 5. La Palina; 6. Linit; 7. Standard Brands; 8. Esso.

WRAP-UP

(*Continued from page 51*)

32 features and 11 sales have been made so far.

PEOPLE ON THE MOVE: Michael S. Kievman to central district sales manager and **Benjamin De Augusta** to traffic manager at Warner Bros. Television division . . . **Gary Ferlisi** to manager of the new station relations department of Television Affiliates Corp.

Representatives

Hal Walton & Company has picked up 14 stations since 1 July.

All smaller stations, the heaviest concentration is in the south (Florida, Louisiana, Virginia, Tennessee) but four are in Michigan and one in Wisconsin.

Rep appointments: KCAL, Redlands, Calif. to **National Time Sales** as part of the Spanish Language Network represented by the firm . . . KROY, Sacramento to **Daren F. McGavren,** effective 1 August . . .WALA (TV & AM), Mobile to **Select Station Representatives** effective 1 August . . . KCKC, San Bernardino-Riverside to **George P. Hollingbery.**

PEOPLE ON THE MOVE: Ray Stanfield to the newly-created post of eastern sales manager—radio at Peters, Griffin, Woodward . . . **Rowland J. Varley** to New York account executive of PGW . . . **George Ponte,** formerly PGW radio account executive to Metro Broadcast Sales.

Station Transactions

Ownership of WDEB, Pensacola has changed hands.

Seller is Rose Hood Johnston as executrix for the estate of George Johnston, Jr. and the buyer is Mel Wheeler of Pensacola.

Price of the sale, handled by Blackburn, was $125,000.

Operation of WRNJ (FM), Atlantic City has been assumed by the WRNJ Associates headed by Philadelphia radio and advertising man Edward R. Newman.

The FCC approved transfer of the license following an application filed last March. Sale price was reported at $27,000 and previous owner was Melvin Gollub, owner of WIFI (FM), Philadelphia.

Roy M. Cohn, counsel for the late Sen. Joseph McCarthy heads the board of directors.

WJBS, DeLand, Fla. has been transferred, with FCC approval, to Ralph S. Hatcher.

Hatcher resigns 1 August as ABC TV national manager of station relations to assume ownership and operation of the station.

Public Service

WABC (AM & FM), New York is spearheading a campaign to save the Heights Opera Assn.'s third season of free opera in Central Park and Cadman Plaza in Brooklyn.

Some 90,000 New Yorkers witnessed the 30 privately supported performances last year. This year, for want of $5,000 for costumes, scenery and incidentals, the show might not go on.

The station therefore had Milton Cross record a series of announcements, utilizing instrumental selections from forthcoming operas, urging listeners to contribute to the support of the free series.

In addition, WABC is making these announcements available to all New York stations.

Public Service in action:

• **KAPE,** San Antonio has started a new series of public service programs. The first, "Medicare—Pro & Con," was scheduled for an hour but listener response during the show caused the station to extend it an additional half hour to sign off.

• **WDAS,** Philadelphia is running a "Mourning the Death of Freedom" campaign to focus attention toward the inter-racial strife in Albany, Ga. in which more than 750 Negroes, including Martin Luther King, have been arrested since December. In the interest of civil rights the station is giving Free Mourning ribbons in the hope that city officials of Albany will realize that an aroused citizenry is endorsing the efforts of Reverend King and his associates.

PEOPLE ON THE MOVE: B. G. Morrison to director of public affairs and news at WPEO, Peoria, Ill.

We are pleased to announce

that our Beverly Hills office has moved to new and larger quarters in the Bank of America Building, 9465 Wilshire Boulevard. The phone number has been changed to CRestview 4-8151.

BLACKBURN *& Company, Inc.*

RADIO • TV • NEWSPAPER BROKERS

NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	*CHICAGO*	*ATLANTA*	*BEVERLY HILLS*
James W. Blackburn	H. W. Cassill	Clifford B. Marshall	Colin M. Selph
Jack V. Harvey	William B. Ryan	Stanley Whitaker	G. Bennett Larson
Joseph M. Sitrick	Hub Jackson	John G. Williams	Bank of America Bldg.
Gerard F. Hurley	333 N. Michigan Ave.	1102 Healey Bldg.	9465 Wilshire Blvd.
RCA Building	Chicago, Illinois	JAckson 5-1576	Beverly Hills, Calif.
FEderal 3-9270	FInancial 6-6460		CRestview 4-8151

SPOT PAPER SYSTEMS

(*Continued from page 48*)

hours are involved. At seven hours per day, it takes 200 work days to process 4,000 spot orders. The BCH process takes 9.7 minutes per order, times 4,000 orders for 38,000 minutes or 647 hours or 92 days. The saving is thus 108 days for each 4,000 orders—or a time cut of 54%, according to the report.

For billing there are four invoices for each order under the present system. So the 4,000 spot orders involve 16,000 invoices, each of which requires 9.45 minutes for a total of 151,200 minutes or 2,520 hours or 360 work days. The BCH system reduces these 16,000 invoices at .108 minutes per invoice item to 1,728 minutes or 28.8 hours or 4.2 days. This is a net saving of 356 days or 99%.

With 21 working days per month, the report allows a salary of $375 per month for the person processing these orders and adds 15% for fringe benefits for a total of $431.25 per person per month or a cost of $20.53 per day per person.

At $20 per day there is a cash saving of $2,160 to an agency on handling orders.

For billing, 356 days are saved for each 4,000 orders (16,000 invoices), each worth $20 for a total of $7,120. Thus in these two areas, the cash saving is $2,160 plus $7,120 for a total of $9,280, the report indicates.

Other savings, in mailings, billing files, and forms, says the report, add 26% more dollar savings, $2,398, to the $9,280 already saved for a total of $11,678.

NEWSPAPER ATTACKS

(*Continued from page 40*)

bound to be some raised eyebrows at the answers to such questions as "Do you get any information that helps you in buying various products from advertising: on radio, on tv, on newspapers?"

71% of respondents said they got no helpful information from radio, 50% none from tv, but only 9% thought newspapers didn't help.

All which proves, perhaps—when a newspaper begins to stack the research deck, boy, it really stacks it!

TV IN 1970

(*Continued from page 42*)

closer to their realization. The problems which have retarded color tv set growth are being steadily reduced. The cost differential between color and black and white is being narrowed. More manufacturers are producing improved color sets, and more stations and networks are delivering larger amounts of color programing.

During the sixties, the combination of these factors, together with normal black and white set obsolescence can be counted on to put color over the top. Instead of being a not-too-well-defined plus for most advertisers as it is at present, color television in a very few years will become a dominant consideration in a great many homes. The June copy of *Vogue* contains 38 color pages. In this single issue there are at least a score of non-tv advertisers who are going to be prime prospects as soon as our circulation includes a substantial proportion of color viewers.

This approaching color breakthrough will of course not only open up whole new product groups, and win many new advertisers, but it will also enhance the medium's values for most of our present supporters. Not only will their commercials have greater impact but the greater number of color sets will appreciably increase sets in use. Programs in color score for higher ratings in color homes.

The advance of color will also further accelerate the growth of multiple tv set homes. Last year the number of homes with secondary sets went up by 20% to a total of 7,100,000. We can look for the pace to quicken as more and more black and white sets become auxiliary units in color tv homes. This continuing expansion of television within the home will of course boost the overall volume of viewing, although at the start we may have a tough time tracing it in the rating reports.

Clearly television has plenty of room to grow in—far more than any other medium. This kind of vigorous, mature development will afford a sound base for sustained economic growth. How then does our medium stack up against the principal competition, in advertising future books?

The most highly publicized projections of 1960 which forecast that advertising volume would double during the sixties appears now to have been somewhat optimistic—and not only because the "soaring sixties" have so far failed to go into orbit. Obviously these predictions leaned heavily on the record of the fifties.

Between 1950 and 1960, advertising volume doubled, rising from $5.7 billion to $11.5 billion. But this was the decade in which television rocketed from $170 million to $1.6 billion—an 840% jump in total advertising expenditures. The fantastic onrush of television in the early fifties ballooned the growth rate for all advertising. Between 1950 and 1955, total U.S. advertising volume went up 61%. In 1955 tv attained the billion dollar mark in expenditures.

In the five-year period 1955-1960 total advertising volume increased by only 27%. Over this same period television volume was up 56%, while the average for all other media gained 22%. It would appear that this 1955-60 period furnishes a much more realistic base for our projections into the sixties.

Based upon the recent trend we can look for our medium to grow *three times as fast as the national economy; more than three times as fast as newspapers; twice as fast as magazines.* We can anticipate that total tv volume will more than double during the sixties.

By 1970 television should account for well over three billion dollars in advertiser expenditures, with a billion plus spot television alone accounting for more advertising dollars than went into all forms of the medium only a few years ago.

Reaching these brilliant goals will demand a larger effort on the part of every segment of our Industry. Technological advances, more and better programing, color progress and all the rest are going to be costly. Television's cost-per-1,000 should be higher in 1970 than it is now. We are going to have to sell harder, research more thoroughly, and dramatize the values of our medium as never before. However, if we are alert to our responsibilities and opportunities television cannot fail to become an even more important part of American life—and thus a more powerful, more effective and more intrinsically valuable sales force.

How does a tattoo concern you?

how does a tatto



concern you?



Two ways.

First — it's a perfect illustration of what a great campaign can do. Second — it proves that the advertiser who believes in advertising ends up a power in his industry.

So — how does this concern a broadcaster?

So — it works the same way here.

Every station that sells advertising — and has equal faith in buying it as well — always winds up with a bigger share of spot in its market.

Think it over.

And don't eliminate the "tattoo".

We respectfully suggest you find the "tattoo" that suits your station image best — then call SPONSOR.

SPONSOR reaches practically everyone involved in the purchase of time—of course. But there's a special segment it reaches best. We call it "the influential 2000" because this "influential 2000" actually purchases better than 95% of all national radio and TV spot. SPONSOR has a greater penetration of influence within this group than any other book in the broadcast field.

That's our sales "tattoo"—substantiated by every independent survey made

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

555 Fifth Ave. MU 7-8080 New York 17

HELP!

WE NEED SALES HELP—BADLY

We're a six year old regional Radio-TV rep firm whose growth in the last year has been amazing —so much so that we need good sales help to continue to give the kind of service that has made us such a big factor in our area. We've always covered all of Ohio, and now we're expanding into Pittsburgh with our list of top stations. Really good ones.

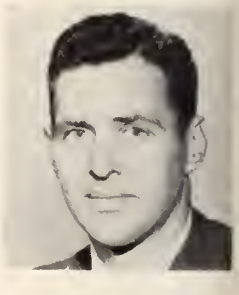
We won't fuss about dollars if you can convince us that you know the business, know how to sell, and are willing to work. There's loads of growth potential for the right man. If you think you're that man, tell us all about yourself—what you've done, where you've done it, how much you've made, how much you want to make, how soon you can make a change, and anything else you can think of. Send it right now to . . . . .

Len Auerbach, General Manager
OHIO STATE REPRESENTATIVES
2nd Floor, Fidelity Building
Cleveland 14, Ohio

Tv and radio NEWSMAKERS



Roy Porteous has been appointed CBS TV vice president of central sales. He'll headquarter in Chicago. Porteous first joined CBS TV sales in June of 1957 as an account executive in the Chicago office. Before joining the network he was with NBC for 15 years, serving in a number of sales and management positions. Porteous eventually became sales manager at NBC of the "Today," "Tonight" and "At Home" shows. The appointment, effective as of last week, was announced by William Hylan.



James Arthur Yergin, the new director of research for Westinghouse Broadcasting succeeding Mel Goldberg, has been assistant research director since 1959. Before that he was associated with the WOR division of RKO, functioning most recently as director of research, promotion and advertising for WOR (AM & TV), New York. Previously Yergin spent two years in sales planning at MBS, one year with Crossley Research and four years as research director of Keystone Broadcasting.



Jack H. Mann has moved up to vice president in charge of the Western division of ABC Radio Network. Mann has been director of ABC Radio Pacific and ABC Radio West since July 1961. He joined the network in June of 1958 as an account executive and in June of 1960 was promoted to director of advertising, sales development and research. Before his affiliation with ABC Mann had been an account executive with WRCA-TV, New York, and NBC and CBS Radio networks.



Ralph S. Hatcher assumes on 1 August ownership and direction of WJBS, DeLand, Fla. In 1930 Hatcher become sales manager of WTAR, Norfolk. Later he was appointed central division manager for CBS Station Relations in Chicago, moving to CBS New York in 1947 and to general manager of WPLH, Huntington, W. Va., two years later. In 1951 he joined ABC TV, promoted in 1956 to national manager of the Station Relations department where he has been since.

frank talk to buyers of air media facilities

The seller's viewpoint

"The big question is, are you seeking a mass audience or a Madison Avenue audience?" asks Harold L. M. (Hal) Neal, Jr. vice president and general manager of WABC radio, New York. Neal joined ABC in 1943 *as a staff announcer on WXYZ, Detroit, where he voiced favorites such as* The Lone Ranger *and* The Green Hornet, *and later assumed the position of general manager, moving to the New York station in* 1960. *Here Neal adriotly compares the much-talked-about* Saturday Evening Post *formula problems with those of a radio station.*



Radio programing for the people

The advertising world buzzed recently with news of events at the Curtis Publishing Company. A shift in top management at that venerable publishing institution was effected, due largely, according to published reports, to the company's deteriorating financial position. Particularly severe were losses sustained by two former giants of the magazine world, the *Ladies Home Journal* and the *Saturday Evening Post.*

According to New York *Times* advertising editor Peter Bart, there were three prime reasons for Curtis' financial troubles. First, the *Post* and the *Journal* had millions of dedicated readers, but they were aging readers. "The hard fact of the magazine business," a high Curtis executive told Bart, "is that the old folks are not very attractive to advertisers. Madison Avenue wants to reach the young marrieds who are buying homes and clothes and food for large families." Second, according to Bart's informed sources, Curtis became involved in "an impossible circulation race with unbeatable competitors." Third, and for our purposes of discussion, most significant, the *Saturday Evening Post,* in order to counter the advertising world's objections to its older audience, eliminated the "Norman Rockwell look" in favor of a "brash, flashy experiment in graphics." One publisher is quoted as saying: "Curtis made the fatal mistake of tailoring the magazine for Madison Avenue consumption." "*The Post,*" adds Bart, "now has moved back toward its old format . . . the effect was to confuse readers and further shake advertiser confidence."

A New York City radio station recently experienced an almost identical example of this "tailoring . . . for Madison Avenue consumption" which took the form of a drastic change in programing. Reasons for the change were said to lie in advertiser resistance to the station's "mass appeal" programing.

The station's revised programing, like the revised *Saturday Evening Post,* was summarily rejected by its audience to such a degree that a return to original programing concepts was ordered. The station is now, after several months of rapidly decreasing audience, trying to rebuild lost listenership and advertiser confidence.

The question is, can we learn anything from the experiences of these two mass media, whose managements lost sight of the needs and desires of their audiences, in favor of a format more acceptable to potential advertisers?

Sophisticated agency men and their associates are far from "average folks." Imaginatively, creatively, educationally and economically they are quite unlike the vast majority of the American population. This is not an attempt at flattery. It is a realistic appraisal of what a man must be to function successfully in a business in which millions of dollars change hands with the same dispatch used by the corner druggist in balancing his ten-dollar charge accounts.

Advertising people, like those in other creative fields, generally have a greater interest in and appreciation of the arts. Is a copywriter so very far removed from a novelist? Ask Al Morgan or A. C. Spectorsky.

Cunningham & Walsh recognized this fact when they conceived the "Man from Cunningham & Walsh" project under which C&W creative and account people regularly leave their Madison Avenue surroundings and set out to meet consumers at the point-of-purchase. These are the "average folks." To assume that their preferences in reading matter, radio listening, or product loyalty always match those of a $25,000 a year agency man (or broadcaster) is to invite disaster.

A radio station should never lose sight of the people it seeks to inform and entertain. They can be neither informed nor entertained if they are not listening. And they will not listen if we foresake them in favor of programing to personal tastes of a small, albeit influential, minority. The big question is, are you seeking a mass audience or a Madison Avenue audience?

SPONSOR SPEAKS

SPONSOR'S special mission

Every once in a while it does any businessman or organization a lot of good to sit back and ask some tough searching questions. "What's my role in this industry? What's my mission in life? What makes my product or service unique, special, different?

We've been asking these questions lately. And we've come up with some answers we'd like to share with our readers.

First of all, SPONSOR does have a purpose and a concept which differs from that of any other trade paper.

SPONSOR's special mission is this:

1. To *reach* and *serve advertisers* and *agencies* who use tv and radio advertising.
2. *To show what's going on in the field* of air media advertising by a clear, crisp comprehensive presentation of all significant news, facts, figures, and other data.
3. *To show how the air media can be used* by agencies and advertisers more *fully*, more *effectively*, and more *efficiently*—by the presentation of feature stories, articles, case histories, and other material.
4. *To institute projects* which will contribute to the growth and health of tv/radio advertising.
5. *To fight hard against* all developments, trends, or people which downgrade air media advertising or threaten its welfare.
6. *To support all honest, forward-looking industry efforts* aimed at building the media.
7. *To express the media*—to be the voice of tv radio advertising, to mirror the best in the industry, to be the conscience of the business.

These in brief are SPONSOR's editorial goals, and we are glad to put ourselves specifically on record about them.

We would be less than honest if we claimed that every issue of SPONSOR succeeds in achieving every one of these objectives.

But we can say with complete honesty that these are what we are striving for, these are what we are edited for, and these are what, in 16 years, we have often achieved.

No other broadcasting or advertising trade publication can make this statement.

10-SECOND SPOTS

Magic: What-to-do-for-an-encore department: While at home last winter, Ted Heck, N. W. Ayer & Son information services director, noticed that it had just begun to snow. Turning to his kids, who were playing in the room, he said, "You know, I'm a pretty good magician—I now command it to snow!" His son, Todd, 6, ran to the window amazed, then looked at his Dad and demanded, "O.K., now shut it off!"

Programing: George Ponte of Metro Broadcast Sales said he heard that one of the network's new shows for the fall is all about a cowardly skin diver—it's called "Chicken of the Sea."

Relaxation: Jack Sterling, on his WCBS (New York) radio show, related the story of a habitually frowning executive who one day walked into the office with a big smile on his face.

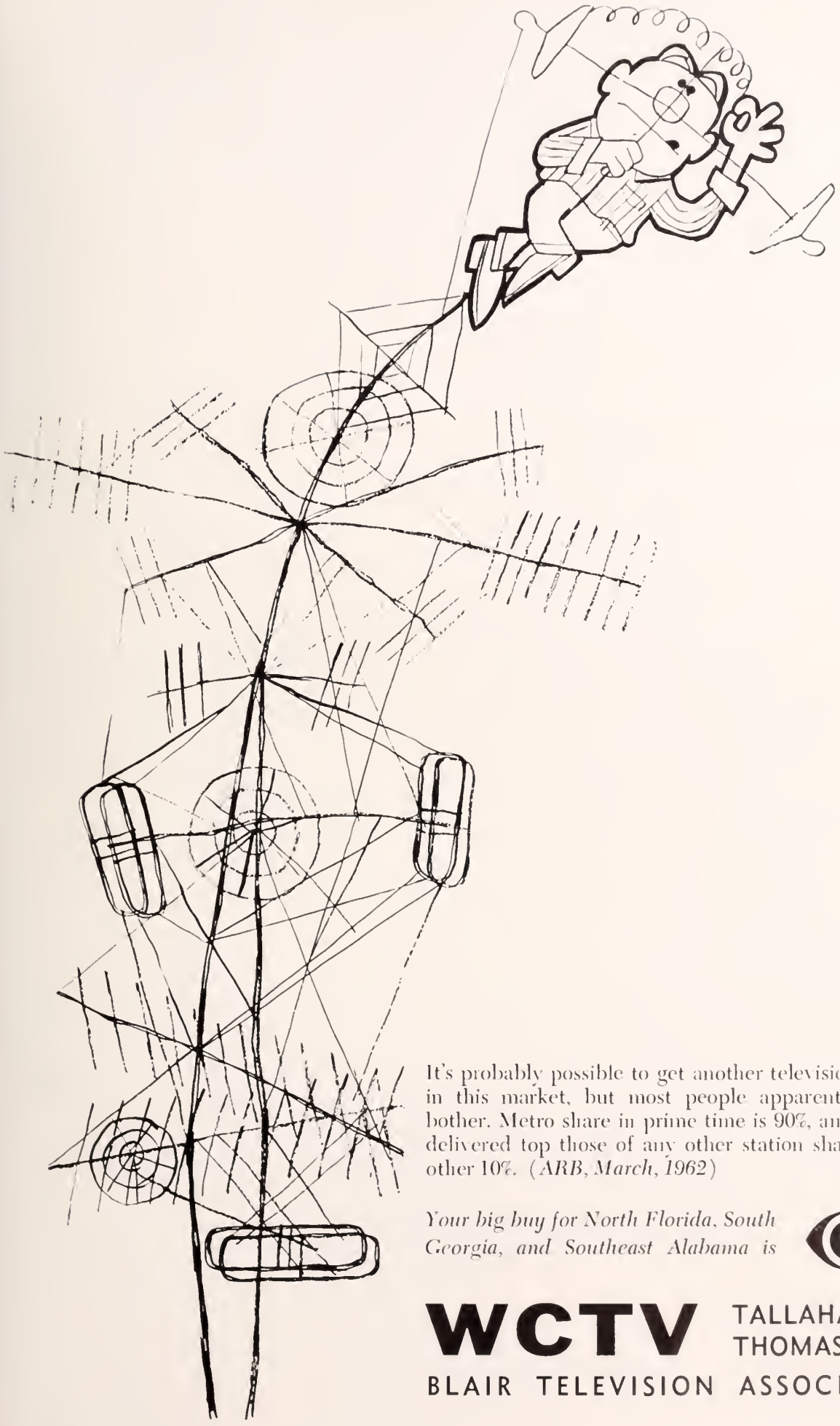
"Hey," said a new girl to his secretary, "looks like your boss is in a good mood today."

"Naw," replied the secretary, "he's just resting his face."

Testing: In Toronto, CHUM radio tells of a chemist who wound up on skid row—he failed to pass the acid test.

Warning: An agency p.r. man passes this one along. A little girl's mother scolded her for sucking her thumb all the time and warned her that if she didn't stop, she would "swell up like a big balloon and burst." Thoroughly impressed, the child discontinued the practice. However, about a week later, she attended a PTA meeting with her mother and she was seated next to a young woman in an advanced stage of pregnancy. In a grave whisper, the little girl looked at the woman and declared, "I know what you've been doing!"

Signs: At a Manhattan car wash, a sign reads, "Rates $1.50 Mondays through Thursdays—$2 Friday, Saturday, and Sunday—Foreign cars dunked, 50 cents." In a small West side restaurant, a sign in the window advertises "Fresh squoze orange juice."



It's probably possible to get another television signal in this market, but most people apparently don't bother. Metro share in prime time is 90%, and homes delivered top those of any other station sharing the other 10%. (*ARB, March, 1962*)

Your big buy for North Florida, South Georgia, and Southeast Alabama is

WCTV TALLAHASSEE THOMASVILLE

BLAIR TELEVISION ASSOCIATES

LOOK FOR THE COACHMARK OF QUALITY

Body by Fisher makes it a better buy!



The Exclusive Extra

IN ALL GENERAL MOTORS CARS

CHEVROLET · PONTIAC · OLDSMOBILE · BUICK · CADILLAC

RECEIVED
AUG 6 1962
NBC GENERAL LIBRARY

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

6 AUGUST 1962—40c a copy / $8 a year

TV KID SHOWS— Their improvement is complicated by some startling commercial realities p 29

MODERN BUYING— Growth of broadcast business has created a new role for today's buyer p 34



RADIO moves with a going America

Summer's big move outdoors is here, and the race to sell consumers on-the-go starts again. Radio goes with these active people wherever they are. With *Spot Radio* you reach them best – on their way, when they get there – effectively and with economy. These great stations *will sell* your product.

KOB	Albuquerque	WTAR	Norfolk-Newport News
WSB	Atlanta	KFAB	Omaha
WGR	Buffalo	KPOJ	Portland
WGN	Chicago	WRNL	Richmond
WDOK	Cleveland	WROC	Rochester
WFAA	Dallas-Ft. Worth	KCRA	Sacramento
KBTR	Denver	KALL	Salt Lake City
KDAL	Duluth-Superior	WOAI	San Antonio
KPRC	Houston	KFMB	San Diego
WDAF	Kansas City	KMA	Shenandoah
KARK	Little Rock	KREM	Spokane
KLAC	Los Angeles	WGTO	Tampa-Lakeland-Orlando
WINZ	Miami	KVOO	Tulsa
KSTP	Minneapolis-St. Paul		Intermountain Network

Radio Division
Edward Petry & Co., Inc.
The Original Station Representative

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

"next to KONO-tv...
this is the hottest
spot I've ever been on"



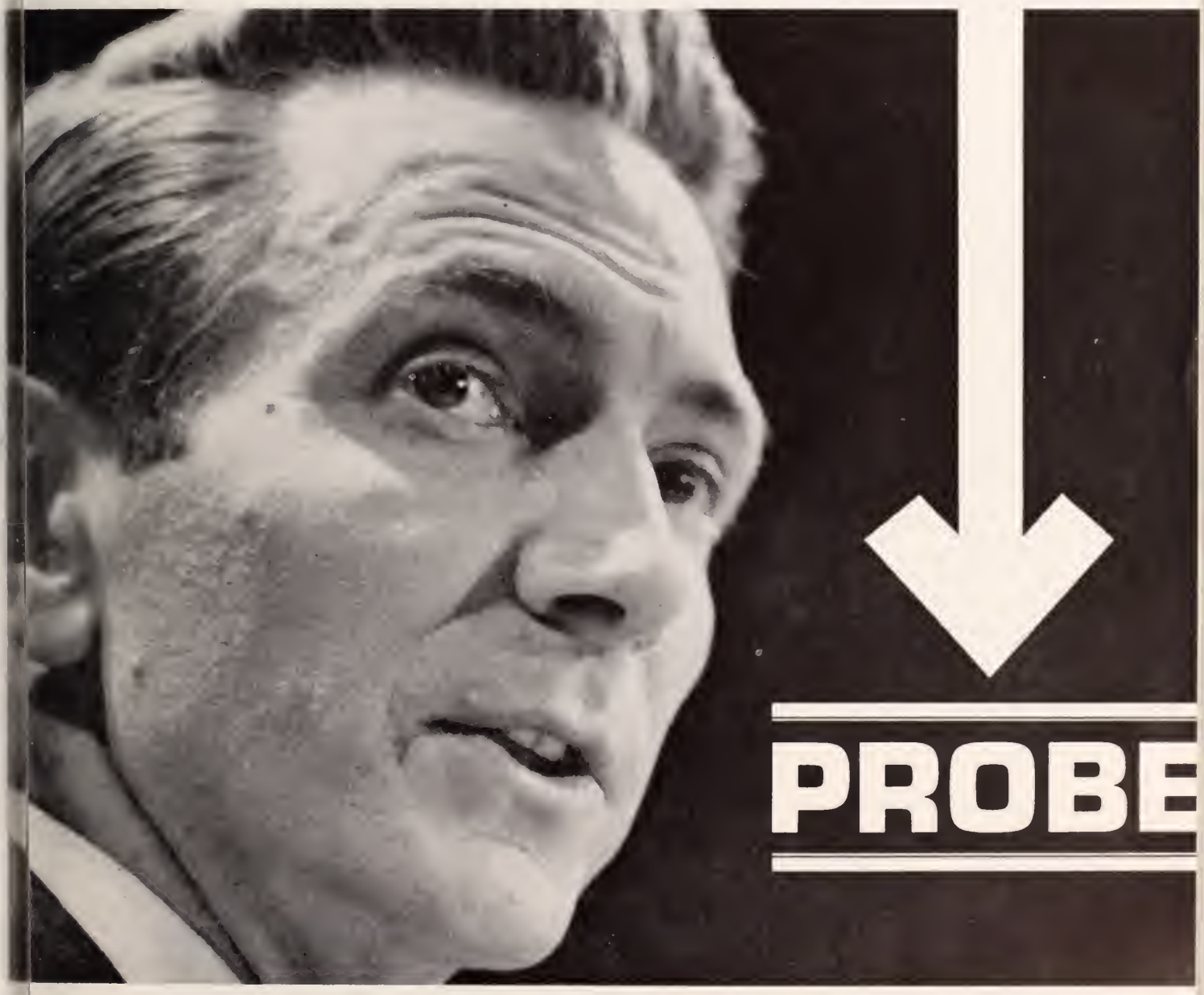
San Antonio's KONO tv Channel 12

KONO-TV, ABC in San Antonio, gives you more audience than either competitor with 45% . . . while others follow with 31% and 26%. (10:00 PM to Midnight, Monday thru Sunday, ARB March '62)

THE KATZ AGENCY, INC.
National Representatives

"Probably the most articulate spokesman for democracy since Thomas Jefferson"

Dr. Albert Burke—a man dedicated to the crises of our times! A dynamic force in the world of ideas; a man who is making Americans think. ■ Now available from NTA, in 39 all-new, provocative half-hour television programs on film or tape. ■ In his new series "Probe," Dr. Burke utilizes a compelling documentary format to combine vital and dramatic film with hard-hitting analyses of the important problems in politics, world affairs and domestic problems today. ■ Dr. Burke and "Probe" are a unique television combination with a pre-built, responsive audience. Contact NTA for availabilities, and further details of the program's proven merchandising plan.



NTA

8530 Wilshire Boulevard, Beverly Hills
OL. 5-7701
444 Madison Avenue, New York
PL. 3-6106

Pre-sold before release to **Crocker Anglo National Bank** in San Francisco, Sacramento, Eureka, Chico Redding, Fresno, Bakersfield, Santa Barbara and Salinas; to **Glendale Federal Savings and Loan Assn.** in Los Angeles; and to **KLZ-TV,** Denver; **KOMO-TV,** Seattle; **Graceman Advertising,** Hartford; **WTMJ-TV,** Milwaukee; **KONO-TV,** San Antonio; **WPIX,** New York City; **WSB-TV,** Atlanta; **WGAN-TV,** Portland, Maine; **XETV,** San Diego; **WSM-TV,** Nashville; **WFGA-TV,** Jacksonville, Fla.; and **WMT-TV,** Cedar Rapids, with more stations being added every day.

morning to midnight, homemaker to sports fan, WKOW'S exclusives

PULL EVERY TYPE OF AUDIENCE

WKOW's magnetic hold on the market's largest radio audience is in its EXCLUSIVE programs and personalities. They make WKOW/1070 the major listening post for *all* listener groups.

Music personalities: Clark Hogan, Tom Hooper, Roger Russel, Bob Rahman. Homemakers' friend Luella Mortensen. Madison's favorite weatherman Jack Davis. Farm and Markets reporter Roy Gumtow. Bigtime Sports: The Green Bay Packers, the Milwaukee Braves, the Wisconsin Badgers! Plus CBS Radio news, features and exclusive personalities.

Exclusive favorites? Proof is in the listening! NCS '61. 10,000-watt WKOW/1070 is first in total weekly homes—first in total audience.



You get more reach . . . more sales impact . . . 28% more counties than station B. And 61% more than station C. Phone H-R at PLaza 9-6800.

Tony Moe

CBS IN MADISON

WKOW / 1070

Wisconsin's Most Powerful Full-Time Station

TONY MOE, Exec. Vice-Pres. & Gen. Mgr.
WKOW represented nationally by H-R
WKOW-TV represented by Young TV

MIDCO

Midcontinent Broadcasting Group

WKOW-AM and TV Madison • KELO-LAND TV and RADIO Sioux Falls, S. D. • WLOL-AM, FM Mpls.-St. Paul • KSO Des Moines

© *Vol. 16. No. 32* • **6 AUGUST 1962**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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36 Agency not only set advertising campaign for new ice cream, it created it, named it and followed through with promotion and marketing plans

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39 Once troubled with slow off-season business, a Richmond hotel chain has turned its properties into popular midwinter resorts after going on radio

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41 The cost is low but the answer is not so easy. Sylvania consulted two authorities, discovered it costs just 4 cents an hour to watch tv

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CHALLENGE: Provide a way for 438,000 TV homes in the Nation's 38th TV market to see for themselves weather conditions in 36 Kentucky, 3 Alabama, and a full 50 Tennessee counties.

SOLUTION: Radar, miraculous as television itself, scanning 65,000 square miles of the Central South, to show "live" weather patterns to viewers—exclusively from WLAC-TV.

MORAL: Buy the station that wins audiences with imaginative, entertaining, and informative programming—WLAC-TV CBS, of course!

WLAC-TV nashville

the "way" station *to the central south*

Ask any Katz man—he'll show you the way!



TAKE A SECOND LOOK

It's Maurice's, in Duluth. Take a second look at the Duluth-Superior-Plus market—it's bigger than you think! Bigger because KDAL-TV now delivers Duluth-Superior—plus coverage in three states and Canada—through fifteen licensed translator stations!

This ranks Duluth-Superior-Plus 63rd among CBS affiliates* in homes delivered—it's bigger than you think! And only KDAL—serving over 250,000 television homes—delivers it all!

KDAL *Duluth-Superior-Plus—an affiliate of WGN, Inc.*

NOW 63rd IN AVERAGE HOMES DELIVERED!

KDAL—CBS RADIO—TELEVISION 3 REPRESENTED BY EDW. PETRY & CO., INC. AND IN MINNEAPOLIS/ST. PAUL, BY HARRY S. HYETT CO. *ARB NOV. 1961



6 August 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

NBC BRIGHTENS BRASS

Welpott elevated from within to o&o and spot sales exec. v.p. role; Hausman, Otter also named as v.p.'s

NBC went to within its ranks for a new o&o chief, Raymond W. Welpott, elected executive v.p. of the NBC owned stations and NBC spot sales at a board meeting last Friday, it was announced by Robert Sarnoff.

Welpott who was v.p. and general manager of NBC's Philadelphia stations, was also elected a director of NBC.

At the same meeting, Lou Hausman was elected v.p. and general executive, and John M. Otter was elected v.p., national sales, tv network.

It has also been rumored that NBC was planning to provide a new 10-year contract for Robert Kintner and to put T. E. (Dick) Paisley, Jr., WRCV general manager, in charge of the radio o&o's. But an NBC spokesman would not comment on either of these possible developments.

Lipton makes first election tv buy

Advertisers are starting to make their first purchases of election coverage for 1962 on the tv networks.

Lipton Tea (SSC&B) has purchased one-sixth of the NBC TV coverage starting 7 p.m. on 6 November election night and running into the early morning hours of the following day. Huntley and Brinkley will head the reporting staff and commercial announcer George Fenneman will deliver messages live from realistic conventions and election settings, as he did in 1960.

The Lipton purchase is the first for election coverage on any of the tv networks.

Stations must label foreign propaganda films—FCC

The FCC last week brought to the attention of stations infractions of its rules and the Communications Act regarding broadcasts of tv films containing political propaganda sponsored and paid for by foreign governments through their representatives here.

The FCC asked that stations identify the source of such programs.

HEARST'S RECORD $10 M. FOR 50% OF WTAE, PITTS.

The largest price ever paid for a 50% interest in a tv station—$10.6 million — has been paid by The Hearst Corp. for the remaining half interest of WTAE (TV), Pittsburgh, to Earl F. Reed and Erwin D. Wolf, Jr., the FCC reported last week.

Hearst is licensee of WBAL-AM-FM-TV, Baltimore, and WISN-AM-FM-TV, Milwaukee and owns half of WRYT, Pittsburgh.

RKO RADIO ORDERS BAR MONITORING

RKO General National Sales Division has enlisted BAR to create a new radio monitoring service.

Broadcast advertisers reports will deliver certified tapes of specific station programing for use by advertisers and agencies.

The tapes, although designed to record programing, can also be used as a record of advertising usage.

Four RKO stations have already had such tapes prepared; KFRC, San Francisco; CKLW, Detroit; WGMS, Washington, and WHBQ, Memphis.

Food tv spot up 18.4%

Food stores increased their spot tv spending by 18.4% in the first quarter of 1962, reports TvB.

Gross time billings reached $2.6 million. Trading stamp billings also share the sharp rise, reaching $10 million compared to $354,000 year before.

ABC's double golf contests

ABC TV presents Challenge Golf on both Saturdays and Sundays for 13 weeks next season. The series stars Arnold Palmer and Gary Player in match play against other golfers for a prize of $156.000.

The program will be seen for one hour Saturdays at 2:30 p.m. and Sunday at noon, clock time, starting 5 January 1963.

Sponsors include Lincoln Mercury (K&E), (General Tire) (D'Arcy) and 3 M (EW&R).

ABC RADIO AFFILS MEETINGS SET

Five regional meetings for affiliates of the ABC Radio network will be held 13-22 August, president Robert R. Pauley announced last week.

Dates and sites of meetings are as follows: 13 August, Sheraton-East, New York; 15 August, Sheraton-Chicago, Chicago; 17 August, Beverly Hills Hotel, Los Angeles; 20 August, Sheraton-Dallas, Dallas; and 22 August, Atlanta-Biltmore, Atlanta.

More than 100 are expected to attend the initial meetings in New York.

Bunker to be next president of RAB

Edmund C. Bunker will be the next president of RAB. He will join the bureau shortly and is expected to take over before Kevin B. Sweeney's resignation becomes effective in February 1963.

For nine months an RAB Committee under Meredith's Frank Fogarty had been looking for a successor to Sweeney.

Bunker is identified with CBS, at which he was general manager of WXIX-TV, Milwaukee, v.p. and affiliate relations director, general sales manager of the tv network, and Washington v.p. of CBS Inc.



Ed Bunker

He left CBS in 1961 to become executive v.p. of Froedtert Malt Corp. in Milwaukee, a post from which he resigned recently. Before joining CBS, he was affiliated with WSCS, Charleston; WTOC, Savannah, and ABC.

Until Bunker's selection became known, the subject of who would be Sweeney's successor led to extensive speculation for some weeks.

CBS TV o&o's to exchange Repertoire Workshop

The five CBS TV o&o's will cooperate to produce a series of 35 entertainment programs under the title Repertoire Workshop during 1963, it was announced last week by program services v.p. Hal Hough of CBS TV Stations Division.

The local programs are intended to develop lesser-known professionals and outstanding amateurs in acting, music, writing, and production.

Programs will be circulated among the five CBS owned stations.

COLOR USE OF MOVIES INCREASING LOCALLY

Local telecast of feature films is on the upswing, according to data provided by Seven Arts Associated.

Ten stations began colorcasts of post-1950 Warner Bros, features in 1962, and 18 previously showed features in color. The total of 28 to date is expected to increase to 40 in the fall.

The ten stations which began colorcasts of these feature films this year are: WTIC, Hartford; KSL-TV, Salt Lake City; KBOI-TV, Boise; WCSC-TV, Charleston; WKZO-TV, Grand Rapids; WRC-TV, Washington, D. C.; WHNB-TV, Hartford; WCKT Miami; WRAL-TV, Raleigh; and KTVK, Phoenix.

(Continued on page 60, col. 1)

4A's expresses protest on proposed postal increases

Washington, D. C.:

The 4A's stated its opposition to proposed postal rate increases last week. James M. Henderson, president of Henderson Advertising Agency of Greenville, S. C., appeared before the Senate Post Office and Civil Service Committee to oppose changes in second and third class

(Continued on page 10, col. 2)

COLLINS KUDOS FOR AUDIENCE BOARD

NAB president LeRoy Collins told National Audience Board representative Leo Solomon that his organization was performing a useful two-way service in providing valuable criticism of broadcasting and in giving the public an idea of the industry's problems.

On other subjects, Collins said he considered the temporary am freeze justified and needed until the FCC performs a study on radio overpopulation.

Collins suggested that tv overpopulation might result from "future broad scale uninhibited licensing of uhf stations."

The NAB president believed that planned viewing would eliminate much criticism by the public of tv. He said, "If we can get the American public to study schedules and plan viewing and listening, I think much of the criticism will fade away."

Philadelphia agencies merge as B-T-F

Philadelphia:

Bauer and Tripp, founded in 1927, and Richard A. Foley, which dates from 1900, were merged here last week into a new agency, Bauer-Tripp-Foley, effective 1 September.

Both agencies are located at 1528 Walnut Street.

Key executive officers and personnel of both agencies will be retained.

In the new agency, Adrian Bauer will be chairman of the board, Charles H. Eyles will be chairman of the executive committee. Alan R. Tripp will be president, and E. Bradford Herning will be executive v.p.

In addition, A. Edward Morgan will be senior v.p., and other v.p.'s will include Earle Steiert, Russell Gray, Jr., Frank Corkery, Roy L. Silver, Elmer F. Jaspan, and Davis Miller.

The new agency will retain the accounts of its predecessors.

Charlotte's WSOC-TV takes 4 out of 5 first place awards Southern Newsfilm Competition



For third consecutive year a big sweep for WSOC-TV news staff:

1. *First in 4 out of 5 tv news categories.*
2. *Amassed 25 out of the possible 35 contest points.*
3. *Each WSOC-TV staff member placed in contest.*
4. *WSOC-TV's George Carras named "Southern TV Photographer of the Year."*

Some of the prettiest sales pictures in the Carolinas are being built within the framework of Channel 9's hard-hitting, imaginative news service. WSOC-TV's Carroll McGaughey and staffers bring local and regional events alive for a market of nearly 3 million people. You'll do well yourself with Charlotte's WSOC-TV. Let us tell you how this great area station of the nation can work with you.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton

WOKR NAME SET FOR 3rd ROCHESTER VHF

Rochester, N. Y.:

The call letters WOKR have been selected for the new tv channel to begin operation here in September, it was announced last week by president and general manager Richard C. Landsman.

Landsman and ABC TV station relations v.p. Robert L. Coe jointly made formal announcement of the station's primary affiliation with ABC.

The station will be operated by an interim group of interested applicants until the FCC approves one applicant.

Said Coe, "this cooperative move taken by the applicants and approved by the FCC will bring three network services to Rochester one or two years ahead of the time it would have taken if normal procedures were followed."

According to the station announcement, it is planned to use the call letters WOKR to exploit the phrase OK-Rochester.

Schwartz named WINS asst. general manager

Walter A. (Wally) Schwartz has been named assistant general manager of WINS, New York, it was announced last week by general manager Mark Olds.

The announcement of Olds' role as manager of the WBC radio outlet took place only the week before.



Wally Schwartz

Schwartz has been national radio sales manager of WBC since 1961. Previously, he was in charge of the Detroit office of the AM Radio Sales Company and earlier was sales manager of WWJ in that city.

4A's protest

(Continued from page 8, col. 2)

rates proposed by H. R. 7927.

Henderson compared the proposed postal increases, in their expected effect, to a federal tax on advertising. He stated the postal increases would reduce the efficiency of advertising and thereby hamper growth of the gross national product.

In his statement, Henderson argued that the proposed bill would discriminate against advertising, penalize small businesses, in effect be a "tax" on print media, put several publications out of business, tend to stifle educational and cultural development, and not even wipe out the postal deficit.

He noted the importance of advertising to economic growth, quoting recent remarks on the subject by Secretary of Commerce Luther H. Hodges.

Henderson pointed out the extent to which newspapers, magazines, business papers, and farm papers depend on mail delivery.

He condemned H. R. 7927 for proposing a still broader gap between postal rates for advertising and editorial content. He noted that in the last decade second class rates on editorial matter has increased 67% compared to over 100% on advertising matter.

He pointed to the importance of third class mail as a sales stimulant.

In its effects, the new bill would be the same as a direct tax on advertising, he stated.

He pointed out that the burden would fall on smaller advertisers, noting that the 100 leading advertisers have an 83.1% share of tv but considerably less than half the advertising volume in print media.

Advertisers other than the top 100 were responsible for 59.5% of newspaper advertising, 59.1% of magazine advertising, 69% of farm publication advertising, and 90.6% of business paper advertising, Henderson noted.

NBC RADIO REPORTS $3.4 MIL. PERIOD

NBC Radio reported last week $3.4 million in new and renewal business over the previous five weeks.

S. J. Johnson returns for News on the Hour starting 31 December. Campbell Soup returns for a substantial campaign. Both advertisers are through NL&B. Chevrolet (C-E) also renewed News.

Other buys include Quaker Oats (Compton), Tyrex and Savings and Loan Foundation (both McC-E). Weed chains (Reinke, Meyer & Finn), accent (NL&B), Rexall (BBDO), Ralston Purina (Gardner), Pepsi-Cola and Curtis Publishing (both BBDO), and Jaymar-Ruby (Fladell Harris and Breitner).

ITC sets up unit for public affairs

ITC last week formed a public affairs and educational program sales division with Hal Danson as director, it was announced by executive v.p. Abe Mandell.

The new division will make cultural and related programs available for local use.

First release of the new unit consists of two arts programs of five half-hours each, Five Revolutionary Painters and Landscape into Art, both narrated by British art critic Sir Kenneth Clark.

MST deintermixture protest

Washington, D. C.:

The Association of Maximum Service Telecasters has reiterated its objection to possible deintermixture in eight markets in the light of the recent all-channel law.

MST argued last week that deintermixture proceedings should be terminated in regard to Madison, Wisc., Rockford, Ill., Hartford, Conn., Erie, Pa., Binghamton, N. Y., Champaign, Ill., Columbia, S. C. and Montgomery, Ala.

More SPONSOR-WEEK continued on page 60

SELL BIG

in 6 of America's Top 10 Markets

Sell big on the chain that's big in six of America's top ten markets, plus one of the South's richest areas. How big? RKO General sells your product in areas populated by over 70 million consumers. And RKO General delivers the cream . . . puts you in tight touch with people who are interested in your message and have the buying power to act. That's because RKO General captures their interest and wins their respect with mature programming that sets your message in a framework of imagination and excitement. Discover the big new dimensions in sales on America's biggest, most powerful independent radio and TV chain. Call your nearest RKO General Station or your RKO General National Sales Division man.

RKO GENERAL™

A GENERAL TIRE ENTERPRISE

NATIONAL SALES DIVISION OFFICES

New York: Time & Life Building, LOngacre 4-8000
Chicago: The Tribune Tower, 644-2470
Hollywood: 5515 Melrose, HOllywood 2-2133
San Francisco: 415 Bush St., YUkon 2-9200
Detroit: Guardian Bldg., WOodward 1-7200
Atlanta: 1182 W. Peachtree N.W., TR 5-9539
Dallas: 2533 McKinney Street, RIverside 2-5148
Denver: 1150 Delaware Street, TAbor 5-7585

NEW YORK WOR-AM FM TV **LOS ANGELES** KHJ-AM FM TV
DETROIT CKLW-AM FM TV **BOSTON** WNAC-AM FM TV THE YANKEE NETWORK **MEMPHIS** WHBQ-AM TV
SAN FRANCISCO KFRC-AM FM **WASHINGTON, D.C.** WGMS-AM FM



A reflection of television's power over women



Take the case of the small cosmetics company that started in 1956 with a television investment of $219,000. In succeeding years this company confined virtually *all* of its advertising budget to television and its sales increased over 75% annually. Today, its line of products has almost tripled, it is the leading television advertiser in its field (spending $14,000,000 last year alone), and its sales are approximately 1550% higher than they were five years ago!

The beauty of television lies in its matchless ability to influence the buying habits of the buying sex. Its unique power to pre-sell precisely matches the needs of our self-service economy. Expose the ladies to a new product on television one day, and you can be sure they will be looking for it in stores the next. The records are full of examples of television's dramatic ability to sell new ideas, new products, even build new companies. The cosmetics-toiletries industry is well aware of television's unrivaled selling power and, as a result, spends *twice* as many advertising dollars on television as on all other measured media combined! Within television the greatest part of this industry's investment goes to the network that for the past seven consecutive years has been the most attractive to women—

THE CBS TELEVISION NETWORK

new... exciting... wonderful...

RAHALL RADIO

1st...in Community Life
1st...in Overall Ratings
1st...in Sell
1st...in Adult Listening

WKAP
RADIO 132
Allentown - Bethlehem - Easton

5000 WATTS. No. 1 latest Hooper and Pulse. Lowest cost per thousand-audience in vast Lehigh Valley growth market. First with Blue Chip advertisers.

WLCY
RADIO 138
Tampa - St. Petersburg, Fla.

5000 WATTS. No. 1 January-February 1962 Hooper . . . double of all other area stations. Lowest cost per thousand audience . . . in fast growing Tampa-St. Petersburg market.

WWNR
RADIO 62
Beckley - W. Virginia..

1000 WATTS. No. 1 Hooper and Pulse surveys, serving 9 big counties in heart of West Virginia. Lowest cost per thousand audience . . . featuring great personalities.

WNAR
RADIO 111
Philadelphia Area

500 WATTS. No. 1 latest Hooper survey report, covering large Philadelphia and Norristown market . . . where bulk of consumers live and buy. Lowest cost per thousand audience.

WQTY
RADIO 122
Jacksonville - Florida

1000 WATTS. Rahall Radio's newest baby, with new eye-catching radio format. Climbing daily in ratings. Get the facts on low-cost coverage in greater Jacksonville market.

RAHALL RADIO GROUP
N. Joe Rahall, President
Represented nationally by:
ADAM YOUNG, New York
Philadelphia Representative:
Paul O'Brien,
1713 Spruce St., Phila., Pa.

by Joe Csida

Sponsor backstage

The old days at MCA



The strange feeling that I have lived several eons, if not, indeed, forever, comes over me increasingly frequently in these wondrous days and times. I hasten to add that an even stranger feeling that I will live at least another score of eons comes just as regularly. What I am trying to say is that I have never felt better in my life, but that events move so swiftly, progress is so spectacular, I remember so many so drastically changed things and peoples and places that it just doesn't seem possible it could all have taken place since 1934, which is the year I took my first full time job.

For example, and most obviously, I remember when there was no television, and then I was struggling with vast irritation to bring in a signal on a seven inch tube, and just the other day a far brighter, more consistent picture and audio reception than the seven inch set ever offered was flickering on the big screen direct from Paris, London, and a few days later from all kinds of exotic places all around the world via the AT&T communications satellite Telstar.

But the passage of the years is marked even more vividly for me by what has happened and is happening to people and corporations in show business and broadcasting I grew up with. Notably what is happening to the Music Corporation of America. Last month, MCA and the Government reached a stipulation agreement for the dissolution of MCA as a talent agency. I remember, as though it were a week ago, when MCA's brilliant president, Lew Wasserman, got his first job with the agency.

Wasserman's start

It must have been in the middle or late '30's. MCA, under the presidency of its founder, Jules C. Stein, was already the biggest and most powerful band booking agency in the business. Lew was a press agent for a night club in Cleveland, the name of which I don't remember. MCA booked bands into the club. Lew wrote Stein, one day, in great exasperation, and told him that the MCA publicity operation was a joke, and that an organization like the giant agency should blush for shame to do so poor a press job. Stein wrote Lew and told him that if he thought he could do better, to come to New York and go to work for MCA.

Lew did just that. I was in the advertising department of *The Billboard* at the time, and one of Lew's earliest public relations-advertising stunts was worked out with me. It was on the occasion of the opening of MCA's new home in Beverly Hills. Between Lew and me we developed a special section in the paper, celebrating in

(*Please turn to page 49*)

Why WTRF-TV bought Seven Arts' "Films of the 50's" Volumes 1, 2, and 3

Says Robert W. Ferguson:

"We bought the Seven Arts films because they are

by far the most outstanding feature films available

to local television stations.

"We are very happy with all three Volumes. I don't believe there is anything else available for television that can come up to them.

"They have consistently brought WTRF-TV the highest film ratings in the Ohio Valley area. Local, regional and national advertisers have shown great acceptance to spot buys in and around Seven Arts' 'Films of the 50's', and the success of these presentations has been extremely gratifying.

"We haven't started running Volume 3 yet — we start them in the Fall — with the films that are in there like "Battle Cry" and "Mister Roberts" we are sure of S. R. O. with sponsors, and continued high ratings."

Seven Arts' "Films of the 50's"...Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N La Crosse (P.O. Box 613), Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
LOS ANGELES: 15683 Royal Ridge Road, Sherman Oaks GRanite 6-1564 — STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



Robert W. Ferguson,
Executive Vice President
and General Manager.
WTRF-TV, Wheeling, West Virginia.

VIDEO TAPE is the shape of QUALITY TV commercials TODAY!

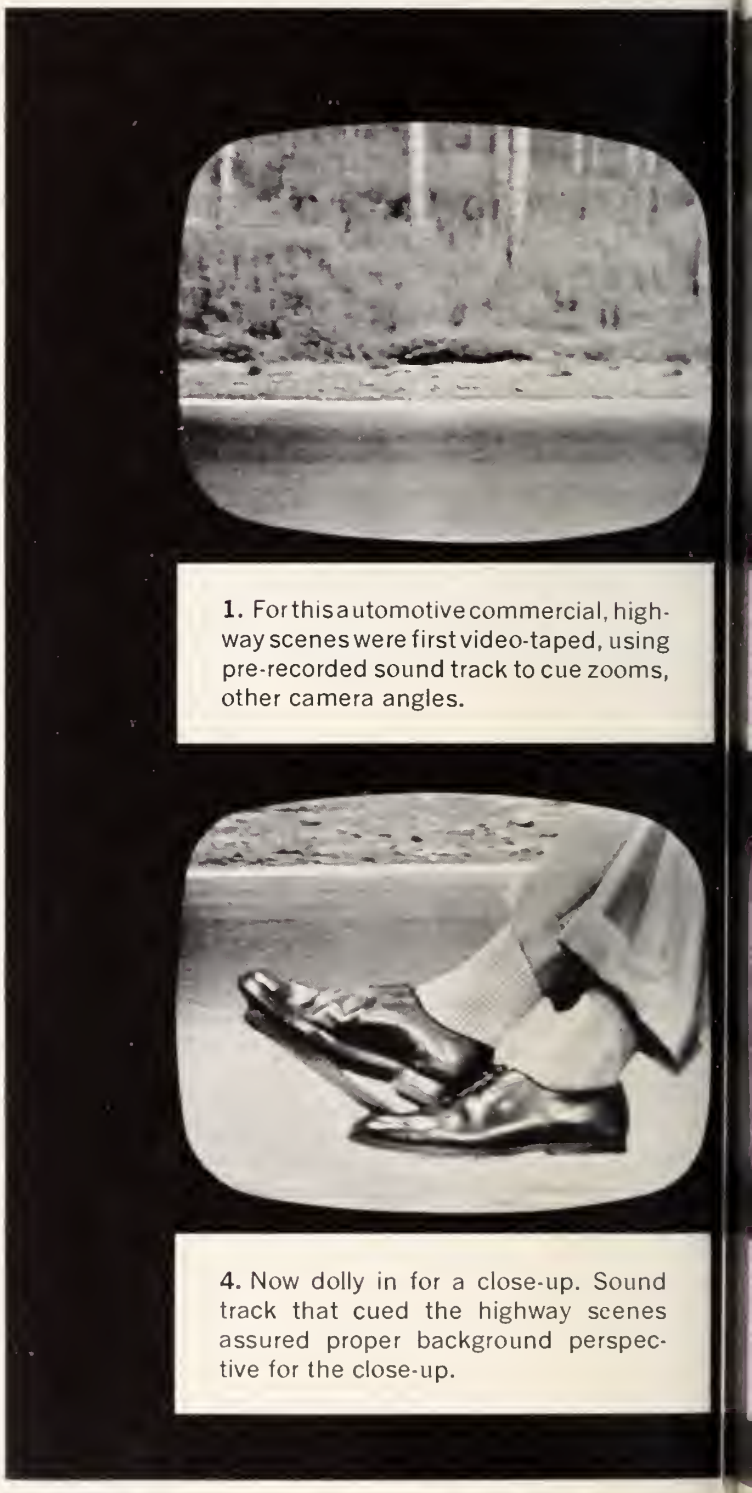
FAST, SMOOTH ROAD TO

SCOTCH® BRAND VIDEO TAPE COMBINES VISUAL ELEMENTS INSTANTLY FOR "RIGHT-NOW" VIEWING!

On "SCOTCH" BRAND Live-Action Video Tape, you can electronically mix free-wheeling visual ideas with unequalled speed! No sweating out the lab wait for costly, time-consuming processing! Video tape plays back the picture moments after the latest "take"—helps conserve precious production time.

The sky's the limit on special effects you can achieve with "SCOTCH" Video Tape. The automotive "teaser" commercial at right, for example, matted the man, seat, steering wheel into a previously taped highway scene. It dramatized the performance but kept secret new car styling. With video tape and today's versatile electronics equipment, you can combine different backgrounds and foregrounds . . . put live-action on miniature sets or in front of stills or movies . . . combine several images of the same person. You can introduce pixies and giants . . . do split-screen comparisons . . . create special-pattern wipes . . . combine photos, drawings, cartoons, movies, live-action—you name it! Video tape shows how you're doing immediately when improvements are easy, corrections economical!

And that's not all! "SCOTCH" Video Tape achieves "presence" extraordinary, makes recorded pictures look live. Editing's easier than ever. And "SCOTCH" Video Tape records in either black-and-white or color, with no lab processing. Ask your nearby video tape production house for details on all the advantages of tape. Or send for *free* booklet, "Techniques of Editing Video Tape," which includes several examples of special effects. Write Magnetic Products Division, Dept. MCK-82, 3M Company, St. Paul 1, Minn.



1. For this automotive commercial, highway scenes were first video-taped, using pre-recorded sound track to cue zooms, other camera angles.

4. Now dolly in for a close-up. Sound track that cued the highway scenes assured proper background perspective for the close-up.

"SCOTCH" IS A REGISTERED TRADEMARK OF MINNESOTA MINING & MANUFACTURING CO. ST. PAUL 1, MINN. EXPORT: 99 PARK AVE., NEW YORK. CANADA: LONDON, ONTARIO. ©1962, 3M CO.

SPECIAL EFFECTS—NO LAB DETOUR!



2. Seat, steering wheel, gas pedal were added at the studio, using VideoScene, a high-quality electronic matting process.



3. Presto! The driver's in the picture, too. VideoScene process masked out supporting platform, steering column, other unwanted elements.



5. A close-up of the engine, shot in the studio and matted against highway background, was no problem with VideoScene.



6. A superimposed slide completes the teaser commercial, which shows the ride, but keeps new-car styling a well-guarded secret.

Magnetic Products Division 3M COMPANY

-THINK-

Why does the largest local television advertiser spend over 90% of his advertising budget on KRNT-TV? And why has he for several years?

Try to think like the owner does.

If it was all your own money and all your own sweat and tears that had built up an outstanding business, and that business was all you had between your family and the poor house, you'd soon find out the best television station to use. If it was a question of sink or swim, you'd swim or you wouldn't have been smart enough to start the business in the first place. You would want advertising effectiveness—want it real bad . . . have to have it. You could take or leave alone all that jazz about ratings, total homes, cost per thousand and on ad infinitum. You'd seek to buy sales at your dealers' cash registers for your advertising dollar. Every moment would be the moment of truth for your advertising because you had to eat on the results.

Well, thats' the way this local advertiser thinks and acts and so do many more like him here in Iowa's capital city.

Think of this . . . nearly 80% of the total local television dollar is spent on this one-rate station and has been since the station's inception. In a three-station market, too, by government figures! Such popularity must be deserved!

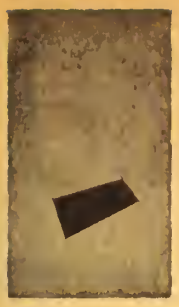
Think—Tis the till that tells the tale.

If you seek to sell your good goods in this good market, this is a good station for you to advertise them on. People believe what we say. We sell results.

KRNT-TV

Des Moines Television

An Operation of Cowles Magazines and Broadcasting



Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

6 AUGUST 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

If for purpose of a presentation, you want to cite the hottest spot plus network tv account so far in 1962 your boy should be Shell Oil (OBM).

At the rate the account's going in the medium its outlay for the year should be **not far from the $6-million mark.**

For the initial '62 quarter alone it spent **$1.2 million in spot** and for network there's about **$2.5 million committed for the Wonderful World of Golf and Leonard Bernstein series.**

Prior to pulling out for print the most that Shell spent on tv was **$3 million.**

Fall spot tv business started breaking on the Chicago front last week.

Included in the action were such perennials as **Miles Labs, Pure Oil, Parker Pen, Armour Meats.** The main front: **Burnett.**

For details see SPOT-SCOPE, page 56.

But before ending this item, it would be fitting to mention that **this burst of availability calls has revived among Chicago reps an old bugaboo and lament.**

It's to this effect: Chicago moves **so much slower than New York on fall buying that there are few choice avails left by the time New York gets through.** The result; Chicago reps really have to pitch to sell the residue, especially in the **top markets where the situation seems to be building up to a tight one by late August.**

Likewise worthy of note: business has been so pressing among the New York reps **that the top firms have skipped their annual ritual of canvassing the 15 leading agencies on what they have in store for spot tv in the fall.**

In other words, they already know.

Eastman Kodak (JWT) will have a pre-Christmas schedule in spot tv this year to peddle its cameras.

The call will be for **nighttime chainbreaks** and **fringe minutes** and involves a minimum **of 30 markets.**

Users of daytime network tv might as well start facing up to it: if the **near sell-out position prevails into the first 1963 quarter, there'll be a hike in the package rates.**

One network is already working on a formula that will serve to bring in **a little more for programing** and at the same time diffuse the aspect of a rate increase.

The thesis that will probably be advanced: **Nobody is making any money from daytime network, whereas the advertiser keeps on enjoying a lush $1.50 CPM.** Without taking into consideration the law of supply and demand, **some adjustment is dictated by rising costs, mainly in the area of programing.**

Even at this point it doesn't look as though CBS TV and NBC TV will be butting their heads against the wall by trying to dispose of the election returns only to advertisers who'll buy all or a half.

Both networks have already changed tack in the scramble for sponsors. The returns may be had **at NBC TV in one-sixth lots** and CBS TV has decided to **scrape off four specials it tried to make a part of the election returns package,** selling the latter instead as a unit by itself.

A fairly safe prediction: **with NBC TV agreeing to six sponsors CBS TV won't be far behind reconciling itself to a similar arrangement.**

Alberto-Culver's announcement last week that its next ad budget will run around $30 million can mean only lush tidings for network and spot tv.

What makes the opportunity even more sweet for spot is the fact that the company's **diversifying into many fields** (see 30 July SPONSOR-WEEK). Diversity generally means the **introduction of new products** and the introduction of new products spell **lots of concentration in spot.**

To give you an idea of how fast Alberto-Culver has grown in just spot tv: **in 1956 it spent $93,000** and for **1961 it was $5,150,000.**

A-C's practice has been to pour **60-70% of its net sales into tv.**

The cigarettes won't have as many commercial minutes on the nighttime network tv schedules this fall as they had last year, but this could easily be due to the fact their expenditure keeps mounting in sports.

When the previous season got under way the cigarette companies were represented by **60 commercial minutes, whereas the total for this fall,** as tabulated by SPONSOR-SCOPE **comes to 55 minutes.**

Nevertheless, their participation in regular nighttime programing adds up to not **far from $2 million** a week. Estimates for sports spending among the cigarettes is between **$25-30 million. Tack this on to the estimated putout of $100 million for regularly scheduled programing and you've got a category investment in tv that most likely runs second to drugs and toiletries.**

The participations per week in regular nighttime programs as they stack up for the fall:

ADVERTISER	NO. SHOWS	NO. COMMERCIAL MINUTES	ESTIMATED COST
R. J. Reynolds	11	18	$550,000
American Tobacco	4	8½	330,000
Brown & Williamson	7	8	270,000
Philip Morris	6	7	250,000
Lorillard	5	7	280,000
Liggett & Myers	6	6½	240,000
Total	**39**	**55**	**$1,920,000**

Radio reps hear rumbles about Humble Oil (McCann-Erickson) that would affect the company's spot empire come the fall.

The oil giant has schedules currently on over **300 stations in 70-odd markets.** They started in May and were supposed to be for 26 weeks, but **now the reps hear that after Labor Day the schedules will be so reshuffled as to slenderize some markets and fatten up others.**

The planning mills must be grinding very slowly between Bates and the special products division of National Biscuit in connection with Cream of Wheat.

Nothing has been heard yet by radio reps in the way of availabilities for the fall.

When the brand was with BBDO Minneapolis it spent $1.5 million on radio.

The sellers of spot tv may find it to their advantage to take a sharp look at the continuing trend in daytime network tv to minimize the complexity of buying.

The latest turn in this trend was **NBC TV's complete adoption of the package function in daytime pricing** and the **elimination of bonus rates, networking charges, D and C rates, and the whole bundle of continuity, volume and lineup discounts.**

The new policy also gives the advertiser new dimensions of flexibility: he can (a) **take a hiatus without penalty,** (b) **forget about shortrate,** (c) **overlook rate holders,** (d) **heavy up or lighten up without its affecting his basic buy.**

One thing that agencies will like about the trend: **it cuts down on their paperwork.**

Four accounts (all, of course, on NBC TV) that deem color essential to their commercials activity are Kodak, RCA, Hallmark and Kraft.

However, there are seven others that make use of color commercials whenever the opportunity lends itself. They are **Bell Telephone, Chevrolet, Ford, Lorillard, S. & H. Green Stamps, R. J. Reynolds and Wheeling Steel.**

Monday through Friday isn't the only network tv daytime sector that appears headed for a fall sellout: it's happening also in the Saturday morning kid range.

Most of the **NBC TV and CBS TV moppet programs** are virtually sold out and **ABC TV expects to have but random minutes left by the time the new cycle begins.**

For those interested in how the package pricing racks up when reduced to per commercial minute, effective this fall:

ABC TV		**CBS TV continued**	
Make a Face	$4,000	Roy Rogers	$4,750
Top Cat	5,000	**NBC TV**	
Bugs Bunny	4,500	Ruff & Reddy	$3,600
Magic Land of Allakazam	4,000	Shari Lewis Show	5,000
CBS TV		King Leonardo	5,000
Capt. Kangaroo	$2,400	Fury	5,000
Alvin & the Chipmunks	4,460	Magic Midway	4,000
Mighty Mouse	4,660	Make Room for Daddy	4,500
Rin Tin Tin	5,000	Exploration	3,500

(See article, page 29, rounding up commercial status of kid shows.)

A footnote that was omitted from the 30 July SPONSOR-SCOPE item on NBC TV allowing affiliates 70 seconds between all daytime half-hours: ABC TV has had this arrangement in effect from away back.

Also this: the NBC TV daytime gesture was accompanied by a **5% cut in daytime compensation for stations, effective 1 January.**

Incidentally, ABC TV hasn't abandoned the idea of revising station nighttime compensation so that affiliates would, in effect, be **sharing the risk in unsold contracted programing.** The fly in the ointment here: evolving a **practical and equitable formula.**

In view of the 10% compensation cut they took for July and August NBC TV affiliates may find a touch of irony in a report on July sponsorship that NBC Corporate Planning passed on last week to the network brass.

The report underscored the fact that **NBC TV in July had 4½ hours more of sponsored time per week than prevailed during the like month of 1961.**

Also disclosed: compared to June **NBC TV was up 3 hours in July.** It credited CBS TV with the same increase and posted a minus 11 hours for ABC TV.

Here's NBC Planning's tabulation of all sponsored time for this July week ending the 8th, compared to the corresponding period of 1961:

NETWORK	JULY 1962	JULY 1961
ABC TV	38 hours; 15 minutes	38 hours; 20 minutes
CBS TV	60 hours; 9 minutes	48 hours; 30 minutes
NBC TV	55 hours; 53 minutes	51 hours; 23 minutes
Total	**154 hours; 17 minutes**	**138 hours; 13 minutes**

The report also noted:

- **NBC TV took over from ABC TV the leadership in 6 p.m. to 11 p.m. sponsored time.**
- In June **Tonight was only 40% sold,** whereas the year before it was **70%.**
- **Today's sold level in July slipped to 12.5% from a 17.5% in June.** And that CBS TV's Captain Kangaroo declined in sales level from **55% to 40% simultaneously.**

The week isn't far off when the FCC will be revealing its report on radio revenue for 1961.

Here's a guestimate of what those figures will show by branch of the medium:

BRANCH	1962	1961
Network	$ 33,500,000	$ 31,500,000
National-regional spot	210,500,000	202,100,000
Local	378,000,000	364,100,000
Total	**$622,000,000**	**$597,700,000**

A critique often heard among agency researchers is that one of the weaknesses of daytime audience measurement puts the emphasis on the number of viewing homes instead of the number of attentive housewives.

It is their guess that if the services were able to take a rating in terms of **real housewives** the **concentration of this group would be far greater than that shown by looking at the tune-in figures.**

In other words, the medium has arrived at the point where the **count of sets turned on during the day hours is not enough.** The important thing is **defining the housewife viewer.**

Also of value would be a **comparison of the cost-per-1,000 of this housewife audience day vs nighttime.** An offhand guess is that it runs **$1.40 day** and **$3.80 night.**

The TvB's next big promotional effort will be in the direction of the corporate image.

In the past two seasons there's been a dropoff of that type of revenue for the medium and the **TvB is working up a presentation that it hopes will serve to persuade corporate management that tv has what it takes to make selling a ringer of the cash register.**

The presentation will get an unveiling at the **TvB annual meeting** in New York **11-16 November.**

Saturday night on NBC TV won't be the only one loaded with shaver commercials this fall: Monday night on ABC TV will also be crowded with them.

Schick will have a minute in **three out of the evening's five programs** and **Sunbeam** will have a minute in **Ben Casey.**

By the way, a recent study of electric shaver share of market had them in this order: **Norelco, 33%; Remington, 32%; Schick, 14%; Sunbeam, 13%; others, 8%.**

Shaver sales are expected to total seven million this year.

Pulse figures that it will have ready for distribution next week that national study on radio it did last March.

The probe will disclose who listens, how often, how much, and the socio-economic characteristics of the audience.

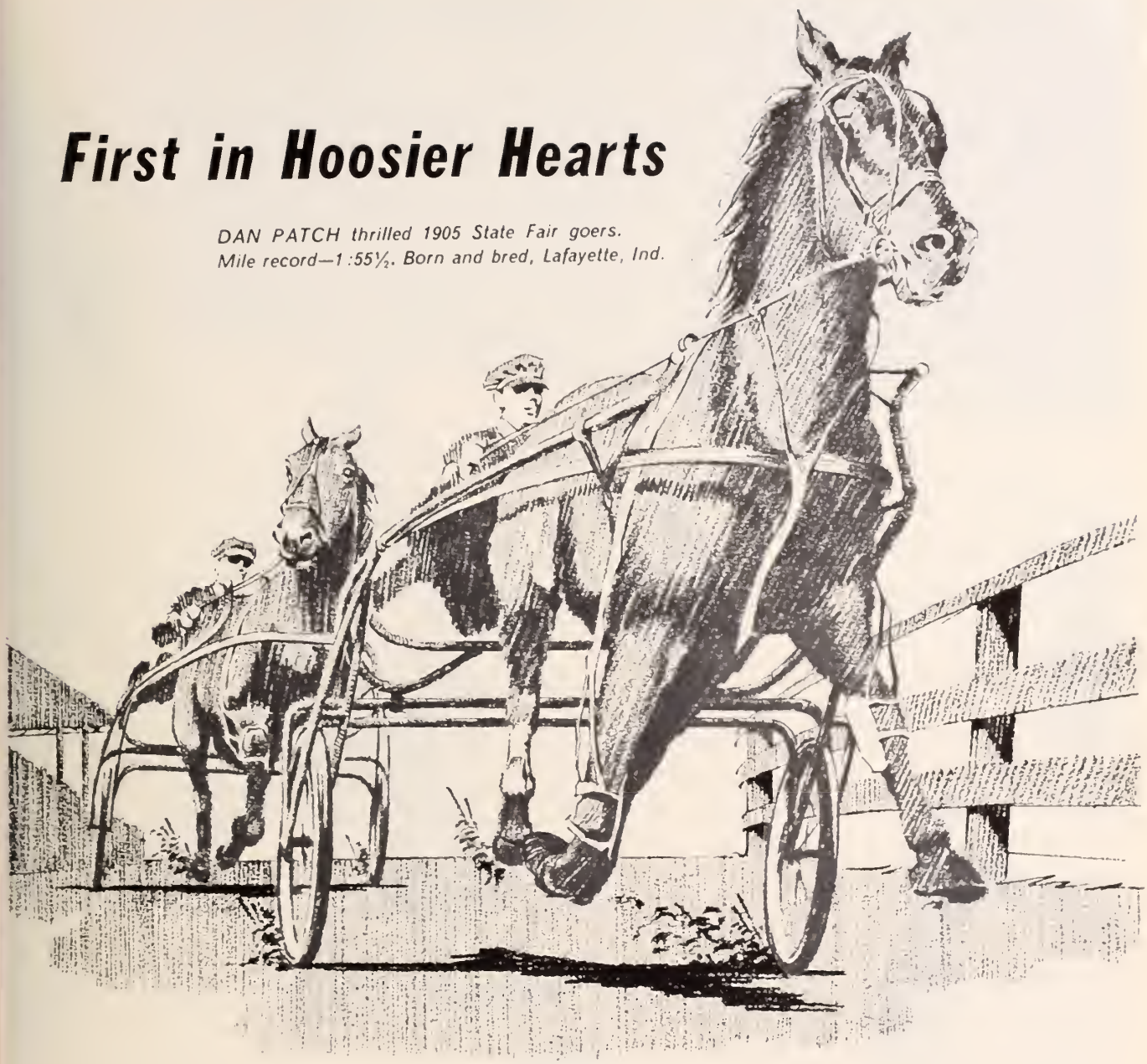
Don't look right now for ratings of educational tv stations, because you won't find them, at least in the Nielsen reports.

But Nielsen thinks that in time this audience will be reportable. That is, **enough educational stations will subscribe to the service** to make expansion of the sample sufficient to get a reportable figure.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Spot Scope, page 56.

First in Hoosier Hearts

DAN PATCH thrilled 1905 State Fair goers. Mile record—1:55½. Born and bred, Lafayette, Ind.



First in Hoosier Homes

Hoosier hearts match pounding hooves beat-for-beat wherever railbirds watch. Harness racing and the big Indiana State Fair grew up together. During Aug. 25 to Sept. 5 more than 750,000 will attend . . . and again millions more will "be-there" simply by tuning in TV 6. For the 14th year, WFBM-TV will produce more live, filmed or taped coverage than any other local station.

No denying it . . . Mid-Indiana figures as your 13th television buy! Here satellite markets 15% richer and 30% bigger than the entire Indianapolis 18-county trading area give you bonus millions. Ask your KATZ man why WFBM-TV is your best TV value . . . and come along with us for blue ribbon selling.

Represented nationally by The KATZ Agency

CHANNEL 6
WFBM TV
INDIANAPOLIS

TIME-LIFE BROADCAST INC.

America's 13th TV Market
with the only basic NBC coverage of 760,000 TV set owning families. ARB Nov., 1961. Nationwide Sweep.





Eleven Brides

in a rather special swimming pool

Certainly, few swimming pools were more badly wanted—or were ever more elaborately obtained.

This pool was built because 12,000,000 used tax stamps were mailed in by Ohio families, when they were asked to by the strongest radio voice in Northern Ohio —KYW Radio in Cleveland.

The State then redeemed these stamps (at 2% of their face value) for the Cleveland Society of the Blind. With the cash this provided, the Society paid for the Summer Camp Pool (designed especially for the blind) which it had been dreaming of for fifteen years.

And the 11 brides?

They were picked for a surprise "June Shower" given to them by KYW in honor of this year's vintage-crop of *new* families in the 10,000 square miles of 23 northern Ohio counties, where KYW has intensive coverage.

We asked the brides to help us to take this picture because the pool and the brides *together* tell still another story.

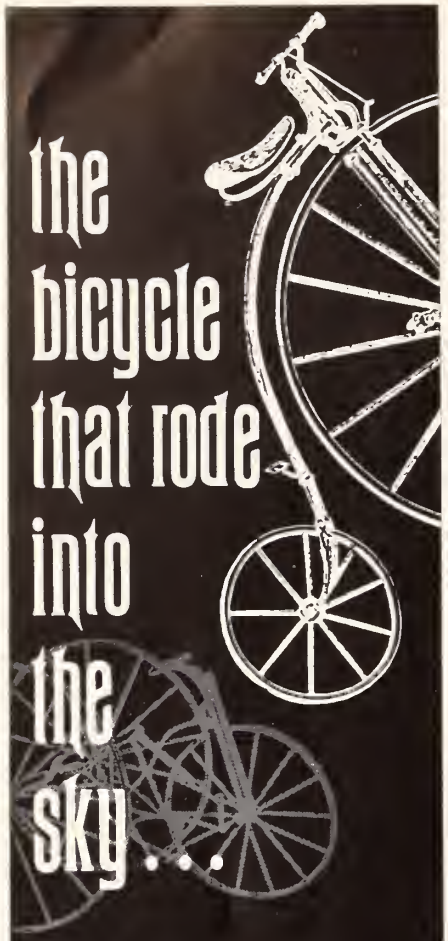
They represent two sides of the many-sided, continuous flow of events in KYW's lively, year-round "Family Affair" with its listeners, the largest radio audience in Northern Ohio.

They also indicate in small part how KYW's services to its listeners cover *five different dimensions* of radio, briefly summarized as: Community Involvement, Entertainment, News, Personalities and Public Affairs.

These five dimensions of responsible radio are the hallmark of all WBC Radio Stations—whose creativity, importance, and impact are measured by the way in which their listeners respect and respond to them as *prime movers* of ideas, goods... and people.

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ+WBZA, WBZ-TV, Boston; KDKA, KDKA-TV, Pittsburgh; WJZ-TV, Baltimore; KYW, KYW-TV, Cleveland; WOWO, Fort Wayne; WIND, Chicago; KPIX, San Francisco and WINS, New York



Back before the turn of the century in Dayton, Ohio, there was talk around the livery stable about a new invention called the horseless carriage. But there was talk about something twice as fantastic around the Wright Brothers' bicycle shop. The rumor was that Wilbur and Orville Wright were tinkering with more than just bicycles. They were working on an idea for a flying machine!

And that was how a bicycle sprouted wings! Which made Dayton famous as the cradle of aviation and one of the most important cities in America.

Here's a diversified, progressive industrial center combined with a wealthy agricultural region . . . a 13-county trading area of over one million people with $1500 above U.S. average yearly income per person . . . and a total of one-and-a-half billion dollars of annual spendable income! This is Dayton. This is your opportunity. Call your WLW-D Representative. You'll be glad you did!

NBC/ABC

WLW-D dayton

television

the other dynamic WLW Stations

WLW-A Television Atlanta · **WLW-I** Television Indianapolis · **WLW-C** Television Columbus · **WLW-T** Television Cincinnati · **WLW** Radio

Crosley Broadcasting Corporation

555/5th

No cancellations

Have read the piece in SPONSOR ("Carson's Credo for Commercial Copy," 9 July). Thanks for quoting me correctly. There have been no commercial cancellations.

Johnny Carson
New York

Fm dollar-talk

Request 20 copies of your "Admen Now Talk Fm Dollars, Not Just Blue Sky" in SPONSOR 9 July 1962. We concur! Where in July 1961 we had 17 accounts on the air, in July 1962 we are carrying 41. Buys from the following 10 area agencies are included (yes, current July business!):

Liller Neal Battle & Lindsey, Atlanta
Cargill Wilson & Acree, Richmond
McCurry Henderson Enright, Norfolk
Atlantic National Adv. Agency, Norfolk
Major & Bie Adv. Agency, Norfolk
Alvin H. Jacobson Adv. Agency, Norfolk
Cavalier Advertising Agency, Norfolk
John H. Lewis Advertising Agency, Norfolk
Mathews Agency, Norfolk
Chesapeake Adv. Agency, Norfolk
Gross Fry Agency, Norfolk

In fact we have 15 accounts who have been on 52 weeks a year for over 6 years.

Harrison W. Moore, Jr.
manager
WRVC-FM
Norfolk

Your article on fm is outstanding . . . We need more of them. Is it possible to receive 25 reprints of the article?

Sal Butera
manager
WCNS-WCNO
Canton, Ohio

Off to Nigeria

The 21 May 1962 issue of SPONSOR arrived in the offices of the Jackson College of Journalism this week and we are delighted to have it. Thank you so much for your kind response to our request on behalf of our students for copies of your publication.

We look forward to receiving SPONSOR regularly and will be retaining all copies in the college library where they will be permanently available to both staff and students for purposes of study and research. We are indeed most grateful for your kind assistance in this way to the training program of Jackson College and to the greater effectiveness of its library.

Earl O. Roe
Jackson College of Journalism
University of Nigeria
Nsukka, Eastern Nigeria

Bully for the station manager

Bully for the station manager who told the chiseler to go to hell! ("How One Radio Station Curbed a Rate Chiseler"—SPONSOR, 23 July, 1962.) Would he and any others like to join us in asking NAB to add to its Radio Code of Good Practices that member stations will not deviate from their rate cards? Then let's ask SRDS to publish qualifications for merchandising assistance.

Is a timebuyer a pro because he "got a deal"? If the radio industry is proud of the standards set by NAB stations, let's go all the way. Let's start where the problem really exists. If NAB stations all stuck to their rate cards, we would soon get rid of the chiselers and place the legitimate agencies in a position where they would know that their competition was not buying at a lower rate for a comparable schedule. They would know that merchandising is standard, and not flexible to a "we need this one" technique.

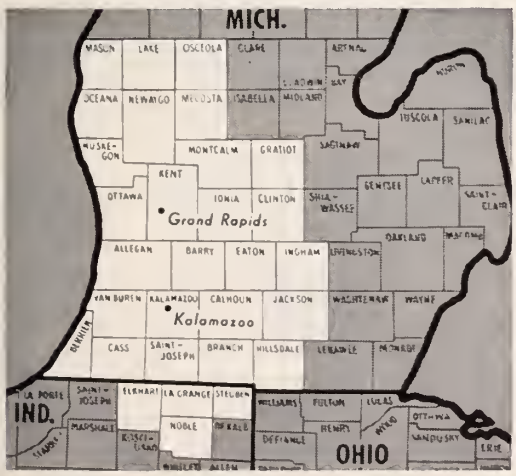
John M. McRae
general manager
KEWB
Oakland, Calif.



YOU MAY NEVER SEE THE HIGHEST WATERFALL*—

BUT... You Can Make a Big Splash in Greater Western Michigan with WKZO-TV!

WKZO-TV MARKET
COVERAGE AREA • NCS '61



Outside of Detroit stations, WKZO-TV reaches more homes than any other Michigan outlet—daily, nightly, weekly.

NCS '61 credits WKZO-TV with weekly circulation in 456,320 homes in 30 counties in Western Michigan and Northern Indiana. SRDS rates this area as a market of over two and one-half *billion* dollars annually. And Sales Management puts both Kalamazoo and Grand Rapids among the 55 fastest-growing markets in America!

Let Avery-Knodel give you the coverage and market details on Greater Western Michigan! *And if you want all the rest of outstate Michigan worth having, add WWTV, Cadillac/WWUP-TV, Sault Ste. Marie to your WKZO-TV schedule.*

**Angel Falls, in Venezuela, has a total drop of 3,202 feet.*

AM – TV – FM

The Felzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJEF-FM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV/ CADILLAC-TRAVERSE CITY
/WWUP-TV SAULT STE. MARIE
KOLN-TV/ LINCOLN, NEBRASKA
/KGIN-TV GRAND ISLAND, NEB.

WKZO-TV

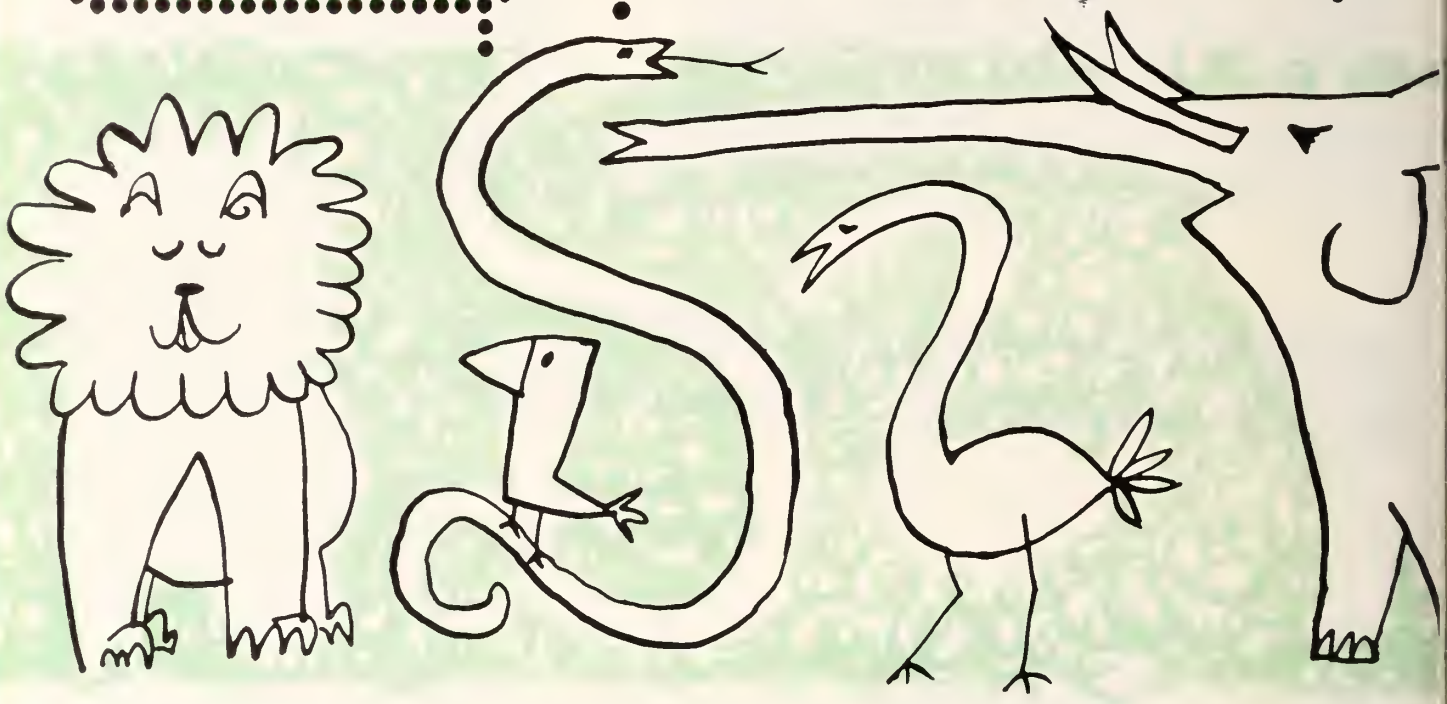
100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives

Pulled almost twice the audience on WJW-TV as the next 2 stations combined

Newest children's show on TV

Now available nationally...130 fascinating half-hour programs





B'WANA DON in Jungle-La



Bongo Bailey . . . a chimpanzee who does the "Twist"! Bongo is B'Wana Don's chief helper and mischief maker.



Elsa the Lion cub . . . Bongo's pal and competitor in the wrestling arena, and the unwilling target of Bongo's pranks.



Benny the Boa Constrictor . . . tame and gentle as a puppy, Benny spends his time and his 7 feet of body wrapped around B'Wana's neck.

ENTERTAINING — EDUCATIONAL . . . Visitors to Jungle-La range from alligators to zebras — or maybe even from aardvarks to zorils. Go with Bongo on a submarine safari to see rare tropical fish. B'Wana Don brings to Jungle-La virtually every species known to the animal world.

ALSO AVAILABLE AS A ONE-HOUR PROGRAM

Storer Programs INCORPORATED

OFFICES: Atlanta, Chicago, Houston, Los Angeles / 500 Park Avenue, New York, N.Y.



Tougher than it seems— the tv kid show problem

SPONSOR uncovers startling "commercial realities" which affect improvement of children's programing more than outsiders realize

Last week, in digging for industry reactions to the recent announcement by former Secretary Ribicoff of a massive government research project to determine the effect of television programing on children—a project backed by NAB and "welcomed" by the networks—SPONSOR uncovered some startling facts:

1. A large number of broadcasters feel that advertisers are not bothered by social responsibility, that by their one-channel goal of commercial gain they are depriving commercial television of its great potential.

2. Advertisers and agencies, while viewing the rash of new educational-cultural programs aimed at children with mild approbation, are doing comparatively little to support them until they see

what ratings they come up with.

3. The supply of "quality" programing aimed at satisfying government-community pressures exceeds the advertiser demand, with the result that run-of-the-mill cartoon and comedy shows enter the '62-'63 season with greater chance of commercial survival than the so-called "quality" projects.

4. The whole area of children's programing is open to question, since the number of advertisers in specific search of a children's audience is far smaller than is generally supposed.

5. The heavy emphasis on "children's" programing to the exclusion of "family" programing could well be the crux of the problem. In truth: is there really such an area as children's programing?

6. And finally, it is obvious that unless research projects such as the one about to be undertaken by the Department of Health, Education and Welfare take into consideration the cold, hard facts of television's commercial realities—and unless broadcasters and advertisers find more common ground than they now seem to share——an uneasy situation could become a nasty one.

Social responsibility? Former Secretary Ribicoff, in announcing the government's far-reaching undertaking, said: "Out of this project, we hope, will come a better understanding of the effects of television upon young people, and data indicating how its rich potentials can best be utilized to help fulfill the special needs of children in this complex and changing world." Adding, in view of claims and counterclaims on television's effect on children, that a primary aim of the project was to "separate fact from fancy."

There *are* those in the industry who, despite apparent industry solidarity behind the Ribicoff plan (which grew, incidentally, out of recommendations by LeRoy Collins and Senator Thomas J. Dodd, Democrat from Connecticut, during hearings by Dodd's subcommittee on juvenile delinquency), look upon the project cynically—even derisively—resenting it both as a government-initiated study and as an idealistic probe into an area so commercially-oriented that commercial television itself could be the stake.

Not so the majority, and not so a young sales executive named Yale Roe. Roe, assistant sales manager of daytime programs at ABC TV and author of a forthcoming book entitled "The Television Dilemma" (Hastings House), which grapples with these problems, is responsible for sales on *Discovery*, the network's major children's-and-daytime undertaking for the '62-'63 season (Mondays through Fridays, 4:30-4:50 p.m.). Committed, as he says, to the synthesizing of social responsibility with commercial gain, Roe contends that advertisers are not evincing any of the social responsibility which is generally expected from broadcasters.

"Children's programing, as such, is not commercially attractive," he says, "if it doesn't deliver adults, especially women. But if a company makes its living selling either *to* kids, or *for* kids, the least it can do is put some of that money back into better programing for them."

Roe feels that if *Discovery* were less altruistic in its aims—the show is deliberately seeking the six-to-12

What SPONSOR has uncovered about kid shows, advertisers

1. **Broadcasters** feel that the majority of advertisers are not concerned with social responsibility, that by their preoccupation with commercial gain they are depriving commercial television of its tremendous potential.

2. **Advertisers** and agencies, while viewing the rash of new educational-cultural programs for children with mild approbation, are doing comparatively little in any initial support of them. They're waiting to see what ratings they come up with.

3. **The supply** of "quality" programing aimed at satisfying government-community pressures exceeds the advertiser demand, with the result that run-of-the-mill cartoon and comedy shows have greater chance of survival than the so-called "quality" ones.

4. **The number** of advertisers specifically seeking a children's audience is far smaller than is generally supposed. Few commercials are beamed exclusively to children. Even in peak children's hours, say observers, the kids control the sets but not the sales.

5. **Is there** really such an area as "children's programing?" Many thoughtful industry people are beginning to doubt it. The heavy emphasis on children's programing to the exclusion of "family" programing, they say, could well be the crux of the problem.

6. **Unless** projects such as the one announced by Ribicoff take into consideration the hard facts of tv's commercial realities, and unless broadcasters and advertisers find more common ground, it is obvious that an uneasy situation could become a nasty one.

age group—it would be much easier to sell. At present, slightly more than 50% of the show is sold, participants thus far being Binney & Smith (Chirurg & Cairns), Kenner Toys (Leonard M. Sive), Mattel (Carson-Roberts), Transogram (Mogul, Williams & Saylor), and Soyer (Richard G. Montgomery).

SPONSOR has discovered this sentiment in wholesale lots. Said one executive producer of children's programs: "We have a responsibility for better programing for children, all of us. It's true that television is still an infant, feeling its way, but advertisers, with their present thinking, could hold it in the Dark Ages interminably."

Said another producer: "All the pressure is on the broadcaster, but the broadcaster is totally dependent upon the advertiser. In this kind of depleting, vicious circle, it is absolutely vital that the advertiser share responsibility with the broadcaster. Frankly, I think government pressure and the increasing alarm being evinced by community leaders will turn the tide. We've got to realize that our national life is at stake unless we abandon the old let-the-kids-watch-what-they-like attitude and get on with something nearer a let-them-watch-what-they-should-watch theory."



MAGIC!—Many in industry see hope for broader family appeal in projects such as Westinghouse Broadcasting's series of one-hour prime time specials starting in September. First program, *Magic, Magic, Magic*, features magician Milbourne Christopher, assisted by Broadway's Julie Harris and Zero Mostel. Series is now being offered for sale by Westinghouse stations

All by the numbers? Daily—well, almost daily—the SPONSOR basket marked "Incoming" is fattened by press releases, glowingly descriptive of the "new look" in children's shows; a rash of offerings by networks, station groups, syndicators, even agencies, designed to plummet Junior and Sis into the heady world of art and science, theatre and books, government and history. This fall alone, in addition to *Discovery* on ABC TV, the cultural-educational menu is overwhelming:

An hour-long series of shows on NBC TV aimed at both the five-to-seven age group and the seven-to-11 age group, "providing education and entertainment in music, science, history and mathematics," scheduled for 12:30-1:30 p.m. Saturdays; two half-hour programs on CBS TV, one, as yet untitled, to "explain the operations of U. S. and foreign agencies in Washington as well as trace the history of Washington landmarks," the other, a Sunday afternoon entry, *Reading Room*, aimed at stimulating reading among children in the nine-to-12 group; *The Magic Room*, a half-hour series exploring the liberal arts, on Corinthian-owned stations, available also through syndication; *B'Wana Don in Jungle-La*, a series of half-hour explorations in the world of unusual animals, from Storer Programs; five-minute programs on everything from animal life to science and the arts from Pathe News (Cinema-Vue Productions), Screen Gems, Videocraft, and others. In addition, so-called "specials" or "spectaculars"—long an adult exclusive—will be in full flower, among them a one-hour news documentary *Who Goes There?* on NBC TV, aimed at informing youngsters on the meaning and evils of communism, and 12 one-hour specials on Westinghouse Broadcasting stations, discussed more fully in a later segment of this story.

How are agencies and advertisers reacting to this "new look" in children's fare? They're "expressing interest," say the producers, "but it's an interest from the clouds." Thus far, there has been little cash-on-the-line.

"This whole area of improvement, of actually doing something significant and constructive," says a producer of one of these programs, "is being ridden by that tired old horse of the industry, 'Buying by the Numbers.' Oh sure, this is a commercial reality, but until somebody has the courage to break its back, the broadcaster has a lot of sustaining to do."

Here are some significant facts about programs aimed at children

Although the four children's shows described here differ widely in approach, together they point up the commercial realities of the kid's market



DISCOVERY, ABC TV's new Monday-through-Friday entry (4:30-4:50 p.m.) is aimed directly at the six-to-12 age group. At present the show is slightly over 50% sold. Were it less altruistic in its aims, says the network's asst. sales manager of daytime programs, Yale Roe, it would be much easier to sell. Adding: "Advertisers are not evincing the social responsibility which is generally expected of broadcasters."



DEPUTY DAWG, a six-minute cartoon distributed by Terrytoons, is featured in some 150 local kid shows, is sold to H. W. Lay potato chips in 47 markets. A recent Nielsen survey in 35 markets revealed only 44.8% children were watching — while 17.1% men, 23.6% women, and 14.5% teenagers were present. Advertiser moral: beam to the kids while you sell the grown-ups. Ask the experts: is there really such an area as children's programing?

Can "quality" survive? Richard Carlton, vice president of Trans-Lux Corp. (which will shortly release *The Mighty Hercules, Zoorama,* and *Junior Science*) believes that while there is every indication that children's programs in general will be in demand by spot advertisers, those with an "intellectual base, whether network or local, will be much more difficult to sell simply because they will never command the ratings which have been achieved by cartoon and comedy shows."

Carlton sees no change in this situation in the foreseeable future. "The only hope for these intellectually based programs for children," he says, "would appear to be the concern of some advertisers that they do, after all, have a responsibility beyond the mass movement of their own merchandise. In other words, a calculated buy of a program which is not likely to become a top-rated show is in effect a gesture of good will to the public and rubs off as a sales factor in the good will created."

Another film producer, Abe Mandell, vice president of ITC, says that what children view—as indeed television in general — has no course other than improvement.

"Re-runs of cartoons, shows like the *Three Stooges* — these are *not* what our children should be seeing," he says. Noting, too, that advertisers must eventually accept the responsibility of program selection.

Mandell points to the "tough time" ITC had initially with its half-hour *Supercar* show.

"The show goes into the realm of space," he says, "using a process of super-marionation. Its basic idea is to ask the child to *use* his imagination, not have his imagination controlled. The child, after awhile, forgets he is seeing puppets. They are people, and he is with them in space. But when we first began selling this program, our entertainment-education approach was not recognized as a possible key to the future. The basic buyer today is so jaded by the mountains of film he sees that he doesn't know the difference between what's good and what's bad."

No "children's" advertisers? Madison Avenue, as well as most of the trade, speaks authoritatively of "children's programing" and "children's advertisers," but SPONSOR's analysis reveals no clear-cut definition of either. So far as can be gleaned, few, if any, of the manufacturers of foods, soft drinks, candies, sporting goods, and the like, beam their messages exclusively to children, even in the so-called peak hours of children's viewing.

The only specific advertisers directing their copy generally to children appear to be the toy manufacturers, whose estimated $14-15 million outlay this year (SPONSOR, 14 May) accounts in part for the expansion of both vertical and horizontal



SUPERCAR, a half-hour show using a process of super-marionation, and distributed by ITC, had a "tough time" in initial sales. Why? "The basic buyer today," says ITC's Abe Mandell, "is so jaded by the mountains of film he sees that he doesn't know the difference between what's good and what's bad." Adds Mandell: "It's not a question of what our children *do* see. It's a question of what they *should* be seeing."



WHO GOES THERE? is a one-hour NBC TV news documentary aimed at informing youngsters on the meaning and evils of communism, in which the network's Washington correspondent, Robert Abernathy, will play an important role. As with Westinghouse's series of "young people's specials" for the coming season, however, the expectation of adult as well as children's audiences is a direction being watched closely by agencies.

children's programs, both network and spot. The leading advertisers on the so-called children's programs—Kellogg and General Mills, the most frequently cited—are actually "straddlers" when it comes to both audience composition and copy approach, often "aiming at kids with a damn fine eye," as one rep puts it—"while the other eye is wide open for adults."

One observer points out that even in the near-exclusive hours of children's viewing—the early morning—the advertiser is out for the adult. Classic, he says, is the case of *Ding-Dong School,* an award-winning early-morning show when it ran on NBC TV. The show's "teacher," Miss Frances, would pause for an instant when a child was sufficiently enraptured, to say, "Now, will you go and get your mommy?" Cue: commercial.

ABC TV's Roe cites the case of a proposed network show about a dog —"warm, appealing, a natural for a dog food." What did the dog food people say?

" 'We don't sell to kids. Purchases are made by adults. We want to reach adults.' "

Examples of this sort of reasoning, say the experts, are far more plentiful than any so-called children's advertisers. A case in point is Ralston-Purina. Taking on a program called *Expedition* on ABC TV—a 7:30 p.m. program ostensibly designed for children—this advertiser found much of its commercial efficiency and efficacy was in the show's appeal to women, women being quite receptive to the commercials.

Which leads us into what might well be the real crux of the problem —an emphasis on "children's" programing to the exclusion of "family" programing, when the more significant influence on children lies in the latter.

Family, not kids? A well-known early Sunday evening program about a boy and his dog, designed for viewing by children and bought by an advertiser ostensibly for the child's appeal, was, in its initial outing, realizing its objectives. Children were watching. But it didn't take the advertiser very long to discover that —in early evening hours—while kids control the set, they don't control the buy. Pressure, therefore, was brought to bear on the network, revising the show's format to put the little boy into situations of greater jeopardy—the drama shifted from the more tranquil to the more intense—in order to attract the family pursestring. Result: attraction of adults and a happy advertiser.

This anecdote (familiar to certain initiates along the Row, and told to SPONSOR with the most discretionary avoidance of name-calling) is illustrative not only of advertiser influence on programing when commercial reality is at stake but of the real sphere of influence on children's viewing. It is the 7-8 p.m. time period, in fact, which a growing number of the industry's more conscientious programers consider the major area, both for scrutiny and vast overhauling.

But the adult audience is not limited to early evening. William Weiss, vice president of Terrytoons, points to the documented study of one of his company's cartoon shows, *Deputy Dawg,* a six-minute segment of some 150 half-hour local programs, now sold to H. W. Lay Co. (potato chips) in 47 markets. Nielsen did an analysis of this cartoon in 35 markets in March and April of this year, which revealed, among other things, an audience composition of a substantial 44.8% children—for whom the program, of course, was primarily conceived — but with a whopping 17.1% men, 23.6% women, and 14.5% teenagers as well. Most of the program times were Saturday, afternoon, or late afternoon.

"Subjects which appeal to grown-ups as well as children," says Weiss, "are the ones which fare longer."

Other observers, meanwhile, take issue with the word "appeal." While

(*Please turn to page* 50)

THE BUYER'S CHANGING ROLE

Two decades ago timebuyers were personalities and called the turn in buying time, stations and markets

Today, with estimators, supervisors and media in the act, how do some agencies get better time buys?

"Why do some agencies get better timebuys than others?" is a question with as many answers as there are station reps and sales managers. Everyone admits, albeit off the record, that some shops are better than others but every answer is also colored by the experiences of that individual.

SPONSOR sat with a dozen reps, of all sizes, and came up with the following answers and background.

"The best buys in radio and tv today," said every veteran in the business, "are made by the few ad agencies that take the rep into their confidence, that tell him what they are trying to do and why, and then listen to the rep's suggestions."

Information tops. And the top practitioners of the art of making information available are Bates and Esty, according to everyone interviewed. "This means," explained another expert, "that the timebuying chiefs at both these agencies have acceptance with the account executives and clients in these shops. They know what the client wants, sit in when the original plans are considered, and they, in turn, inform their time-buying staffs.

"These people not only know stations and markets but they also know that stations and markets change. When a rep makes a suggestion they listen—they may not agree, but they sop up and use the information."

Specifically this means Esty would never be in the dilemma that one "mechanical buy" agency found itself when it ordered a schedule on a list of top-rated stations in the 7-8 a.m. time slot. In one market the highest rated station programed good music and its peak audience started at 9 a.m., not two hours earlier.

Had the buyer known what the account man, or the client, wanted he could have checked the ratings with the rep and avoided wasting the expenditure in this market.

Likewise Bates, according to the cognoscenti, would never have three different timebuyers soliciting three different type buys for the same auto client from the same rep house. Quite literally one buyer was saying, "That new car will be a high quality car and we need availabilities for spots with high income listeners!" Another was saying, "It's a medium price car!!," while a third was identifying the new line as a compact and asking for "High rating availabilities with low and medium income audiences!!!"

Time wasted. Obviously nothing happened on the account but the agency timebuyers spent a lot of time and effort that was completely wasted. And lost a lot of face with a rep firm that prides itself on "helping the buyer make more intelligent, effective buys."

"When I started in this business," said one veteran timebuyer, now retired, "the reps were salesmen. Often we knew more about their stations than they did. People like Linnea Nelson, at Thompson, Carlos Franco at Y&R, Frank Silvernail at BBDO, Beth Black at Biow, were doing the creative thinking in spot.

"In 1932 there were only 600 stations, by 1942 only around 900, and making a smart spot buy meant buying the four network outlets plus one independent in the top 25 markets. In those days a top-ranked agency had a timebuying staff of eight people and billed around $10-15 million dollars.

More buyers. "Today that same agency has more than 100 bodies in timebuying, bills over $150 million in broadcasting, and has to keep track of 3,500 am stations, 800 fm outlets, and more than 500 commercial tv stations in as many as 150-200 different markets. And while it may be true that few timebuyers today are in authority, the way we were when I was active, the agencies had to stratify timebuying because it became so big and so expensive to operate.

"Today it's an army type of organization, with a general telling colonels telling captains telling lieutenants telling sergeants how to fight a war with weapons the general has never used. That's why the reps are doing the creative thinking today. Each of them is pushing his own list and large or small list he knows it better than the buyer who has to try to know every list."

Comparing the agency buying techniques of yesteryear with today we find that most contemporary buyers are so jammed with work, and so lacking in authority or acceptance within their organizations, that few know when a campaign has been successful. In the old days timebuyers kept charts of sales and could tell when they had a winner.

In those days buyers were in the know from start to finish. Today the rep often knows about a campaign before the buyer: because today the rep often generates a new push with a marketing approach to the advertiser.

Three-year pitch. Many reps, obviously on the top rung of the rep ladder, will invest two or three years in a creative pitch to a client: a pitch involving a complete marketing analysis, merchandising follow through, and audience analysis as well as custom-tailored a typical budget.

It has been said that agencies should do this, and some do, but it is also true that more and more of this type of creative selling is being done by the station reps. As one veteran rep put it, "By its very existence a

rep organization is a service organization; a primary service to the buyer. The easier we make it for the customer to buy the better for our stations and for us."

Not that it is peaches and cream all the way. Often an agency will request data on markets when the rep has no station, or ask for availabilities without defining the audience to be reached; or an agency will suggest that a client use local people to approach a station direct and bypass the rep's 15% commission from the station. (Which has been done by one of the top agencies and top motor makers.)

Or an advertiser will move twice as much merchandise as expected and then refuse to credit the broadcast medium, even though that was the only advertising utilized.

Or, to get business for a marginal market station, a rep will devise, and with the station execute a complete marketing and distribution analysis that is obviously a function of the agency or the advertiser.

Or a rep will dig out and advise an agency and the advertiser that a product is being sold in a market that they did not know about.

Or a rep will patiently explain to a new timebuyer what a community antenna is and why a mountain station in a town of 25,000 can service a market of 125,000 homes.

The better agencies keep their timebuyer informed and authorize them to give the rep full information on the campaign being planned. Many a rep has steered many a young buyer away from buying a border station that had no audience on the other side. And many a rep has shown a buyer how to get the full available discount.

Today its the agency that provides the most information that gets the best buy.

They get the best buy by making full use of what the rep has to offer; and the rep today has much more to offer because, like the agency, the rep has increased his staff.

The old-line rep firms have promotion and research staffs of 15 to 20 people today where they had three or four 20 years ago. Even the newer rep firms, unable to afford a staff service, are tapping inventive research and marketing minds on a consultant basis.

For what the rep wants is business and he'll do what has to be done to get it.

Timebuying—How it compares, yesterday and today

THEN (1932)	TODAY (1962)
1. The buyer is in on plans	1. Rarely
2. 25 market buy was big	2. Routine
3. Buys twice a year	3. Six times a year average
4. Traveled a lot	4. Rarely gets out
5. Knew stations and markets firsthand	5. Too busy
6. 600 am stations	6. 3500 am, 800 fm, 500 tv
7. Staff of 8	7. Staff of 100
8. Tabbed results	8. Who has time to worry about yesterday's campaign?
9. Knew as much if not more than rep	9. So departmentalized the buyer knows too little
10. Told rep what was needed	10. Security is the password

THE BIGGER AN ARMY the further the general is removed from the firing line. In early days of timebuying the buyer was Command, Intelligence, Logistics and Supply. Today, the Army is so big, the General is now a Field Marshal and a lowly leftenant relays the buying orders. His job is not to know, just buy.

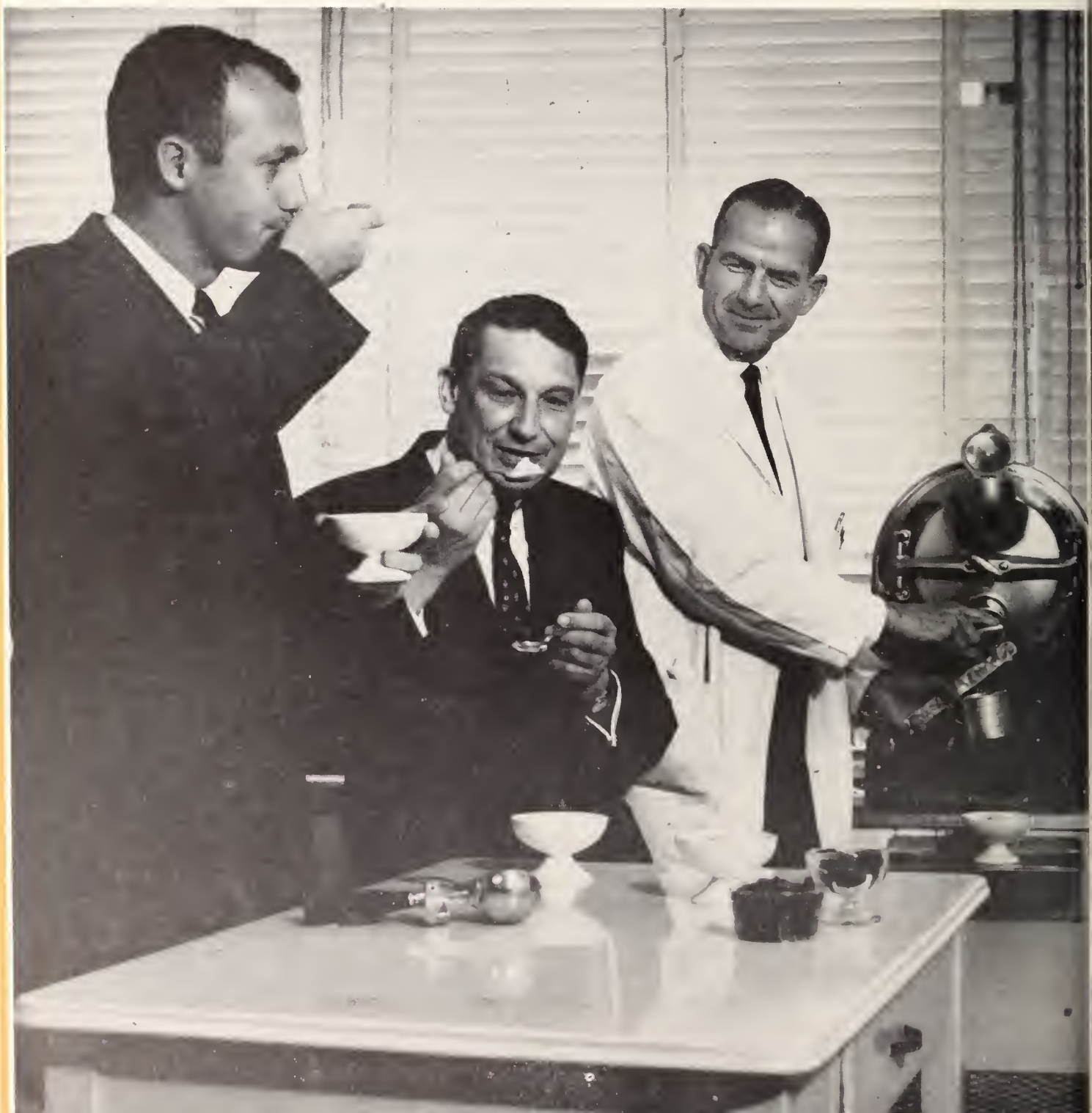
Create it—you've got a campaign!

- **Not only did GB&B set the campaign for Foremost's newest ice cream flavor–it helped to create the product**

- **Request to suggest name for ice cream developed into campaign on 60 tv stations and 175 radio stations**

Now and again an advertising agency has the opportunity to create a new product for a client, either in whole or in part. Obviously, if the product is endowed with potential as a consumer success. its promotion falls to the agency which helped to

MEN AT WORK: GB&B's Foremost Frozen Product account executive, Hans L. (Lefty) Stern (l) and FFP brand manager, Fred I. Fornia, sample one of several test formulas for a new ice cream flavor, already named by the agency. Charles Warren, research director, looks on in lab



bring it into creation.

One such product was Stripe toothpaste, which Ted Bates & Co. helped create and advertise a few years ago for its client, Lever Bros. The new toothpaste was heavily supported by broadcast campaigns.

A more recent instance of an advertising agency's participation in the creation of its client's product lies behind Guild, Bascom & Bonfigli's (San Francisco) current four-media campaign for Foremost Ice Cream's new "Pecan Dandy" flavor.

The broadcast campaign, which began last Monday, is being aired in 41 tv markets and 50 radio markets on about 60 tv stations and 175 radio stations.

Roughly, the schedule covers most of Foremost territory which includes the West Coast, the South, Texas, a thin belt through the Midwest, and some New England areas.

It began simply enough, several months ago, with a request by Foremost for GB&B to submit a list of names for potential ice cream flavors. It ended with the agency eventually not only developing the product name, but also helping to develop the actual formulation of the product, creating the packaging, and devising the marketing plan and advertising to promote it.

Hans L. (Lefty) Stern, GB&B account executive on Foremost Frozen Products, said an original long list of names was drawn up for ice cream flavors by the agency's creative department. "They came up with some pretty interesting ones too," Stern said, "like, 'U. S. Mint,' 'Tangerine Tango,' 'Cinnamon Stick,' 'Huckleberry Fling,' and 'Pecan Dandy.'"

An independent research firm was then called in to test the names, Stern said. It went into two cities and asked women which name on the list appealed to them most as a name for a new ice cream. "Pecan Dandy" ran high.

The list came back and was boiled down to 14 names. The agency then gave the list back to the creative department and asked them: "How do you visualize these names?"

By now, the agency had developed a line concept of special ice cream flavor packaging which was used in the research of the visualizations.



TAKING SHAPE on rough sketches, the "Pecan Dandy" flavor visualization, conceived by GB&B art directors Sam Hollis (l) and Peter Mock, became a major feature in tv messages

The creative department then completed a separate package for each of the 14 flavors. To each visualization was added two or three lines of copy which described each ice cream flavor in broad terms.

The copy was written by Stern and Fred I. Fornia, Foremost Frozen Products brand manager, both of whom had decided what kind of flavor would go into the various packages bearing the new names.

The visualization and copy was then tested in seven cities and when the research came back, "Pecan Dandy" was rated number one.

In Foremost's ice cream laboratory, several samples of "Pecan Dandy—a pecan flavored ice cream with big, buttered pecans and little bits of crunchy candy"—were made and taste-tested by Fornia, Stern and representatives of the agency's creative, marketing and account groups, until the final formula was decided upon.

Already completed, under the supervision of art directors Sam Hollis and Peter Mock, was a package featuring a cartoon man in a straw hat and awning-striped blazer—"the 'Pecan Dandy' protagonist," Stern said. Another innovation the package had was a white background, which (to Stern's knowledge) is never seen on the West Coast, where ice cream packages are multi-colored.

Meanwhile, back at the agency, some advertising was being prepared —specifically minute and 20-second tv commercials, 55-second radio commercials (to allow for 5-second live tags proclaiming special sales, etc), an outdoor board, and a trade ad to appear in the *California Grocers Advocate.*

The campaign will continue until late October, although there will be a let up in the messages in all advertising in early September, except in sponsored half-hour tv programs.

The sponsored tv programs (e.g., *Bilko, True Adventure* and *Guestward Ho!*) appear in 20 markets; tv spots in 21 other markets, and radio commercials in approximately 50 markets, a few of which are also tv markets. About one and one-half stations are used in each tv market, and about three and one-half stations in each radio market.

The buys, Stern said, "are in all times of the day—daytime, fringe, and night—and are aimed at: a) all-family, and b) women."



MAPPING MEDIA plans for the "Pecan Dandy" campaign are GB&B senior vice president and account supervisor Ernest J. Hodges (l) and media directors Lyndon Gross and Peg Harris

Considerations which determined the buys, in addition to availabilities and price factor, were the client's strong or weak position in a market or the distribution-potential within any given market.

Several weeks before the actual buying began, however, GB&B held two meetings: one for tv reps and one for radio reps, at which the reps sampled the new "Pecan Dandy" ice cream flavor, and were each given their own kits for each of their stations.

The kits contained a letter from Stern telling about the product and requesting their assistance in promoting it. In addition to broadsides and jumbo post cards, each station was given the name and location of the nearest Foremost manager. A covering note was enclosed which the stations were asked to use to reply to GB&B. Stern reported "good success" with the note.

The jumbo post cards were to be sent by the stations to the key chain buyers, or buyers in the retail grocery business "to increase their awareness" of the product.

GB&B then covered all bases in this area by also sending out a Foremost trade mailer to about 700 key retailers, notifying them of the advent of "Pecan Dandy" and advising them of the advertising support it was to get.

Later, point-of-sale material was sent to all markets. This included in-store pole-topper displays (showing the cartoon man), "soft sheets" to be stuck over freezers, and "shelf talkers" (Buy Pecan Dandy today!).

While doing the tv storyboards, Stern said it was decided to write-in a live "cartoon man," as conceived by Hollis and Mock, into the commercials.

The photo at the bottom of this page is a still from the one-minute commercial, and the following is a sample of the storyboard:

(VIDEO: OPEN with ECU of Pecan Dandy carton, showing cartoon character on package. DOLLY BACK on words "and here's" to reveal ANNCR 41 holding carton. He is dressed exactly the same as the cartoon character on the package: striped blazer, bow tie, straw boater. On table before him are fancy nut and candy dishes (one filled with buttered pecans, the other filled with bits of pecan brittle), dish, spoon, ice cream scoop.)

(V.O. INTRODUCES ANNCR 41)

ANNCR 41: *Pecan Dandy is a delicious ice cream full of nuts and candy and pecan flavor—*

(SOUND: OFF-CAMERA LAUGHTER)

(*Please turn to page* 50)



PERSONIFICATION of the "Pecan Dandy" cartoon man is Foremost's "announcer 41," shown here in a still from the one-minute commercial. Cartoon character also appears on packages



WEEKEND VACATION package for midwinter at $14.95 was designed to bolster off-season business at Hotel Chamberlin, Fort Monroe, Va. Discussing radio campaign (l-r): John Lanahan, pres., Charles Adams, sales mgr., Richmond Hotels; John Tansey, gen. mgr., WRVA, Richmond

RADIO BOOKS A FULL HOTEL

▼ 18 months ago a Richmond hotel chain was stuck with a problem: how to build up off-season reservations

▼ Today the operation has become a thriving midwinter resort by using radio to promote winter weekend specials

By CHARLES M. ADAMS
director of sales, Richmond Hotels, Inc.

In 18 months, we have converted an idle off-season hotel operation into a popular winter resort. At the same time, we have created an army of volunteer salespeople who are talking about our $3,500,000 improvement and renovation program.

How did we get this story across?

Radio.

Yes, radio filled up the rooms and reversed a trend that many said couldn't be done.

Just how record-breaking the success was is shown in this tabulation of room occupancy during the midwinter promotion:

	LAST YEAR	THIS YEAR
ROOMS SOLD	1,063	2,225

WRVA, Richmond, was selected because of its power and prestige in Virginia. We knew WRVA would reach most of the state in the daytime and far beyond at nighttime. The balanced programing on WRVA delivers the kind of adult, responsible prospect we were seeking. All this was theory 18 months ago. Now, to us, it's fact.

We have proof that East-bound travelers have started listening to our promotional spots as far West as Memphis, Tenn. What's more, they have taken them seriously enough to have become guests of the John Marshall or the Hotel Richmond on their arrival in Richmond. Our verification of the effectiveness of this radio response is based on a number of sources, from guests, Richmond visitors, and our registration desk staffs.

Our need for lots of public attention went beyond the mere necessity for higher occupancy rates and a healthier volume of banquet and meeting business. The reason lay in the $3,500,000 improvement we embarked on in 1960. We knew that changes in all our units, the three hotels in Richmond and the resort facility at Fort Monroe, Va., would be rapid, visible, and exciting. We wanted the public to share a feeling of participation in these changes, and to identify the facilities as major assets in their communities.

We knew that simply repeating standard commercial messages would do very little in creating the kind of walking chambers of commerce we wanted, and that so much of our hotel public later became.

Our messages had to spark interest and to strike a new note if they were to be effective. Our basic philosophy in styling radio messages was this: "*Be intriguing, be informative* and *be timely.*"

An early test of the whole challenge came when we took some fairly drastic measures to prop up our traditionally sagging mid-winter volume at the Hotel Chamberlin, a 300-room seaside unit on the Chesapeake Bay. Here we faced all of the standard headaches that a mid-Atlantic manager must experience in a resort facility, sharp drops in occupancy in January and February, service staffs that melted away and all the rest of it. To combat this virtual evacuation of our resort unit, we styled a family winter weekend vacation package that was billed, in all seriousness, as "so inexpensive you can't afford to stay at home."

The highlights of this vacation package, which was to prove an outstanding success, are revealed by this typical radio spot:

ANNCR.: It's winter weekend vacation time at the Hotel Chamberlin at Fort Monroe. The Chamberlin Winter Weekend Vacation Special includes for only $14.95 per person a delightful room for two nights, dinner Friday night, southern style breakfast Saturday and Sunday and the famous Saturday night buffet. You may substitute Sunday lunch for Friday-night dinner if you so desire. All of this for only $14.95 per person, double occupancy. There's a heated indoor pool and sightseeing spots galore. Try the Winter Weekend Vacation Special at the Hotel Chamberlin, but make reservations early for they're sold out the weekends of February 10 and 17. Call the John Marshall or the Chamberlin direct."

Note that we included all the nuts and bolts of a standard radio appeal in this one—but there are two unusual twists in the story. One of them is almost invisible. This is the double mileage we get out of promoting two hotels in one commercial. At the end of the announcement we make the whole thing look a little bit "exclusive" by letting our public know that we were selling out, and with the firm conviction that there's nothing that will make the public sit up and take notice quicker than the "standing room only" sign.

Virtually all of our messages on WRVA carried something like this slight note of surprise, or perhaps an interesting bit of information, presented as if from a friend in the community.

State Fair visitors (who pile into Richmond at the rate of 70,000 a day in September) were told that there was an information center on State Fair attractions awaiting them at the Hotel John Marshall.

Richmond visitors were urged to "make downtown Christmas shopping trips fun again," and they were told how they could do it—by making use of a $4.00-a-day room charge at the John Marshall which gave them twelve hours of free parking and a 9 a.m. to 9 p.m. "rest for the weary" hotel room where packages could be assembled, feet restored to life and the end of the day brightened, perhaps, by a quiet, relaxing dinner.

Because we can get a radio commercial on the air in a matter of minutes. (where as the lead time with television and newspapers amounts to considerably more), radio adver-



DINING business jumped 400% after Hotel Richmond promoted its Centennial Room on radio. Emphasized "finest food served in the atmosphere of a candle-lit old southern dining room"

tising has been uniquely appropriate to fast-changing hotel needs and special rate announcements. But radio has also served as well in quite sustained promotions.

One of the earliest features of our current remodeling program was creation of a really elaborate dining room for the Hotel Richmond done in an ante-bellum decor and located in the heart of Richmond's most historic area, just off Thomas Jefferson's Capitol Square. We christened this new restaurant the "Centennial Room" and the title proved to be no joke, as its record has already become a landmark in the history of Virginia dining. We used 30-second spots like this one to beam the good news about this impressive and elegant facility to the public when it opened in the spring of 1961.

ANNCR.: "The gracious era of the 1860's is returning to Richmond. Beginning March 23, you can enjoy the finest food served in the pleasant atmosphere of a candle-lit old southern dining room. On March 23, Richmonders will have available a truly fine dining room—one they'll be proud to recommend to anyone. It's the "Centennial Room" in the Hotel Richmond. The Centennial Room is an experience you'll want to enjoy again and again. Make reservations now. Call the Hotel Richmond, Milton 3-2731. Free parking after 6 p.m. Leave you car with the doorman and pick it up after dinner, shopping, or the theater."

The time of this opening coincided with the official start of Virginia's Civil War Centennial doings, and we got bushel baskets of extra promotion from this fact, and from editorial treatment of the dining room by news writers, food writers and radio commentators. The result was—to our astonishment— a 400% increase in business volume for the dining room, a volume that has since leveled out at about 200%!

Within hours after its successful opening we were able to tell audiences, "due to the tremendous response, you are asked to call for reservations so that you and your party will be seated immediately upon arrival." The result: more mobs. Promotion had created a fashionable

(*Please turn to page* 50)

HOW MUCH DOES IT COST TO WATCH TV PER HOUR?

11c an hour? 4c an hour? 31c an hour?

Not so long ago, there appeared in an electronics trade journal an advertisement for a Sylvania picture tube. An eye-stopping headline opened the copy: "How Much Does Tv-Watching Cost Per Hour?"

Below this stupefying question were three choices, only one of which was correct: 11 cents an hour; 4 cents an hour; 31 cents an hour?

Even people who work day-in, day-out in the television industry would have a tough time answering that one. So did Sylvania. But after consulting people who could find the answer, the facts took shape.

"Counting every cost—your tv set's original price . . . tv repairs . . . electricity . . . insurance . . . and moving—tv watching costs 4 cents an hour," says Sylvania.

You say you want proof. Right here! The costs for tv-watching have been authoritatively compiled by Kimble Glass Co., a division of Owens-Illinois, and the A.C. Nielsen market research organization.

Tv set • How much your tv set costs per year—The average tv set in use today costs $269 when new. Experts say it should last from nine to 13 years. Let's take the conservative figure—nine years. Divide nine years into $269 and the cost for your tv set each year is $29.89.

Tv repairs • How much tv repairs cost per year—Estimates on parts and labor to keep your tv in good shape vary from a low of $12.70 to a high of $40.36 per year for repairs. Take that high figure to be safe. Say it cost $40.36 a year for repairs.

Electricity • How much electricity costs per year—The average tv set consumes 325 kilowatt hours of electricity each year at an average cost of 2.5 cents per kilowatt hour. (Authority—Edison Electric Institute.) This means an average bill of $8.16 to run your tv set over the year.

Insurance • We even count insurance—While not separately billed, insurance on a tv set costs money. You buy fire and comprehensive insurance on the "contents" of your home. Thus, you are paying indirectly to insure your tv set. At a rate of 27 cents per hundred dollars of valuation ($269 for your "average" tv set) this comes to 73 cents a year.

Moving • And we count moving—The average American family moves every five years. Most people hire a moving firm. Part of what you pay is the cost of moving your tv set. Once again, we'll take a figure on the high side—the average cost of a long distance move is $350. The portion of that cost attributable to moving your tv set is about $8.00 or $10.00. Comes out to $2.00 a year maximum.

Add up all these annual costs, divide by the average number of hours (1,853) a set is in use in the average home. You end up with a figure of 4.3 cents an hour to watch tv!

ARE I.D.s ON THE WAY OUT?

✔ 20% drop in first-quarter I.D. billings, while spot tv billings rose 16.7%, indicates less interest in I.D.s

✔ Opinions vary as to future of the 10-second spots; some say 40-second station breaks cut into I.D. sales

An abrupt drop—20%—in tv expenditures for 10-second spots for this year's first quarter as compared to last year's (according to TvB-Rorabaugh)—the same three-month period this year during which spot tv billings rose 16.7%—would seem to give substance to recent trade murmurings that advertisers are losing interest in the 10-second spots, or I.D.s.

Surely, whether a hasty conclusion that I.D.s are on the way out is true or false, or whether the situation—if it does exist—is temporary or permanent, cannot be proved by one isolated, short-term statistic.

In order to find the answer, SPONSOR discussed the popularity of I.D.s with at least two dozen executives in station rep firms, advertising agencies, and with a few commercial producers and broadcasters.

From all sources, the only comparative figures forwarded—in addition to the stand-up statistics provided by TvB-Rorabaugh — came from Tape-Films, Inc., New York, a distributor of commercials, which shows a noticeable decline in I.D.s this year.

The sampling, although inconclusive, found a fairly even division among the "yes," "no," and "status quo" groups with the "no, there is no change" group having a slight edge. The pro and con statements which follow in this article have been selected to examine these three positions more carefully; they do not represent a percentage of opinion.

In examining the state of I.D.s, let's first go back to 1958. In that year they grabbed off 11.1% of the total bundle spent on spot tv commercials. This percentage declined steadily to 10.6% in 1961, as shown in the table on page 43.

This indicates that no matter how many millions were being spent annually in I.D.s, a slow, definite trend (albeit very small) was in progress. However, the first quarter TvB report would indicate that this trend may not be as leisurely paced in 1962 as it has been in past years. Till this year, these first quarter figures did not vary by much, as the table shows on page 42.

Among those who predict a continuing decrease of I.D.s, the reason most often referred to is the emergence last fall of the 40-second chain break and a resultant "shuffling around" which discriminates against the I.D. sales position.

This stand was perhaps most succintly expressed by Ruth Jones, J. Walter Thompson associate media director: "When the networks increased the station time between the evening network shows from 30 to 40 seconds, stations were no longer restricted to one 20- and one 10-second (spot) and were able to schedule two 20s in each slot.

"Thus I.D.s," Miss Jones continued, "have become less attractive because there are no longer the maximum audiences to compensate for the shorter commercial message."

Again referring to the "extension of the station-break time to 40 seconds," an NBC spokesman said, "We believe the sale of 10-second spots has declined somewhat. This is possibly due to the fact that there has been a substantial increase in 20-second spots and one-minute spots—particularly the 20-second spots." He also added that "there aren't enough minutes to go around."

Donald J. Quinn, RKO General national sales director, said: "There has generally been a lessening demand for 10-second I.D.s over the past several years. For years, the independent tv stations of RKO General in Boston, New York, and Los Angeles have offered prime time minute availabilities to national advertisers.

"With the networks now allowed minute participations in their prime time programs," he continued, "there is an additional stimulus to 'tool up' for the longer sales message. Once an advertiser has done this, it is probably more feasible to use the minute copy not only within network programs but as spots in fringe and daytime on all stations and in prime time on the independent stations."

Some figures showing a drop in I.D. production are supplied by Roy Lindau, sales manager of Tape-Films, Inc., which distributes commercials to stations from 12 advertising

First-quarter I.D. expenditures

1962	**$13,501,000**
1961	**16,887,000**
1960	**17,972,000**
1959	**16,307,000**

Source: TvB-Rorabaugh

Sums spent on I.D.s yearly show slow, diminishing trend

	All Commercials	I.D.s	%
1961	$617,398,000	$65,530,000	**10.6**
1960	616,701,000	66,343,000	**10.8**
1959	605,603,000	64,512,000	**10.7**
1958	511,770,000	56,825,000	**11.1**

All commercials—Yearly total of gross time expenditures for 24-hour day schedules of spot tv announcements (which also includes participations within programs), I.D.s, and programs (sponsorship).

Source: TvB-Rorabaugh

agencies. "From 1 January to 30 June 1962," Lindau said, "we handled 497 different titles (new commercials), of which five were I.D.s.

"For the same period in 1961," he added, "we handled 395 different titles, of which 20 were I.D.s."

One thing which affects short messages in general, Lindau said, is the increasing use, especially by multi-product advertisers, of "piggy backs," in which two 30s are spliced together.

At Avery-Knodel, tv sales manager Robert Kaiser said, "An analysis of total dollars for the first six months (1962) reveals less than 4% of the total dollar volume was attributed to I.D.s.

"The demand for minutes continues as strong as ever," Kaiser said, "despite the extended station breaks afforded stations by the networks. The tendency is still toward the longer breaks and even when accounts have I.D.s prepared, they usually use these only when the minutes or 20s desired are not available."

One interesting reason put forth for the possibly imminent demise of I.D.'s is this:

Longer commercials bring in more money. Yet, no matter what its length, a commercial is counted merely as a unit when the FCC, at license renewal time, compares a station's performance against its promise of performance.

For example, a station which pledges to air 100 spots a week is in no trouble if it carries 100 one-minute spots. However, a station, having been granted a license or a renewal based upon the same pledge, may be called upon for an explanation if it carries, let's say, 200 10-second spots a week.

Another given reason, detrimental to I.D.s, is that production costs of one-minutes are not much greater than those for I.D.s.

Representative of those who see neither an increase nor a decrease in I.D.s is James F. O'Grady, executive vice president, Young-TV, New York. He said the "percentage has remained fairly static" for the past two years.

Noting that many advertisers buy I.D.s in conjunction with 20s he offered "the Young-TV percentage breakdown of *requests* for the various types of spot announcements as follows:

"20s and 10s—17%; adult 60s—48%; kid 60s—6%, and combination 60s, 20s, 10s—29%." He added that "estimated spot billing by length of commercial on an average tv station is: 20s and 10s—25% of billing; adult 60s—70% of billing, and kid 60s—5% of billing."

Among those who refuse to hang crepe around the 10-second spots is Mogul, Williams & Saylor's vice president in charge of radio-tv Leslie L. Dunier, who said the agency "will continue to recommend and buy I.D.s . . . whenever the marketing objectives call for it."

His statement said, in part: "As far as MW&S is concerned, the I.D. continues to be a useful and often an indispensable instrument for gaining wide circulation and exposure, particularly for a product which has already established its image in the consumer's mind."

Thomas Flanagan, media director, Riedl and Freede, Clifton, N. J., declared that I.D.s are "definitely not" on the way out, because of the need among many products for the I.D.'s "repetition and reminder values . . . particularly (among) impulse items with well known brand names."

Also agreeing that the I.D. will survive because of its usefulness in specialized cases was William Scruggs, national sales manager, WSOC-TV, Charlotte, N. C.

"There is no doubt in my mind," he said, "that I.D.s will continue to attract those advertisers who are trying to: 1) fill out a package plan in order to earn a sizeable discount on longer, more expensive announcements, and 2) keep the name of an established product before the public by means of a saturation schedule of reminder advertising."

Scruggs also referred to the advantageous use of I.D.s. "When the advertising budget simply will not permit the use of longer announcements," or to announce a familiar advertiser's special sale or store opening, etc.

At any rate, in consideration of the divergent views extant in the industry, all concerned will soon know more accurately if a trend away from I.D.s exists when TvB releases second-quarter figures.

CAN AMERICA DO TOO MUCH?

We may be permitting America to do too much for us says a prominent American broadcaster in recent speech

Ward Quaal, WGN, poses the problem in commencement address to Chicago's Mundelein College students

By WARD L. QUAAL

Executive v.p. and general manager WGN, Chicago

In my 27 years in the radio industry and in television since its first year of infancy as a commercial medium, I have had the good fortune to address the general public on various segments of the broadcast industry on the many facets of radio and television.

Today, however, I should like to confine my remarks to a phrase which President Kennedy uttered in his inaugural address and has since been often quoted:

"Ask not what your country can do for you, ask what you can do for your country."

It is a challenging thought for young people today since the phrase itself is subject to a multiplicity of interpretations which may flow from your political or religious convictions, from your business or professional ambitions or from the very basic spirit which, like a beacon, will light the corridors along which you will walk throughout your life.

I would not presume to impose my own judgment upon that of the President of the United States as to his meaning in thus phrasing this admonition to the American people.

For that matter, he himself has avoided specific and exact proscriptions with respect to the meaning of this phrase, although I am sure he has been asked many times about it.

So far as I am concerned, the interpretation must be an individual one for each of us, somewhat in the fashion that certain works of poetry and philosophy imprint different images on different minds.

If we are to think constructively of what we can do as individuals for our country, we must first arrive at a meaning of those words alone: our country.

In the first place, our country is a republic in its political form, a fact frequently forgotten or obscured. Each year, the broadcasting industry undertakes, in cooperation with the Veterans of Foreign Wars, the conduct of a nationwide contest among high school students. It is called the "Voice of Democracy" contest. The purpose of this competition is to encourage young people to speak positively and forcefully in behalf of the democratic way of life.

Each year when this contest is announced, a very dedicated American in our Chicago area purchases newspaper space to stress that the voice of our country is a voice of a "republic" more surely than it is a voice of a democracy.

I could not agree with him more enthusiastically but, setting aside the semantics, we know what we are or what we ar supposed to be: we are a free people whose voice controls the state.

Years ago, when James Russell Lowell was the American minister in Great Britain, he was asked:

"How long will the American Republic endure?"

"As long," he answered crisply, "as the ideas of the men who made it continue to be dominant."

James Russell Lowell was speaking, of course, of the ideas of the founding fathers as expressed in the Constitution of the United States, as documented in such publications as The Federalist Papers and as implicit in the causes and objectives of our own great Revolution.

I would presume this much, with reference to President Kennedy's interpretation of his own advice, that he is well aware of and sensitive to these fundamentals in American life as set forth nearly two centuries ago. For just recently, when he had a party at the White House for the nation's leading scientists and artists, all Nobel Prize winners, you may have noted, he commented that never had so much brain power sat down to dinner in the White House since Thomas Jefferson dined there alone.

Certainly, no man in the history of the United States, possibly excepting Benjamin Franklin, personified more surely the rewards of personal initiative than did Thomas Jefferson—writer, architect, educator and political leader. The study of his life and that of other great personalities, whose contributions to our nation's development have been unquestioned, brings one to an interesting postulate: *what one can do for his country relates to what he does for himself.*

Lest you conclude hastily that I am establishing a premise that selfishness is more to be desired than selflessness, let me with equal haste emphasize that I am talking about individual *responsibility.*

The philosophy of individual responsibility, recorded in civilization since the time of the stone carvers, was believed in and practiced by Jesus, by the world's great philosophers (such as Socrates and Plato) and by political leaders since tribal times. Where individual *ir*responsibility identifies leadership, as we well know within our own generation, chaos is pursued by collapse.

We see around us evidence of such irresponsibility extending from the gang leaders of juvenile packs to the awesome unreality that finds one-half of the world fenced in by barbed wire.

In summary, where an individual in a position of power seeks to enlarge that power through force, he is indeed expressing individual initiative but he is foregoing individual responsibility.

A man is distinguished more importantly from all of the other creatures of the earth by his ability to reason and, consequently, to aspire. In the animal world, the fang and the claw are the marks of superiority and leadership. To the extent that we as individuals resort to weapons and force, just so far do we negate the true meaning and the sure promise of individual responsibility.

Thus, it may be the case that what we can do for our country in one sense relates very directly to what we can do for ourselves. If, for example, our secret impulse is to satisfy a great need within us to be eminent in the field of science, the satisfaction of that impulse may lead to the greatest contribution we can make to our fellow man.

It is this interpretation of the President's admonition that would appear to me to be more consistent with the basic principles of the republic in which we live—as those basic principles are spelled out in the document that begins with the words "When the people. . . ."—and as the Rights defined in the preamble to the Constitution relate in their ultimate substance to the dignity of the individual person.

This does not mean that man is an island unto himself.

There could have been no more dramatic demonstration of the reliance of the individual upon his fellowman than the adventure of February 20, 1962, when Astronaut John Glenn successfully entered the "keyhole in the sky." Colonel Glenn indeed was demonstrating individual initiative and responsibility in a most intense way, but as he himself has pointed out so frequently since, there were literally thousands of earth-bound persons, from missile mechanics to scientists, who made his flight possible. It was as if each of these thousands held a guidance string that terminated in the confined capsule that was the *Friendship 7*.

All of us, of course, made our contribution to that orbit thrice around the earth, a feat which has since been duplicated by Lt. Comdr. Malcolm Carpenter. We may have done so only as taxpayers which, in itself, was not an inconsiderable accomplishment since it cost a million dollars more to launch the *Friendship 7* than the total expenditures for all government services in the year 1800.

Yet, I am sure that millions of Americans who lived through the agony and joy of that first flight with Colonel Glenn in some way associated themselves personally, as individuals, with him. This was a true expression of the individual identifying himself positively with the society of which he was a part.

We were, in those moments, even as was Walter Mitty, Colonel John Glenn in flight—coursing over the oceans, over the great continents, penetrating the universe and, finally, returning.

The exploration of the universe, so recently a figment of science literature, has begun in earnest and those of you here stand upon the threshold of that great adventure. Whatever may be the outcome, the search for facts that personifies these spatial activities is justified against the experience of history.

In this overwhelming search, however . . . in this search for means of international communications and amity, developed through electronic systems that even now are in the laboratories—in this search, the right and the responsibility of the individual, and his concomitant freedom, should not be submerged.

Twenty-five centuries ago, Sparta—the totalitarian state of that time—was waging war against Athens, which stood for a freer way of life.

The Athenian statesman Pericles, in a funeral oration over the first victims of the war, said:

"The freedom which we enjoy in our government extends to our ordinary way of life. There, far from

(*Please turn to page* 51)



DOCTOR of laws degree was conferred on Quaal when he made address at Mundelein College



Capsule case histories of successful local and regional radio campaigns

RADIO RESULTS

LUXURY APARTMENTS

SPONSOR: Imperial Square Apartments AGENCY: The Metlis-Lebow Corp.

Capsule case history: Imperial Square, a luxury apartment project in Hempstead, New York, started advertising on WMCA's late-night *Barry Gray Show* 10 months ago. At first, WMCA was used in combination with seven New York City and Long Island newspapers, but Imperial Square conducted a six-week testing and found radio to be the largest source of leads for its luxury apartments. During this period, Imperial Square attributed 30% of its potential customers to WMCA, and by this time had added schedules throughout the day using spots recorded by Barry Gray. Milton Bernstein of the corporation which built and now rents Imperial Square, reported that: "Barry Gray consistently outpulls the best newspaper medium. One Sunday, a young couple driving in from Stamford, Conn., heard our WMCA broadcast and drove directly to Imperial Square and rented one of our apartments." Imperial Square has succeeded in reaching its market through radio.

WMCA, New York Announcements

DAIRY

SPONSOR: Cow Palace Dairy Drive-Ins AGENCY: Direct

Capsule case history: During the month of June, National Dairy Month, Radio Station KRIZ, Phoenix, Ariz. ran a tremendous advertising schedule for Cow Palace Dairy Drive-Ins. They are a chain of 13 drive-in milk depots designed to make it easy for housewives to purchase fresh-bottled milk and bread without leaving their automobiles. During the campaign in June they ran a heavy spot schedule of 50 announcements per week . . . 10 per day Monday through Friday. Other than a very small ad in one of Phoenix' local newspapers, KRIZ was the only media used. Business in their outlets went up 6% during the month of June. Three competitors in exactly the same type of business all recorded a minus 10 to 23% for the month. Needless to say, the radio push proved a potent eye-opener to the dairy drive-in chain and as a result of this campaign, KRIZ has another brand new 52-week advertiser . . . Cow Palace Dairy Drive-Ins.

KRIZ, Phoenix Announcements

AUTOMOBILES

SPONSOR: Jack Davis, Inc. AGENCY: Direct

Capsule case history: Increase in sales is the main result sought from advertising, but Jack Davis, the Lincoln-Mercury dealer in Winston-Salem, N. C., thanks WSJS radio for an extra bonus—a seven-day trip to Hawaii. When Lincoln-Mercury announced the Seven-Day Trip to Hawaii Sales Contest from May to June, Davis was determined to win the Atlantic district prize. He began an ad campaign on four local radio stations and in the newspaper, concentrating 50% of his radio budget on WSJS radio. He ran a five week saturation beginning the last week in April for a total of 125 1-minute spots on WSJS. Jack Davis, Inc., won the contest by selling 166 new units, beating Fayetteville, Charleston, S. C., and Montgomery, Ala., the closest dealers in contention. In addition, he outsold all Lincoln Mercury dealers in the state for that period. Davis was "highly pleased" with the results and plans to return WSJS radio with a regular schedule this fall.

WSJS, Winston Salem, N. C. Announcements

COFFEE

SPONSOR: Luzianne Coffee Co. AGENCY: Direct

Capsule case history: During the month of July, the Luzianne Coffee Company offered two-ounce jars of their instant coffee at a special price of 19¢. The only advertising used was a saturation campaign on WABB, Mobile, Ala. in cooperation with 26 local grocery stores. Some 2,600 spots were used. Within the month, Luzianne sold 80,000 jars of coffee—a 22% sales increase. To wrap up the month-long campaign, prizes ranging from $1,000 to a 25¢ grocery coupon, were inserted in an additional 1,500 jars of coffee. Luzianne plant manager, Kemp Jernegan, flew over Mobile Bay and dropped the jars of coffee into the water below. Hundreds of WABB listeners were on shore ready with nets, fishing poles, burlap bags, to fish the coffee jars from the Bay. On July 27 through the 29th, Luzianne was featured on the station's coverage of the Alabama Deep Sea Rodeo. The station set up a Luzianne Coffee Bar there and served 10,000 cups of coffee in three days.

WABB, Mobile Announcements

Media people: what they are doing and saying

TIMEBUYER'S CORNER

Chalk up one more on the list of timebuyers forsaking the buying end of the business for selling. The latest defector: **Tom Camarda** who joined Hollingbery last week after two years buying for the High-C and General Mills accounts at Dancer-Fitzgerald-Sample, N.Y.

Having a wonderful time wish you were here dept.: Compton's **Ethel Wieder;** DCS&S' **Frank McDonald;** Fuller & Smith & Ross' **Frank Delaney** and **Bernard Rasmussen;** and McCann-Erickson's **John Morena.**

Picking up the threads of his media supervising chores at DCS&S after a Florida vacation is **Jack Giebel,** proudly discussing the eight pound bonita caught, not by Jack, but by daughter Karen—aged eight. **Other returned vacationers:** Compton's **Genevieve Schubert:** Fuller & Smith & Ross' **Dorothy Shahinian.**



CHICAGO buyers at WBTV, Charlotte, luncheon (l-r) Larry Olshan, T-L, Helen Jipson, T-L, Jim Warner, BBDO, Annette Maplede, T-L. WBTV and TvAR entertained over 150

When Capital City chartered the M.S. Oslofjord for the eighth annual Timebuyer do—Cruise to Nowhere, officials of the Norwegian-American liner spent a floor-pacing night on even of departure time, 28 July. But fears of other demolition to their $10 million-ship were unfounded. Not even one table cloth sported cigarette burns after the nearly 400 fun-satiated group of buyers debarked at 11 p.m. that night. From Champagne breakfast at 8 a.m. until the liner sidled up alongside pier 42 at debarkation time, the group, dined, danced, sunned, swam and gambled. Equipped with $1 million in fun money, the more astute gamblers were able to run their winnings up to sizeable sums to bid on tv sets, radios, etc. at a special auction. Among thase who copped the prizes: Esty's **John**

(Please turn to page 48)



There's a lady in Lewiston, Maine who has us all mixed up with the Ancient Greeks. In her first letter, she commented very favorably on the pleasant, easy-to-listen-to music we play, and then assured us that she was going to keep her dial tuned to 1260 because she certainly did love "The Music of the Spheres". We wrote back, thanking her for her kind comments, and pointed out gently that our programming was called "The Wonderful World of Music".

Big mistake. Back came another letter from our friend, again complimenting us on avoiding rock 'n' roll and other ear-shattering noises, but saying she couldn't understand why we kept changing our slogan around and why didn't we just stick to "The Music of the Spheres".

Now, as we remember it from Philosophy I at dear old Houndstooth U., "The Music of the Spheres" is something Pythagoras thought up around the 6th century B.C. Had to do with his theory that the planets make sounds as they whirl through space, and the result is a sort of full string orchestra.

All of which makes a very nice concept, but no "Music of the Spheres". On WEZE it's "The Wonderful World of Music" — not Jupiter accompanied by Saturn, but Frank Sinatra accompanied by Tommy Dorsey; not Pluto on the harpsichord, but George Shearing on the piano. That sort of thing.

Which accounts for the huge audience WEZE has all over New England and the gratifying way WEZE's audience has of listening to what they've tuned to. And the commercials get listened to, because our audience hasn't been beaten into a coma.

Have you looked into WEZE's record for moving products and services? It's really quite remarkable.

Sincerely,

1260 WEZE BOSTON

Arthur E. Haley

Arthur E. Haley
General Manager

P.S. We can back up all this business about how large WEZE's audience is, and what a lot of money they have to spend, and how much they like to spend it, with actual facts and figures if you'd like to see them. Just write or phone me at WEZE, Statler Office Building, Boston, Mass., Liberty 2-1717, or contact your nearest Robert E. Eastman representative.

WHO

Des Moines

SERVES AMERICA'S 14th RADIO MARKET

If you want to reach as many as the 14 largest radio markets in the U. S., *WHO Radio belongs on your list.*

WHO Radio is heard regularly in 865,350 radio homes in "Iowa Plus" (WHO's NCS #2 Coverage Area) — ranks far ahead of any station in many "first 50" cities. Ask P.G.W.!

WHO, DES MOINES

50,000 WATTS

NBC

Peters, Griffin, Woodward, Inc.

National Representatives

IN ALBANY SCHENECTADY AND TROY . . .

WRGB AGAIN*

Average quarter-hour homes reached

	WRGB	B	C
9 a.m. to Midnight	60,900	36,600	28,500

**Morch, 1962, ARB Market Report*

THE KATZ AGENCY, INC.

National Representatives

TIMEBUYER'S CORNER

(*Continued from page 47*

Phelan who blew $15 million on a color tv set; Grey's **Joel Segall,** $14 million for a stereo-hi-fi; B&B's **Ron Siletto,** $10 million on an am shortwave transistor radio; J. Walter Thompson's **Charles Spencer** shelled out $10 million for a portable tv; and Parkon's **Ruth Bayer** who didn't seem to mind one bit, spent $3½ million for a transistor radio (retail value: $19.95). Rumor has it that Capital Cities shelled out something like $60,000 (in real money) for the day-long event.

Everyone's talking about MW&S' ace buyer, Joyce Peters' new streamlined look. The story goes that Joyce, who has already lost 15 pounds, accepted the challenge, hurled her way by Del-Wood account exec. **Nita Nagler,** to lose 30 pounds. The prize plum: a $100 dress of her choosing—in size 11. The tab will be picked up by Nita, of course.



ENJOYING Cruise to Nowhere with WPAT's (N. Y.) B. Johnson (pointing) are (l-r) Len Stevens, Weightman, E. Jaspan, Adrian & Bauer, Eve Walmsley, Lewis & Gilman, all of Philadelphia

Account switchers: Compton's **Carl Sandburg,** from P&G (Canadian) to Duncan Hines; McCann-Erickson's **Phil Stumbo** from Westinghouse, John Hancock, *Look* magazine to Humble Oil & Refining as broadcast supervisor; **Judy Bender,** also McCann-Erickson, now buying Decaf Coffee for the Nestle Co. in selected markets.

Currently making the rounds buying tv for Pillsbury and Gold Seal in Philadelphia and Boston is Rudolph Marti, Campbell-Mithun, Minneapolis. Rudy was in New York last week in time to catch Capital Cities Cruise to Nowhere.

Can't help wondering: Do you agree or disagree with opinions voiced by the reps in SPONSOR's story "How to Spot a Timebuyer Pro," 23 July issue? Any comments? Write *Timebuyer's Corner.* Better still: if you have theories on how to spot a rep pro—we'll air them.

No telling what one has to face up to in this business. Take K & E's **Bob Morton** for example: He's leaving for Washington to serve as judge in the Miss District of Columbia contest.

Strictly entre nous: WHN's (New York) sales manager, **Herb Weber,** finally got around to keeping his golfing date with Esty's **Jack Nugent.** The big day: last Tuesday.

story and ads the story of the BH opening. Virtually every one of the top bandleaders represented by MCA bought space in the section.

Those were, of course, the golden days of the band business. The days of the Dorseys (Tommy and Jimmy), Glenn Miller, Artie Shaw, Benny Goodman, Freddy Martin, Guy Lombardo, Lawrence Welk, Glen Gray, Jimmie Lunceford, Sammy Kaye, and many others. The ridiculous nature of my earlier remark about anticipating living for an extra eon or two is clearly demonstrated by this list. The Dorseys, of course, are dead, and so is Miller. In those days, if you took a poll of the knowledgable ones in showbusiness and asked them who would most likely survive and prosper, the guy at the tail-end of the list would unquestionably be our old friend, Lawrence. Yet he developed into one of television's greatest attractions, and a veritable sponsor's dream. Freddy Martin still holds forth at the Cocoanut Grove in the Ambassador Hotel in Los Angeles.

Destiny deals in unpredictable ways with the business boys in our industry as well as with the stars. In those early days, for example, these were some of the key agents at MCA: Manie Sacks, Billy Goodheart, Harry Moss, Willard Alexander, Larry Barnett. Of these the first three have died. Alexander is a successful independent band manager and booker, handling people like Count Basie, and Larry Barnett, of course, continues as one of the top men with MCA.

MCA and Decca

Part of the Government's beef against MCA, of course, involves its recent acquisition of Decca Records, which in turn owns Universal Pictures. When I made my first calls on the Decca crowd, the head men were Jack Kapp on the creative, artist and repertoire side, and a handsome, dynamic sales executive named E. F. Stevens. Both are gone. Milton Rackmil, president of Decca and Universal and key figure in the MCA move, was, as I recall, a sort of general office manager at the time. I enjoyed many scores of visits down through the years with Kapp, Stevens, Rack, Len Schneider, Syd Goldberg and many other Decca men, just as I did with dozens of MCA workers on both coasts and places in between.

I don't know how the Justice Department's suit against MCA-Decca is going to turn out. It's really none of my business, on the one hand, and I don't know enough of the facts on the other. But I will tell you what I would like to see. I hope the decision is that the deal whereby MCA acquired Decca will be permitted to stand. Because if it is, and MCA gets into the record business in full force, it will turn out to be the most formidable and exciting competition record companies will ever have faced. It will make us all better record men, better businessmen, and create a bigger, more important industry and one that will take an increasingly important part in the overall showbusiness and broadcasting picture. And you may be sure that however the Government suit against MCA turns out the company will continue to be a tremendous force in the radio and television business and will have direct and indirect influence on the destiny of many a broadcaster and advertiser as in the past.

PRIME BUY

for

SHREVEPORT

NOW 64th TV MARKET*

Kay-Tall — with Tall-Tower Power (1,553' a.a.t.) — sells Shreveport and the Booming Ark-La-Tex by delivering MORE HOMES (49,200) in PRIME TIME* than any other station in the market! Check either ARB or NSI — then call BLAIR TELEVISION ASSOCIATES.

*Mon./Sun. 6:30-10:00 P.M. ARB & NSI, March, 1962. Market ranking based on prime night time Avg. Homes, ARB March, '62.

ktal☆tv

Channel 6—NBC for SHREVEPORT

Walter M. Windsor, Gen. Mgr. — James S. Dugan, Sales Dir.

KID'S PROGRAMS

(*Continued from page 33*)

entertainment is the primary motivating force, they say, the educational-cultural aspect must become an integrated part of more and more programs, if only subliminally, and if only because the child's hours of viewing alone are extremely limited, the indirect influence of family-type shows probably more profound than the direct influence of limited children's hours.

Why, in the end, is there such enormity of emphasis on "children's" programing in the 1962-63 lineup? One agency program chief puts it this way: "Too much is being done to appease Washington, not enough to strengthen the overall audience-advertiser picture."

Viewed with some hope as a positive step in the "overall" direction is the ambitious undertaking of Westinghouse Broadcasting. With a series of 12 one-hour specials (one a month), in prime time, now scheduled for a September start, the area of children-and-adult combination viewing—true "family" design—will be watched closely by agencies and advertisers. First in the series is a program called *Magic, Magic, Magic,* starring the magician, Milbourne Christopher, in an exploration of the history of the world of illusion from ancient Egypt to the present day. Co-starring will be Broadway luminaries Julie Harris and Zero Mostel. Programs to follow include *First Concert* with the Cleveland Symphony Orchestra and the Robert Shaw Chorale; *One Tv World,* heralding the arrival of international tv via satellite, in which award-winning examples of young people's tv fare around the world will be examined; a history of marionettes with the Bil Baird puppets; and *Black Nativity,* a gospel play which scored an off-Broadway success this past season.

Just now being offered for sale by the Westinghouse stations, the series, if SRO prior to airing, could—say some observers—prove one of the straws to break the camel's back.

Solution? "Television is only 10 or 12 years old," says ITC's Mandell. "What direction other than up does it have?"

Up—to the majority of those with whom SPONSOR spoke last week—means less emphasis on children's programing, which at best is nebulous, more concentration on family fare. In brief: the only realistic way of looking at children's programing is in terms of family programing; the only valid criticism of children's viewing is in terms of family viewing; the only reasonable expectation of advertiser support for broadcaster efforts to improve children's fare is in terms of advertiser support for improving family fare.

If a single undercurrent can be said to have persisted throughout SPONSOR's inquiry into this vital problem, it is this: the government's search to determine television's effects upon children is going to have to meet head-on the commercial reality of television itself.

That reality? Networks, groups, and individual broadcasters, eyed by Washington and sensitive to the public need, are making concrete stabs at cultural-informational programs for both children and adults; while agencies and advertisers, relatively free from government and community pressures, are watching curiously through the window but not breaking down the door.

AGENCY CREATIONS

(*Continued from page 38*)

ANNCR 41: (*Calling off camera*) *All right—what's the trouble?*

TECH: (*Comes on camera*) *It's amazing—you look just like the little cartoon guy on the package! Look (he points)—it's spooky!*

ANNCR 41: (*Offended*) *You think so?*

TECH: *It breaks me up—you look just like him!*

ANNCR 41: *Uh huh . . . well . . . if you'll just let me get on with this Pecan Dandy ice cream. (To audience) It's exclusive with Foremost—delicious pecan-flavored ice cream with big buttered pecans . . . and little bits of crunchy candy. Foremost Pecan Dandy—it's nutty with candy.*

TECH: *Look—he even acts like that cartoon character—*

ANNCR 41: *Now, that's—wait! Here comes my wife—she'll settle this once and for all. (To wife, still O.C.) Honey, he claims I look like the little guy on the Pecan Dandy package—I don't, do I?*

(CAMERA PANS RIGHT TO SHOW WIFE AND FOUR KIDS DRESSED EXACTLY LIKE ANNCR 41)

WIFE: *Of course not—that's ridiculous.*

V.O.: *That's Pecan Dandy from Foremost, the nicest line of ice cream in town.*

RADIO FILLS HOTEL

(*Continued from page 41*)

new focus for central Virginians.

Once begun, we found it to our advantage to revive specific company attractions through use of a "new angle." In May, for example, after the initial excitement of the Centennial Room opening, we promoted business through special Mother's Day dinners and urged dutiful sons and daughters to "make Mother feel like a belle of the old South" by bringing her to the gracious surroundings of the Centennial Room.

We have also, especially in the case of the Hotel Chamberlin, often closed out one seasonal attraction by beginning another. Here's a sample radio spot that illustrates what I mean:

ANNCR.: The Chamberlin regrets that there are no more Winter Weekend Special reservations available this year . . . it has been a record-breaking success! There's still time, however, to arrange for your family to enjoy the traditional Easter Weekend. Year after year, people have found the quiet seclusion of the Chamberlin, the perfect Easter setting. You will enjoy food at its best, featuring the famous Saturday Night Buffet, the Easter Sunrise Service, the pleasant seaside resort atmosphere, and reasonable rates—including children free, under the family plan. Make reservations by calling the Chamberlin, Fort Monroe, Virginia, or the John Marshall in Richmond.

Now for a word about our selection of coverage and the frequency of broadcasts. We know that the radio audience shifts its pattern quite widely throughout the day, and hence, our spots run frequently, with up to six per day, seven days a week. We think this helps guarantee that we will reach not only the homemaker in the kitchen at 11:00 a.m., but also her husband, en route from the office at 5:45 p.m. The repititions are not so mechanical, however, that the pattern becomes dull, for the spots

are changed frequently and the wording freshened in order to maintain appeal.

Let me emphasize that a radio spot promotion is no "cure-all" for seasonal lags in business. It must be supported by well-designed newspaper ads, strategically located outdoor material, appealing direct mail items, public relations activities, and, above all, beautiful and attractive hotel interiors backed up by service that goes far beyond the satisfactory.

What radio can do supremely well, though, is beam a clear, friendly message to hotel-goers everywhere. It can move with spit-second efficiency if you are involved in a fast-moving renovation program. It can help to build your off-season volume to something that doesn't just pay the light bill, but keeps the cashier busier than she'd probably like to be.

CAN U.S. OVERDO IT?

(*Continued from page* 45)

exercising a jealous surveillance over each other, we do not feel called upon to be angry with our neighbor for doing what he likes . . .

How apt are the words of Pericles today in the relationship between the United States and the Soviet states.

Yet, as Edith Hamilton wrote: "When the Athenians wanted not to give to the State, but the State to give to them, when the freedom they wished most for was freedom from responsibility, then Athens ceased to be free and was never free again."

The lessons of history are inexorable. And though we cannot guide our lives in all fashions according to the plans written on ancient parchments, the words of responsible leaders through the ages on this subject of individual freedom bear unique similarity.

What can you do for your country? For one thing, you can see to it that your country does not do too much for you: for, if it does, in the sense that the State not only admonishes through law but administers through alms, then the undergirding of liberty will collapse and our destiny will be that of the Athenians.

In a statement on May 10 of this year, former President Eisenhower addressed himself succinctly to this very area, when he stated:

"It has long been my judgment that the real threat to liberty in this Republic will come not from any sudden, calculated assault; rather, the threat to our liberties will be primarily found in a steady erosion of self-reliant citizenship, and in excessive power concentration resulting from the lodging of more and more decisions in an ever-growing Federal bureaucracy."

Each step taken by the Government, any Government, to supplant your right to choose is a step closer to leaving you with only one right, if such it can be called: the right *not* to choose.

This may be a comfortable state of affairs, but it is a dangerous one. In totalitarian nations, the state chooses for you—what you shall be able to buy, how much you shall have to buy it with, what your career shall be, where you shall pursue it, the nature of your housing, the dicta of education for your children, the manner in which you shall worship, what you may read and hear, and the gods to whom you will pay homage.

These are some of the "wonderful" things your country can do for you, if you are unwilling to assume the responsibility of doing them for yourself.

RETAIL SALES CONTINUE CLIMB IN JACKSON, MISSISSIPPI METRO AREA



JACKSON, MISSISSIPPI: THE ONLY MID-SOUTH METROPOLITAN AREA CONSISTENTLY SHOWING AN INCREASE IN RETAIL SALES!

THIRD QUARTER RETAIL SALES AS PREDICTED BY SALES MANAGEMENT MAGAZINE*

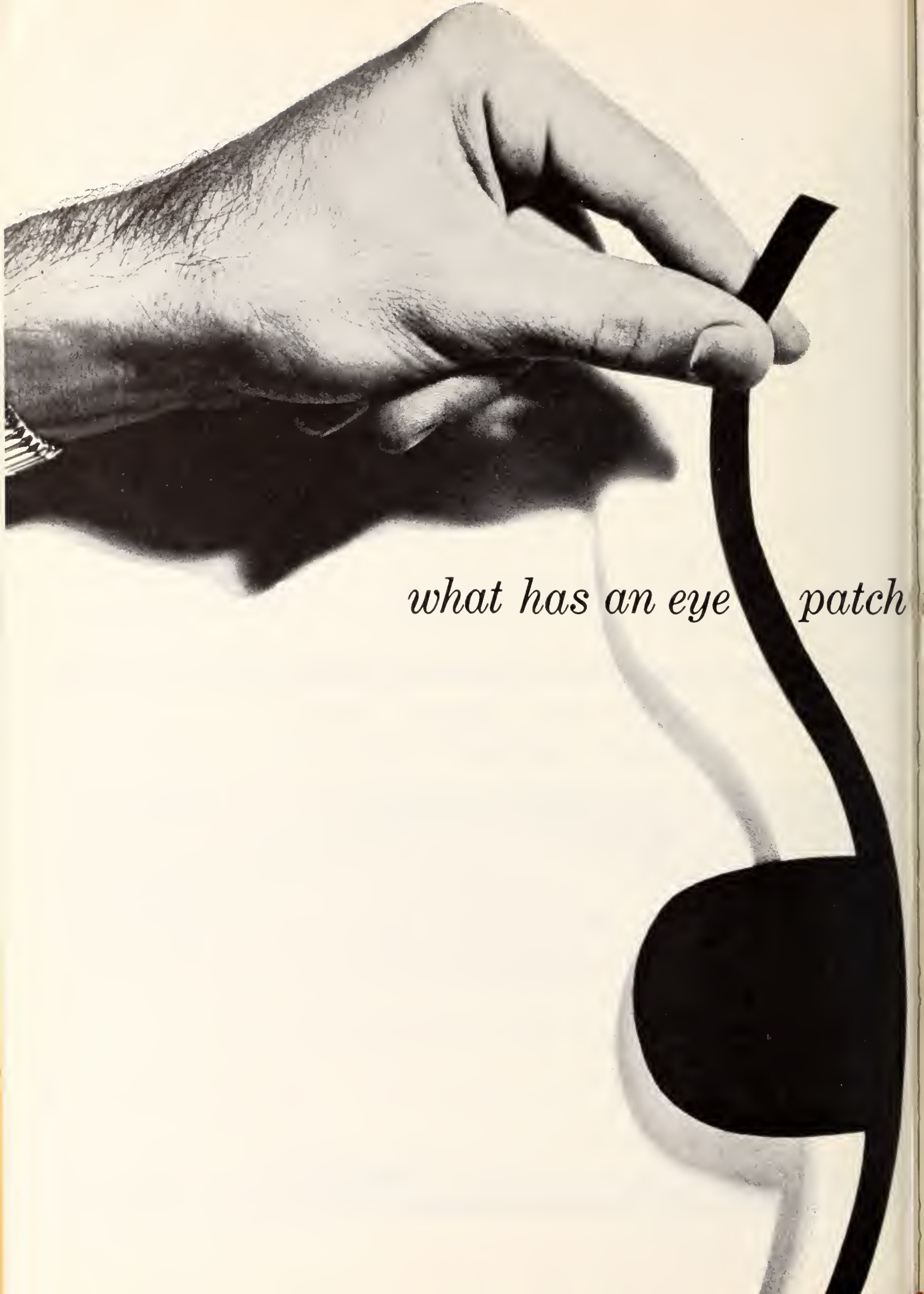
★ $74,000,000 in Retail Sales—up 9% over the same three-month period in 1961

★ Retail Sales will exceed national average by 3.8% for same period in 1961

★ Jackson, Mississippi Sales have exceeded predictions 6 out of the past 8 quarters —twice in 1962

Copr. 1962, SALES MANAGEMENT MAGAZINE; further reproduction is forbidden

WLBT channel **3**: HOLLINGBERY—**WJTV** channel **12**: KATZ


what has an eye patch

o do with you ?

Two things.

One—it points out how brilliant a job advertising can really do. Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious.

Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the "influential 2000". The most economical way to pre-sell this "influential 2000" is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this "influential 2000" of any book in the broadcast field.

Two—give your ads a "patch" of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station's volume every year.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

555 Fifth Avenue MU 7-8080 New York 17

IN THE TAMPA-ST. PETERSBURG MARKET . . .

ONE *has the advantage!*



*WTVT's Coverage Area
Copr. 1962, Sales Management
Survey of Buying Power

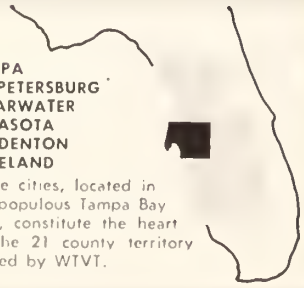
With WTVT you're "king" in the Southeast's third market. Jump in any direction to capture your portion of total retail sales amounting to
$1,986,037,000*
in WTVT's hustling, bustling coverage area.

With WTVT's 21 county coverage and 1,563,600* population, you've got the advantage right across the board. And **every** day is bonus day because an average of 1,183** people move into the WTVT area WEEKLY, which means more potential sales for you!

WTVT is truly "The station on the move in the market on the move." WTVT is the only station in the Southeast with a completely mobile videotape unit available for network or local news coverage by WTVT's up-to-the-minute-men. Make your play for increased sales on WTVT.

**Florida Development Commission

THE STATION ON THE MOVE . . . IN THE MARKET ON THE MOVE!



TAMPA
ST. PETERSBURG
CLEARWATER
SARASOTA
BRADENTON
LAKELAND

These cities, located in the populous Tampa Bay area, constitute the heart of the 21 county territory served by WTVT.

WTVT
channel 13
TAMPA/ST. PETERSBURG

THE WKY TELEVISION SYSTEM, INC.
WKY-TV & Radio, Oklahoma City
Represented by the Katz Agency

SHARE OF AUDIENCE 44%
Latest ARB 9:00 A.M.-Midnight

CHECK THE TOP 50 SHOWS!

ARB		NIELSEN	
WTVT	35	WTVT	39
Station B	15	Station B	11
Station C	0	Station C	0

A.R.B., Tampa-St. Petersburg Metro Area, Mar. 1962, 4-wk. avg.
N.S.I., Tampa-St. Petersburg Metro Area, Mar. 1962, 4-wk. avg.



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

6 AUGUST 1962
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Congress is again stepping in to make sure the FTC doesn't get too ambitious. The Administration asked for a healthy increase in funds to step up both the agency's **antimonopoly and antideception activities.** The House Appropriations Committee, as per usual, **applied the brakes.**

The Committee provided only $10,720,000 for the agency which has the job of policing all U. S. businesses, large and small. This was actually $375,000 more than the agency had for last year, but it was a **slash of $1,125,000 under the budget requests.**

The FCC did better, getting $14,355,000, or **only $262,000 less than was asked** to run the agency in the year which actually began back on July 1. (Money bills have been held up this year, and all agencies and departments are operating under temporary authority to spend money.)

The Senate usually increases amounts voted by the House, but this tradition is balanced by another under which regulatory agencies when they ask for money for the sole purpose of getting tough are usually denied.

The FTC has been stepping up its scrutiny of advertising. And, despite denials that **television is being singled out from other media,** the recent emphasis has been in fact on the broadcast media.

House action in cutting the requested funds doesn't carry with it any directives as to how the cuts should be carried out. If the Senate is not, in fact, much more liberal than the House, the **FTC will still be able to use available funds as it wishes.** It appears to wish to get tougher with advertising. The funds cut will remove some of the steam, but not all of it.

NAB has succeeded in getting from the FCC delays on filing deadlines for both network-affiliates contract and multiple ownership proceedings.

The multiple ownership rulemaking would apply tougher standards in deciding whether there is overlap of service as between two stations under common ownership. The network-affiliate proceeding would throw open to public inspection the contracts which are now treated as confidential business information, and which **the networks want to keep that way.**

Deadlines in both proceedings have been postponed from 20 August to 20 September, with deadlines for reply arguments delayed from 4 September to 4 October.

NAB told the FCC that publicizing of hitherto confidential information is such a drastic step, and the **ramifications may be so complicated, that interested parties should have more time to consider their arguments.** As to the multiple-ownership change, the argument was that the technical and engineering phases are also so complicated as to demand more time.

The FCC closed up shop, as expected, with its most important business undone.

A significant sidelight, in view of the unpublicized but nevertheless well-known disagreements among commissioners, is that a new vote may be taking the place of the Cross vote. Perhaps by the time the August recess is over or shortly thereafter, depending on the speed of confirmation by the Senate. **The new appointment was expected almost momentarily.**

This, in turn, opens up other possibilities. The new commissioner could abstain because of unfamiliarity with the many complicated problems overdue for final disposition. Or the problems could wait **until he familiarizes himself with the sometimes very lengthy records.**

In the latter case, delays to date wouldn't seem so long in comparison to the new one. But

(*Please turn to page* 57)



Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

6 AUGUST 1962
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Reps were kept on the run last week filling orders on annual schedules for Miles Laboratories, whose media placement, previously split between Wade Los Angeles and Wade Chicago, is now centered under one midwest umbrella.

The activity was on behalf of **Alka Seltzer and One-A-Day.** Budgets and markets are much the same as previous years, which means **over $4 million for Alka-Seltzer and just shy of $1 million for the vitamin.**

Buys for west coast markets, previously handled by the agency's west coast arm, will be made after the regular national buy is completed. Also omitted from this order blank: schedules for **Bactine and Chocks Vitamins,** purchased usually in kids shows and out of **another budget which in itself tops the million dollar mark.**

No better barometer is needed with which to measure the health of spot tv than the nonchallance with which reps can now afford to treat agency "alerts" for forthcoming buys.

Such is the case with **Green Giant.** Although there's been no call for avails as yet, **Burnett has alerted reps via the mails that this client will be seeking minutes very soon** for a 26-week schedule to begin in October.

In the light of all the actually-firmed up business crossing the counter and with the bitter reminder of calls for avails later re-called by the agency (it happened recently with Pillsbury, also out of Burnett), **reps aren't counting the Green Giant coin** until action on the buy actually begins.

The midwest spot tv scene last week was sparked by two big buys out of Leo Burnett for perennials in the medium.

The notable accounts: **Parker Pen,** which wrote a spot tv ticket of over $300,000 last year. This is a traditional fall buy with **emphasis on a "back-to-school" theme; Pure Oil,** back after an extensive spring campaign with a fall buy **about half as heavy, both in frequency and in markets.**

Action from other central region quarters included schedule-signings for **Sucaryl (Tatham-Laird), Hekman Biscuit (George Hartman), General Mills** for Noodles Romanoff **(Knox Reeves), Armour Meat Products (Y&R)** and **Sterling Beer,** regional **(JWT).**

For details of this and other spot action of the past week see items below.

SPOT TV BUYS

Parker Pen is buying nighttime minutes for a four week schedule to start 27 August. About 40 markets are involved in the campaign. Frequencies are good, with Parker aiming for about 100 gross rating points. Agency: Leo Burnett. Buyer: Jerry Riley.

Pure Oil is buying another cycle of 13 weeks to begin in mid-September. Minutes and chain breaks will be used for this campaign. The agency is Leo Burnett and Scott Denman is the buyer.

Sucaryl, Abbott Laboratories' non-caloric sweetener is now buying 38 markets for a four-week run. The campaign consists of I.D.'s. Tatham-Laird is the agency, Larry Olshan the buyer.

Peter Paul will use nighttime chain breaks in its upcoming campaign which kicks off on 23 September. Schedules run for 26 weeks. The agency for Peter Paul is Dancer-Fitzgerald-Sample and the buyer, Dorothy Medanic.

Charles Pfizer family products department started yesterday, 5 August, on behalf of Beam eye lotion. The campaign consists of prime minutes and I.D.'s, with schedules continuing for 13 weeks. The account is at Ted Gotthelf Associates and the buyer is Virginia Burke.

Knox Gelatine is lining up markets for a 1 September start. The campaign will run for 20 weeks. Time segments: night and day I.D.'s. Agency: Charles W. Hoyt. Buyer: Bob Burns.

DuPont is testing a new item in its industrial finishes division called Teflon. Limited markets will get day minutes starting 1 October for 11 weeks. Agency: N. W. Ayer.

Margo Wine Company launches a campaign on 17 September buying 13-week schedules in selected markets. Time segments are nighttime minutes and prime I.D.'s. The agency is Bauer & Tripp Philadelphia and the buyer is Loretta Kohler.

Lever Brothers is seeking night and day minutes on behalf of Silver Dust Blue. The campaign starts 12 August for 15 weeks in several markets. Agency: Sullivan, Stauffer, Colwell & Bayles. Buyer: Brian Barry.

Procter & Gamble is activating on behalf of Crisco, lining up a host of markets for a 15 September kick off. Time segments: prime and fringe minutes. Agency: Compton. The buyer is Dick Brown.

Foster-Millburn is looking for fringe and daytime minutes for a campaign on behalf of Doan's Pills. The kick-off date is 10 September and schedules will run for 36 weeks. Agency is Street & Finney. Buyer: Helen Thompson.

General Foods will start on 3 September for its Gaines Dog Meal, using prime and fringe minutes. The campaign is of five-week duration. Agency for the buy: Benton & Bowles.

American Home Products is going in with a long-range campaign for its Jiffy Pop. Schedules of minutes start on 15 September and continue through the end of the year. Agency: Norman, Craig & Kummel.

Ex-Lax kicks off in the middle of the month with a nine-week campaign. The schedules in selected markets are daytime and fringe minutes and I.D.'s. The buying's being done out of Warwick & Legler.

Liggett & Myers is going into a host of markets with its latest schedules for Chesterfield. The campaign consists of fringe minutes and prime 20's starting 2 September for 17 weeks. J. Walter Thompson is the agency.

Frank H. Fleer Corp., Philadelphia will promote its bubble gum with a spot campaign which gets underway the middle of next month. Schedules are for 13 weeks. Time segments: minutes in kids shows. Agency: The Zakin Company.

SPOT RADIO BUYS

Continental Baking is buying a long list of markets to promote its bread. Buy includes the west coast. Schedules of minutes start 1 August and continue through the month, with a heavy frequency of 15-20 spots a week. Agency: Ted Bates. Buyer: Perry Seastrom.

Breakstone is planning a spot radio campaign for the fall to promote its Yogurt. Stations in Philadelphia, Boston and Washington will get minutes. Agency: Mogul, Williams & Saylor. Buyer: Joyce Peters.

J. T. Stevens Co. will start on 16 September for its Sam Huff (N. Y. Giants defensive star) slacks. Minutes will precede National Football League games in all NFL markets and the campaign will run for 14 consecutive weeks. Agency: Fletcher Richards, Calkins & Holden. Buyer: Liz Griffiths.

WASHINGTON WEEK (*Continued from page* 55)

Minow, lacking backing on some of these matters, might prefer to wait. It is considered certain that the new appointee will be in Minow's corner on most matters. No present Commissioner is considered **as safe for the Minow viewpoint as the new one is expected to be.**

One result might be that the rumored defection of Ford from the ranks of those who favor elimination of network option time would be neatly countered. In other cases, **Minow might still find himself outvoted.**

There has been no explanation from any official source whatever about why the newest appointment to the FCC has been kept such a cliff-hanger, and has been delayed so long.



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

6 AUGUST 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

Reports on Michigan Avenue last week had it that McCann-Marschalk failed to get the Chun King business because it wouldn't agree to open a Minneapolis office.

The $4-million account went to **Campbell-Mithun,** whose base of operations is that city.

As a result of Alberto-Culver's proposed splash into multiple fields other than toiletries Compton may be confronted with another one of those product conflict problems involving P&G.

One of the fields that A-C says it intends to invade is **cakemixes,** and it happens Compton is the agency on **P&G's Duncan Hines** line.

Henry M. Schachte, former Lever Bros. executive v.p., is due back in late August from his year's tour as consultant to Unilever on marketing matters.

When he left the States Schachte told friends that after he completed his Unilever assignment he'd take **a year's sabbatical from the business,** traveling, etc.

He disposed of his Lever stock at the time he went abroad.

On taking over the operation of WINS, N.Y., last week, Westinghouse asked the station's salesmen to strike off a memo answering three questions.

The questions were:

1) What's your **list of accounts?**

2) Which of these accounts are (a) **on ratecard,** (b) **off ratecard?** If off ratecard **how much?**

3) What do you think would **happen to the business if it were put on ratecard?**

With a bit of tongue in cheek, a veteran Chicago adman offers this to youngsters as one of the quickest ways to get ahead in sales, marketing or advertising:

Latch onto a **job at P&G,** even in the **shipping room,** if need be. After a year or two the young man in applying elsewhere could legitimately say **he handled P&G products,** which in itself is pretty much an open sesame.

Where the traveling service unit, which Y&R media announced last week, could turn out a cropper is through the way it's received by station sales executives.

The factors that may make a go or bust of this agency wrinkle:

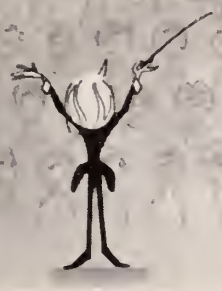
- Station management determines the **percentages of salaries for the local and national sales managers by the ratios of local and national sales.**
- The **national sales manager's** chief concern is seeing that the rep **gets the availabilities** and the orders are properly processed.
- The **local sales manager has his own kettle of fish to wash and watch**—that is, local sales. The **promotion** and **merchandising** that the traveling agency representative seeks is a **local affair** and falls within the ken of the **local sales manager.** Since this is a time-consuming chore, the success of the agency rep will largely depend on the **cooperation he elicits from the local sales executive.**

Pitching for tv stations by the weaning away route has become practically futile these days for reps.

As long as the billings run **10-15% ahead of last year** station management isn't prone to be tempted by talk about **potentials.**

"Film does the unusual!"

BANKAMERICARD



SO AUDIO AND VIDEO WERE MARRIED—blissfully united in a 60-second television commercial advertising the BankAmericard. Secret of this happy mating is a music score pre-planned to accommodate the exact selling message, and pre-recorded for frame-by-frame synchronization on Eastman film, with prints on Eastman print-stock. Two steps—negative and positive, both Eastman, both of vital importance to sponsor, network, local station and viewer. Moral: Plan carefully and . . . go Eastman—all the way!

For further information, get in touch with
Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division, 342 Madison Avenue, New York 17, N. Y.
Midwest Division, 130 East Randolph Dr., Chicago 14, Ill.
West Coast Division, 6706 Santa Monica Blvd., Hollywood 38, Colif.

For the purchase of film, **W. J. German, Inc.** Agents for the sale and distribution of EASTMAN Professional Films for motion pictures and television, Fort Lee, N. J., Chicago, Ill., Hollywood, Colif.

ADVERTISER: Bank of America
AGENCY: Johnson & Lewis, Inc. **PRODUCER: FilmFair**

SPONSOR WEEK WRAP-UP

Colorcasts

(Continued from Sponsor Week)

Eighteen stations which previously began colorcasts of these movies are WNBC-TV and WOR-TV, New York; KHJ-TV, Los Angeles; WGN-TV, Chicago; WSB-TV, Atlanta; KQTV, Ft. Dodge; KMJ-TV, Fresno; KPRC-TV, Houston; WISH-TV, Indianapolis; WTMJ-TV, Milwaukee; KCRA-TV, Sacramento; WNEM-TV, Saginaw; WWLP, Springfield; KOGO-TV, San Diego; KTVU, San Francisco; KSLA-TV, Shreveport; WFLA-TV, Tampa; and KOTV, Tulsa.

Advertisers

Revere Camera Company has made its first network tv buy since it was acquired by Minnesota Mining and Manufacturing back in late 1960.

The reentry into tv involves a saturation campaign in NBC TV's "Tonight" with nightly participation in the pre-Christmas weeks from 9 October to 17 December.

The buy will make Revere the largest advertiser on "Tonight" during that period.

Commercials for the cameras and Wollensak tape recorders will be personally pitched by stars Johnny Carson and Skitch Henderson, with



MISS SUNNY of WLBW-TV, Miami, (c) and her two sunbeams sport sunny smiles before departing on a trip to advertising agencies in N.Y. and Chicago to spread some ch 10 cheer

STRONG MAN Antonino Rocca gives surprise lift to WABC, New York, d.j. Charlie Greer at Palisades Amusement Park as d.j. Bruce Morrow in leopard skin barkers





STORER CUP STANDS admired by James Alspaugh, H-R v.p. and chmn. of the IRTS Fun Day. Cup was awarded last week to winner of official Handicap Golf Tournament

film cut-ins.

Erwin Wasey, Ruthrauff & Ryan is the agency.

The latest delicacy out of the Kitchens of Sara Lee will be introduced nationally via a CBS TV rerun Judy Garland special (19 September) and Arthur Godfrey when he does a fill-in on "Tonight."

The new item, pineapple cream cheese cake, had been tested in nine markets during the spring of this year.

Dannon Milk Products has been called on the carpet by the FTC for misrepresentation.

The charge: claims that Dannon Yogurt is nature's perfect food, that it will correct poor eating habits, has intrinsic reducing properties and antibiotic qualities are false.

Campaigns: Polynesian Punch, a fruit juice drink manufactured by Allied Old English Co. of Newark, has started on New York tv with a 10-week schedule of 23 spots per week aimed at the kids market. Included are WNEW-TV and WOR-TV. Agency is Venet Advertising of Union, N. J. . . . **Formica Corp.** is expanding its campaign aimed at promoting use of its laminated plastic surfacing on furniture. Included will be participations on NBC TV's "Tonight" show with Johnny Carson in October and November.

PEOPLE ON THE MOVE: Martin L. Gregory, general manager of the Post division of General Foods, has been elected a vice president of the corporation . . . **Edward W. Dooley** to vice president and general manager of the Isodine Pharmacal Corp. . . . **William J. Kissell Jr.** to product manager in the Pepsodent division of Lever Brothers.

Agencies

North Advertising Inc. is branching out with the addition of an indus-



BEARING BERRIES to the Hollingberys, local model Lillian Gasper makes good use of the WTRF-TV, Wheeling, Brandwagon as she presents strawberries to (l-r) Jack Peterson, George P. Hollingbery, Harry Wise, Phil Corper and Warren Nelson on recent trip to the station

'COOL' d.j. Dick Williamson (c) admires bust of himself carved in ice by sculptor Dick Richardson at Hawaiian-set broadcast of his WIND, Chicago, show. Malia Baker looks on



BOX OFFICE receipts were boosted over $1,000 when WMCA, New York, d.j. Jim Harriott did a remote at Long Island's Century Meadows theater for a UA premiere





WING-FLING, the second annual event held by WING, Dayton at LeSourdsville Lake Amusement Park included dunking the d.j.'s which raised $165.70 for local Children's Hospital Society

trial advertising division to its Chicago office.

Effective 15 August, Lester A. Weinrott will take over as president of the new division, becoming a vice president of North itself.

Weinrott has been vice president and general manager of Reach, McClinton Illinois.

Agency appointments: Providence Enterprises, Phoenixville, Pa. to **Gray & Rogers** for Perkup, a new line of hot beverages . . . The London Cooperative Society, largest retail store organization in the United Kingdom to **BBDO International** . . . Ocean Products of Tampa to **Geyer, Morey, Ballard** for Treasure Isle and Tampa Bay brands . . . Hartfield Stores to **Beckman, Koblitz, Inc.,** Los Angeles . . . Dunn & Company, London, to **Smith-Warden, Ltd.** effective 1 October . . . Chun King canned foods ($1 million) to **Campbell-Mithun Minneapolis** . . . A. Stein & Co., Chicago to **Earle & Ludgin** for its Perma-Lift division . . . The Los Angeles Soap Company ($750,000) to **Fletcher Richards, Calkins & Holden,** from Erwin Wasey, Ruthrauff & Ryan.

New v.p.'s: Henry A. Mattoon at McCann-Erickson, in charge of the Los Angeles office . . . **Edward S. Almgren** and **Alfred J. Hoffmann** at BBDO New York . . . **Mike Dann** at Ted Bates in the programing department, from CBS TV.

PEOPLE ON THE MOVE: Charles C. Sullivan, Jr. to account executive at D. P. Brother . . . **W. Gary Davis** to account executive at Charles M. Schloss Advertising . . . **Frank P. Clark** to account executive in western division headquarters of Geyer, Morey, Ballard . . . **Bob Penninger, Virginia Weigl,** and **Yrsa Grasshoff** to the media department at BBDO Los Angeles . . . **Howard Englander** and **Charles O'Rourke** to account executives at Doyle Dane Bernbach . . . **Lansing B. Linquist** to consultant on network and station relations at Guild, Bascom & Bonfigli . . . **Bill Givens** to radio-tv director of Daniel F. Sullivan, Boston . . . **William Craig** to associate director, **Richard Low,** to head of a newly-created tv business affairs office and **Marvin Koslow** and **William Lynn** to account executives in the tv-radio department of Y&R . . . **Mel Thomas** to account executive at Olian and Bronner Chicago . . . **Peter D. Grumhaus** to account executive at Clinton E. Frank . . . **Len Levy, Nick Amos** and **John Mann** to the commercial production department of the Chicago office of Foote, Cone & Belding . . . **Keith Miller** and **James Waters** to account executives at the new firm of Gillon & Associates, Cedar Rapids.

Kudos: Edward Papazian, tv and radio media director of Gray & Rogers, Philadelphia, has been elected president of the Television and Radio Advertising Club of Philadelphia.

Tv Stations

The first formal account of the sharp rise in trading stamp tv billings has come from TvB in a quarterly report on food store spending.

Billings for the stamps in the first quarter of the year jumped to $1,020,944 (network and spot) from $354,000 for the same period of 1961.

Food stores generally increased their tv spending in spot tv by 18.4%. Gross time billings in the quarter were $2,559,100 against $2,160,200 in the like quarter a year ago.

The trading stamp surge was highlighted by expenditures for MacDonald Plaid Stamps which had spot tv billings of $458,100 and S&H Green Stamps with spot billings in the first quarter of $251,830 and network billings of $242,94.

As a follow-up to the takeover of its own national sales, KTTV, Los Angeles is expanding its New York and Chicago offices.

Gerry Velona, Martin Bergman and Tony Santino, account executives with the local sales department, have been named account executives with the national sales department in New York, headed by Jack Duffield.

Robert Dickenson, also an account executive in local sales, has been promoted to account executive in national sales in Chicago headquarters.

Former Lennen & Newell account executive Ed Hawkins takes over operation of a new KTTV San Francisco regional sales office as part of the expansion.

One local station in Ohio has carried off quite a programing coup.

WBNS-TV, Columbus has signed nationally-known playwright Rod Serling, creator of CBS TV's "The Twilight Zone" to do a 39-episode series to debut on the station 16 September called "The Rod Serling Show"

Serling, who will be working at Antioch College, Yellow Springs, will present film illustrations and reveal unusual facts about many of filmdom's most famous personalities.

KCOP, Los Angeles independent, isn't sparing any expense to unveil its $2 million fall program investment.

A four-city presentation tour got underway 31 July with a cocktail party at San Francisco's Fairmont Hotel. Follow-up stops are the Mid-American Club in Chicago (7 August), Flame Room of the Radisson Hotel in Minneapolis (9) and five luncheon sessions in New York the week of the 13th.

Financial report: For the six months ended 30 June Transcontinental Television reported earnings were $872,940 compared to $646,192 for the same 1961 period. Per share earnings for the first half were 49 cents vs. 37 cents for the same period of 1961.

PEOPLE ON THE MOVE: Philip G. King to director of information services at WCBS-TV, New York . . . **Charles H. Cash, Jr.** to director of promotion and publicity at WSB-TV, Atlanta . . . **Ed Hawkins,** account ex-

ecutive with Lennen & Newell Los Angeles, to head of the new regional sales office of KTTV, Los Angeles in San Francisco . . . **James P. Mitchler** to advertising and merchandising manager of WNEM-TV, Saginaw-Bay City-Flint . . . **Morton S. Cohn** to station manager of Skyway Broadcasting, which owns WLOS-TV and radio, Greenville . . . **Tom Stanton** reappointed to the sales staff of KMOX-TV, St. Louis . . . **Don Sbarra** to vice president and general manager of KARD-TV, Wichita . . . **John T. Bradley** to account executive at WDAU-TV, Scranton-Wilkes Barre . . . **William Murray** to local sales manager and **Bernie Whitaker** to general sales manager at WRAL-TV, Raleigh . . . **Marie Torre,** former syndicated columnist, to the news staff of KDKA-TV, Pittsburgh.

Radio Stations

New data documenting radio's great out-of-home audience seems to be turning up in lots of places lately, the latest from WCCO, Minneapolis-St. Paul.

At a recent Minnesota Twins-New York Yankee baseball game at Metropolitan Stadium the station counted 2,426 portable sets in the stands. Total attendance was 40,944 so one out of every 17 fans brought radios with them to the game. What's more, WCCO admits it probably missed many more small transistor receivers that may have been hidden.

Points out general manager Larry Haeg: "When one out of every 17 brings a radio to hear a game they are attending, it staggers the imagination to think how many more thousands of people are following the action at beaches, picnic grounds, etc."

deas at work:

• **KDKA-TV** and radio, Pittsburgh held its first annual amusement day at Kennywood Park with a full turnout of all its radio and tv personalities and a ticket sell-out weeks ahead of the event.



WAVE-TV gives you 28.8% more SHAVERS

—28.8% more viewers, minimum!

Since Nov.-Dec., 1957, NSI Reports have *never* given WAVE-TV *less* than 28.8% more viewers than Station B in the average quarter-hour of any average week!

And the *superiority* during those years has gone as high as 63.6% more viewers!

More viewers = more impressions = more sales! Ask Katz for the complete story.

CHANNEL 3 • MAXIMUM POWER
NBC • LOUISVILLE
The Katz Agency, National Representatives

WAVE TV

• **KSTP,** Minneapolis-St. Paul has been swamped with entries from listeners invited to portray "Summer in Minnesota" using any medium or technique they chose. First prize will be $300.

• **WBBM** and Trans-World Airlines have teamed for a joint promotion on TWA's electric spectacular at the corner of State and Randolph Streets in downtown Chicago. The station is furnishing news headlines for the running headline section of the spectacular.

Format change: WMIN, St. Paul has perhaps become the first station to broadcast exclusively news from 6 a.m. to midnight, having dropped all its music programing.

Kudos: KLZ, Denver personality **Don Roberts** was awarded a medal from the Veterans of Foreign Wars for his "good citizenship" . . . **WBBF,** Rochester received a Civic Award for meritorius service to the community from the Monroe County American Legion, in recognition of a Crosswalk Safety Campaign . . . Boston Mayor John F. Collins declared the week of 29 July as "**WNAC** Week" in honor of the station's 40th anniversary.

PEOPLE ON THE MOVE: Earl R. Bechtel to local sales manager of WTVN, Columbus . . . **Shirley Rasmus** to assistant radio promotion manager of WRCV, Philadelphia . . . **Kenneth Leslie** to general sales manager of KGO, San Francisco . . . **Frank Stewart** to general manager of KTRH, Houston . . . **Jerry Friedman** and **Ed Bloomfield** to the sales staff of KFRC, San Francisco . . . **Mark Olds** to general manager for WINS, New York, station just acquired by Westinghouse Broadcasting . . . **Dick Lawrence** to program manager of WORL, Boston, replacing **Bill Givens** . . . **Robert W. Steinhilber** to local sales manager of KFRE (AM) and KRFM, Fresno . . . **Donald W. Frost** to sales manager of WIND, Chicago . . . **John T. Clayton** to manager for advertising, promotion and publicity at WNBC, New York, succeeding **Stephen Kirschenbaum** who becomes supervisor of on-air promotion at WNBC TV . . . **Burton M. Wanetik** to account executive at WNBC, New York . . . **David W. Wagenvoord,** vice president and general manager of WWOM, New Orleans, to executive vice president in charge of radio oprations of the Franklin Broadcasting Company . . . **Mary Jo Hipple** to assistant to the promotion manager of WSJS radio and tv, Winston-Salem . . . **Michael Laurence** is leaving his post as public relations director of WMCA, New York and voice news service Radio Press International.

Fm

As a prelude to new fall-winter stereo, QXR network programing schedule and increased sales activities, WASH (FM), Washington, D. C. has announced a new management-sales team.

Bob Falcon assumes the job of station manager and Kathryn Epstein takes over as sales manager.

International entente: WTFM, New York has applied to become the world's first fm station to stereocast from America to Europe via Telstar.

PEOPLE ON THE MOVE: John W. Reavley to the sales department of KRFM, Fresno as an account executive . . . **Chris J. Stolfa** to station director of KMBC (FM), Kansas City, due to go on the air within the next two months . . . **Joe Thompson** to general manager of KEPI (FM), Phoenix.

Networks

Network tv gross time billings rose 12.4% in May over the like month a year ago, according to TvB.

Billings for the month were $66,101,761 against $58,805,784 a year ago.

For the first five months of the year, network billings were $324,050,243 an increase of 11.5% over 1961's $290,525,162. January-May billings by network were: ABC-TV up 6.6% to $84,659,058; CBS-TV, up 15.4% to $124,362,088; and NBC TV, up 11.3% to $115,029,097.

Daytime billings rose 15% in the first five months to $101,511,035 while nighttime billings for the period were $222,539,208, up 10% over 1961.

The sales force at Mutual racked up its fifth consecutive record high month in June.

New business included 10 new national sponsors for Mutual's five-minute newscasts. They are: Standard Brands, Monroe Auto Equipment Sylvania, Rexall, Nationwide Insurance, Continental Casualty, Del Monte Pineapple, Quaker State, Norwich Pharmacal and Pepsi Cola.

New affiliates: WWVA, Wheeling will join the **ABC Radio Network** on 25 October. The station has been affiliated with CBS Radio since 1947 . . . WOKR-TV, Rochester, N. Y., with **ABC TV.**

PEOPLE ON THE MOVE: Daniel Sklar to director of business affairs, Hollywood effective 20 August and **Aubrey W. Groskopf** to the newly-created post of director of commitments talent and properties for the business affairs department at CBS TV . . . **Eric Mart** to NBC as sales planning representative of NBC TV's sales proposals unit.

Representatives

It may be strictly a gag, but the Weightman agency, of Philadelphia, is balloting reps on a plan that fits in nicely with the dolce far niente spirit of August.

The agency is asking the reps to express their disposition about the installation in the Weightman waiting room of a rockingchair.

Noted the letter that came with the ballot: the agency never tries to keep reps waiting, whether they're there by appointment or otherwise, but when it does happen it likes to

make sure that the callers are enjoying the maximum of relaxation.

Rep appointments: WDXR, Paducah, Ky. to **Gill-Perna** . . . WSTV-TV, Steubville to **Peters, Griffin, Woodward** . . . WABY, Albany to the **Daren F. McGavren** Company, effective 1 September.

PEOPLE ON THE MOVE: Edward R. Theobald to account executive at Harrington, Righter & Parsons Chicago . . . **Harry J. Durando** to account executive at H-R Radio, from George P. Hollingbery . . . **Tom Camarda** to radio account executive at George P. Hollingbery . . . **John T. King** New England manager of Katz, to president of the New England Assn. of Radio & TV Representatives.

Film

Ziv-UA, in charting the sponsorship pattern on its dramatized documentary series "The Story of . . .," points to a renewed interest in syndication from beer sponsors and financial institutions.

Comparative newcomers to syndication, financial institutions represent 11% of the sponsors for the fall-debuting series, ranking third among all spot buyers of the show. In a Ziv-UA survey conducted last year, this category represented only 4% of the company's sponsors and ranked sixth.

Beer companies are the second largest sponsor category, accounting for 17% of the sponsors. Last year this was the fourth ranking group, representing only 7%.

There've been several interesting developments on the commercials side of the industry which are notable.

• Alan Alch, writer and producer of tv commercials, has formed his own firm in Los Angeles for both tv and radio. He's located at 9120 Sunset Boulevard.

• Producer-director Mickey Schwarz is opening production centers in New York (419 East 54th Street) and Toronto (433 Jarvis Street). The Canadian branch is called Academy TV Film Productions while the New York office bears Schwarz's name.

• Filmex has extended its production facilities to Europe having established facilities at the Victorine Studio in Nice and a production office in Paris.

• Alexander Productions of New York has signed an exclusive affiliation with Alexander Film Co. of Colorado Springs to use 11,600 motion picture theaters throughout the country for evaluating commercials as part of the regular motion picture fare.

Seven Arts reports that 28 stations to date are colorcasting the post-1950 Warner Brothers features and the fall outlook indicates at least 12 more stations will join the bandwagon.

Seven Arts, which has been promoting the use of color on the local level, notes that the increase of orders for color prints has reduced laboratory costs by 25%.

Emmett Kelly, international circus headliner, has been signed to host a series of 39 half-hour children's cartoon programs to be produced in New York by Seven Arts this fall.

"The Emmett Kelly Show" marks Kelly's debut in a tv program series and is the second new series to be produced by Seven Arts in 1962.

Sales: Warner Bros. tv series to eight more stations . . . **Buena Vista's** Mickey Mouse Club, now sold in 57 markets, to almost equal (94.7%) its reach on 88 stations when it started in October 1955 on ABC TV . . . **Official Films'** "Biography" to Kansas Bankers Assn. (Bruce B. Brewer), Old Kent Bank and Trust Co. of Grand Rapids (Jaqua Advertising), KLRJ-TV, Las Vegas and KOLO-TV, Reno, raising domestic markets to 123.

PEOPLE ON THE MOVE: John E. Pearson to vice president in charge of international sales at ITC . . . **Irving Klein** to president of Donall & Harman, house ad agency for ITC . . . **Dick Feldman** and **Jack Goodford** to executive staff members of VPI (Video Pictures) . . . **Lee Francis** to account executive at Joe Wolhandler Associates on the Ziv-UA account.

Public Service

ABC Radio o&o's are going all out this month to prevent tragedies at bathing and boating areas.

In cooperation with the American Red Cross, thousands of water safety announcements are scheduled. Messages are tailor-made to each station and each city, and will be recorded by such celebrities as Guy Lombardo, Lloyd Bridges, Gardner McKay and four Olympic Gold Medal winners.

By reaching listeners with water safety messages when they are near the water, the messages should be most effective since they will be heard when the individual can respond immediately by taking the necessary precautions.

WSB, Atlanta, which started editorializing in April, reports enthusiastic response to the twice weekly editorials.

Thus far the opinions voiced on the air have dealt with strictly local issues involving government, politics and civic affairs.

Public Service in action:

• **WWDC**, Washington, D. C. is conducting a three-month campaign on drugs and narcotics addiction. The shocking problem of addiction in both the nation's capital and other states will be explored in editorial comments which will average about 50 broadcasts per week. Also scheduled are in depth interviews with experts on addiction, and a documentary.

• The proposal of **WHK**, Cleveland to utilize the city's existing and little-used railroad tracks to expand public transportation facilities, was greeted with enthusiasm by the

Transit Board. The station is planning to bring rail deisel buses to Cleveland for promotional runs on these tracks.

• **WPBS (FM),** Philadelphia is running a "Seat Belts Save Lives" campaign to encourage installation and use of approved auto seat belts. Editorials plus statements from senators, governors and other officials will be broadcast.

• "Operation SOS," **WFAA,** Dallas special all-day broadcast, featured teams of doctors answering listeners' questions about the Sabin oral vaccine which was distributed during the city's mass polio immunization drive.

• **WFIL-TV,** Philadelphia presented on "Frontiers of Knowledge" various aspects of the medical research being conducted at the Children's Hospital of Philadelphia.

Kudos: WEJL, Scranton has for the third time won the National Competition for the Promotion of Radio Free Europe . . . Albany Chamber of Commerce saluted **WAST-TV** Albany and **Niagara-Mohawk Power Co.** for "Hudson—Portrait of a River."

PEOPLE ON THE MOVE: Janet Williams replaces Eleanor Yeager as public service coordinator, WJXT Jacksonville.

Station Transactions

The FCC has approved the third joint interim operation of a tv channel, this time in Grand Rapids.

As it did in Syracuse and Rochester, the Commission granted a construction permit to Channel 13 in Grand Rapids, Inc. representative of four of the five applicants for that channel.

The applicants: Grand Broadcasting, West Michigan Telecasters, MKO Broadcasting and Peninsular Broadcasting. The fifth and non-participating applicant is Major Television Co.

Officers of the interim company are William C. Dempsey, president; James R. Searer, John D. Locks and Mary Jane Morris, vice presidents; and Joseph A. Renihan, secretary-treasurer.

The office of president will be rotated every four months.

Homer Griffith, newly-elected president of Mid-South Broadcast Enterprises has taken over as general manager of KAZZ (FM), Austin.

Mid-South is negotiating for the purchase of the outlet and Griffith, in the interim, is revamping both the programing and the staff to bring KAZZ into competition with the other two fm stations in Austin.

WIL (FM), St. Louis has signed on the air.

The new Balaban station will duplicate programing of WIL (AM) and is the only St. Louis fm outlet broadcasting 24 hours a day, seven days a week.

Equipment

Manufacturers and distributors of tv sets expect their best unit sales in at least five years, according to a recent report in The Wall Street Journal.

Distributors' sales of black and white sets jumped almost 10% over the first six months of 1961, to 2,729,000. The expected set-sales figure for the full 1962 year is now placed at 6 million.

Radio sales rose more than 10% in the first half of the year to 4,822,000 and the expected distributor sales total for the year should hit at least 12 million.

On the heels of passage of all-channel tv set legislation, General Instrument Corp. has started production of a new uhf tuner.

The item will be the first uhf tuner to employ the new miniaturized Nuvistor tube, using a version specially designed jointly with RCA for the new circuitry and for operation at ultra high frequencies.

New products: General Electric has broadened its home entertainment line designed for the builder market with a transistorized built-in am radio system for home, apartments and mobile homes, hotels, motels and offices. The unit uses only one watt of power . . . From the **GPL division of General Precision Inc.** comes a new screening system for agencies called Precision 800. It's a closed-circuit tv system which includes automatic light compensation, single-knob control and push-button magnification.

Outstanding Exclusive broadcast properties

Low downpayment with liberal terms. This daytime operation is ideal for an owner-manager. Fine growth market and living area.

WASHINGTON STATE
$75,000

Opportunity to acquire a first mortgage loan, paying 8% interest, with a bonus of 25% ownership in a profitable Western radio station.

INVESTMENT OPPORTUNITY
$75,000

BLACKBURN *& Company, Inc.*
RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick Gerard F. Hurley RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois FInancial 6-6460	Clifford B. Marshall Stanley Whitaker John G. Williams 1102 Healey Bldg. JAckson 5-1576	G. Bennett Larson Colin M. Selph Bank of America Bldg. 9465 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-8151

"Top Man" on Totem pole say . . .



"Keep your eye on the September 10 SPONSOR"

WHAT ARE YOUR PHOTO REQUIREMENTS?

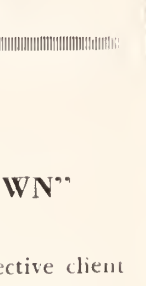
"HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only $22.50 for 3 pictures, $6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't *you* call now and have our representative show you a few samples of our work?

BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19

212 CI 6-3476



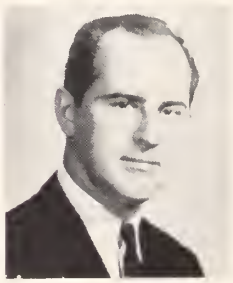
Tv and radio NEWSMAKERS



Sam K. Maxwell, Jr., the new director of special program sales, NBC TV, has most recently been coordinator of network sales at CBS TV. Before that he was general sales manager at that network. He first joined CBS in 1946 as sales service manager of WBBM, Chicago, and later was local account executive and eastern rep of the station. For a while an account executive at CBS Radio Spot Sales, he joined network sales in 1952, where he was manager of midwestern, eastern, and daytime sales.



Paul Elliott-Smith is the newly-elected president and general manager of Morse International and a member of the agency's board of directors. He succeeds Jerome Patterson, president for the past 12 years. In a 20-year career devoted to the advertising and agency businesses, Elliott-Smith has held positions of copywriter, account supervisor, advertising manager and new products director. In the Armed Forces, he was assistant chief of the Field Production division, Mediterranean Theater of Operations.



Mike McCormick has been appointed sales manager of KPLR-TV, St. Louis. Responsible for all local and national sales he will head up the station's five-man department. Prior to joining the St. Louis outlet McCormick was local and regional sales manager and assistant general sales manager of WHAS-TV, Louisville. He was with WHAS-TV for almost six years. Previous to this McCormick served as city sales manager for the Frank Fehr Brewing Company, also in Louisville.



Thomas J. King, senior vice president and manager of the Detroit office of McCann-Erickson, has been appointed executive vice president in charge of the agency's central region. King has supervised the agency's services for the Buick division and GMC Truck division. Reporting to King in his new capacity will be the agency's management in both Detroit and Chicago. Before joining McCann-Erickson in 1959, King was vice president with D. P. Brother and Kelvinator director of advertising.

frank talk to buyers of air media facilities

The seller's viewpoint

Geoff Stirling is president of CKGM, Montreal, and writes here of two of his station's public service projects which have a marked effect on the status of young people in the business community. His station has inaugurated this year a unique program to offer $100 loans for college and high school students who have creative ideas for operating their own small businesses during summer vacations. Stirling believes this project makes a real contribution to free enterprise, and welcomes inquiries from other stations which may be interested in establishing a similar program.



New public service idea: small business loans to students

For the second year in a row, CKGM has instituted as a public service a "Job Available Service" for students of local universities and high schools who seek employment. Their services are offered—on the air—to business firms and householders who might have part or full time employment. Last summer over 1,200 students obtained work.

We are continuing the program, and, because of its great success, are adding something new to encourage free enterprise among these young people. We have offered a series of 20 summer loans, interest free, of up to $100 each to any student who wants to develop his own free enterprise project. Students simply write in and say why they need the loan. Their application is then processed, the student is interviewed, and the loan is granted if the project, in the opinion of CKGM management, has potential for success.

For example, one student applied to the station for a loan to purchase a power mower so that he could fulfill his commitments to cut grass weekly on the lawns of 30 homes. Another student applied for a loan to buy a trumpet so he could obtain summer employment in a band.

It is hoped that by making this an annual summer project we will not only provide actual employment for a number of students but will encourage students with business sense to start their own projects and obtain business experience.

At the end of the season we intend to publish a report on the experiment—how many succeeded, how many failed, and how many loans were repaid. Should the project be a success, we hope next year to persuade a number of Montreal business firms to make contributions to a central student business loan fund. Such a fund would provide large sums—large enough to make loans available to as many as several hundred students who have business projects they would like to advance during the summer holidays.

Such a loan project could be applied anywhere. If, for instance, 100 stations across the United States were to put up only $5,000 a summer in interest-free loans, they would make available half a million dollars to youngsters to start their own businesses. Perhaps the plan would develop just a handful of future top businessmen, but such an incentive is desperately needed. Not only is it tremendous public relations for the stations in their markets, but the law of averages proves that at least half these loans will be repaid. So, for a comparatively small investment, these stations would make a real contribution to free enterprise.

We have found already that our employment service has made an important contribution to the community. Here's how that program works:

CKGM five times a day announces that students are available in the different categories and previous to starting the service CKGM circularized all the leading colleges and high schools notifying them the service was available and built up a backlog of some 600 students who desired specific summer employment on a full time basis. In addition, a group of some 700 students notified the station that they desired part time employment and specified exactly what they were interested in, which ranged all the way from baby sitting to part time clerical work and life guards or camp counsellors.

A CKGM staff member, Jean Aird, then co-ordinates the program, putting students in contact and arranging interviews with prospective employers. Already, a large number of Montreal students have obtained either part time or full time employment.

Last summer, over 1,200 students, through CKGM's summer employment service, obtained work and the station built an impressive file of satisfied employers who were asked to report back this fall commenting on the standard and quality of work performed by the student they hired through the service.

SPONSOR SPEAKS

Kid shows and commercial realities

Our lead story this week, "Tougher than it seems—the Tv Kid Show Problem" on page 29, throws much needed new light on an admittedly difficult subject.

We hope it will be read carefully, not only by advertisers and agencies, but by the station and network executives, FCC Commissioners, and other Washington officials.

Men of good will everywhere (and this includes hundreds of thoughtful advertisers and broadcasters) would love to see tv do more to "fulfill its rich potentials to meet the special needs of children."

But it is futile and absurd to try to plan for this without a careful look at the commercial realities of American television and American advertising.

Our story this week highlights some of those realities: comparatively few advertisers want to reach an all-child audience, or can justify to their stockholders the support of programs aimed solely to school-age moppets.

Networks and stations, cannot operate in childrens' areas in a vacuum of non-support.

Good-hearted dreamers who exclaim, "Wouldn't it be great if we had a childrens' program that . . ." contribute very little unless their suggestions are based on a knowledge of how our commercial television system works.

We had a fine example of this when FCC Chairman Minow, with the backing of Attorney General Robert Kennedy, proposed that the three tv networks pool resources for a full-hour series of childrens' programs.

Messrs. Minow's and Kennedy's proposal was doomed from the start because it blithely failed to take into account such realities as the problem of network clearances in non-network time, and the practical question of income from advertisers.

We at SPONSOR applaud all serious research efforts, such as that set-up by ex-Secretary Ribicoff, to find out more about the effects of television on children.

Likewise, we applaud all serious creative efforts to produce finer, more meaningful childrens' programs.

But we caution all who are interested in these projects: the only real solutions to the problem will come from facing frankly the commercial realities involved.

10-SECOND SPOTS

Ah So!: Overheard on a Madison Ave. bus: "What does a Japanese tree and Ted Bates (& Co.) have in common?"
"I give up."
"Rosser Reeves."

Radio: In Newark, N.J., recently, WJRZ aired the news story of the loss of 50 $100-bills and reported that police were seeking the owner. Beginning at 1 p.m., the station broadcast a public service announcement hourly telling the owner to get in touch with the Paramus detective bureau. It even gave the bureau's telephone number. At 6 p.m., WJRZ received a call. It was from a very polite detective who asked the station if they would "puhleeze" stop the announcements because they were getting calls from every crackpot in the area. The last call, which made the PD crack, was from a lady who started out: "I lost some money, but I don't think it was $5,000 . . ."

Salesmanship: Joe Cuff, vice president in charge of national sales for Robert E. Eastman & Co., invariably tells this to new salesmen: "A large shoe manufacturer decided to open up a new sales territory in South Africa and sent two of his best salesmen to different locations there. In a few weeks the first salesman wrote the home office: "Business terrible! Can't possibly meet quota for first quarter. Nobody here wears shoes." Soon after, the second salesman reported: "Prospects great! Should double first quarter projections! Everybody here *needs* shoes!"

Television: While watching the Hollywood Special showing of "The Pride and the Passion," Archie Greer, WOUB station manager (Ohio University's am outlet, Athens), informs this column that Cary Grant, in one scene, borrows a suit of clothes from a peasant, who mentions that the suit is inhabited by "Spanish fleas." The picture faded, Greer says, and on came a commercial for—surprise!—Sergeant's flea and tick spray.

WHY KTVH IS KANSAS TV!

On June 20, 1962, KTVH moved four cameras to St. Mary's Cathedral in Wichita to cover, live, the ceremonies conducted in connection with the consecration of Ignatius J. Strecker into the bishopric of the Roman Catholic Church. For three and one half hours the KTVH cameras gave the viewers of Central Kansas a closer look at the ceremonies than was afforded the select 400 who attended the consecration personally.







KTVH - TV

7-5-62

Thank you for showing the consecration of Bishop Strecker on TV, Channel 12. Once again a leader in our entertainment world has strengthened our confidence in man's esteem of newsworthy events.

Very truly yours,

This is but one of more than 500 unsolicited cards and letters received at KTVH.

TO SELL KANSAS... BUY KTVH

KTVH channel 12

THE WICHITA-HUTCHINSON STATION

KANSAS

BLAIR TELEVISION ASSOCIATES
National Representatives

water:

You can swim under it	You can sail on it	You can play with it



Only radio, with water safety announcements, can reach people right at the threshold of tragedy

This month, when millions of Americans will go swimming or boating, they will have something with them that could save their lives—radio. The 6 ABC owned radio stations, in cooperation with the American Red Cross, will broadcast water safety messages recorded by famous personalities for each station. These messages will reach listeners when it's most important—when they're at a beach, swimming in a lake, or out on a boat. If only one life is saved, the campaign will be a success. Where lives are concerned, statistics don't count—people do. In 6 of the nation's largest cities people have learned to respond to—and respect—American Broadcasting Company Owned Radio Station Community Action projects.

ABC OWNED RADIO STATIONS

WABC NEW YORK **WLS** CHICAGO **KGO** SAN FRANCISCO
KQV PITTSBURGH **WXYZ** DETROIT **KABC** LOS ANGELES

RECEIVED
AUG 13 1962
NBC GENERAL LIBRARY

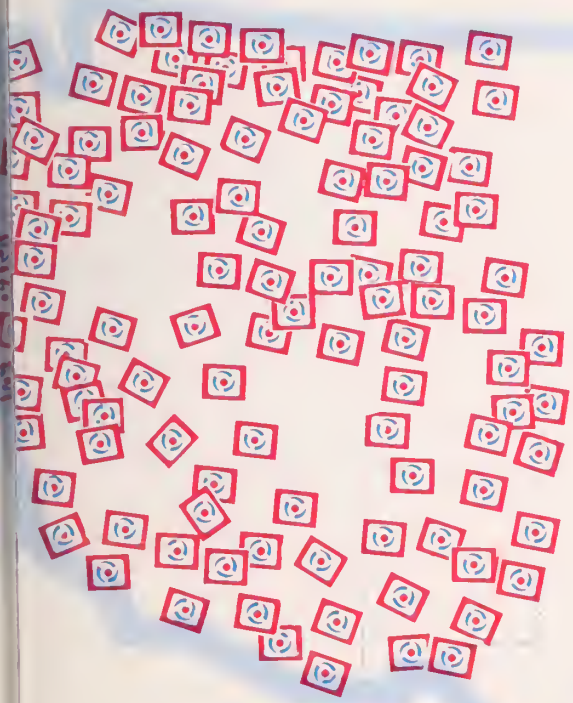
SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

13 AUGUST 1962—40c a copy / $8 a year

IMAGE-BUILDERS— a special report on the vast projects now under way to brighten the ad image p 31

PEPSI's LESSON — on radio/tv use to Virginia bottlers — it's now being used everywhere p 35



If the WEST is your market,

ABC RADIO WEST

delivers the sales impact of personalities, the inside coverage of 116 stations, plus cost efficiency ★ ★ ★

ABC RADIO WEST

ABC RADIO PACIFIC
INTERMOUNTAIN NETWORK
ARIZONA NETWORK

INSERT #1 FOR KVIL's COLORING BOOK FOR RADIO TIME BUYERS*



This is our new national rep. His name is Adam Young. He wears many hats. Some people say this is because he has many heads. He has his KVIL hat on right now because he's in Dallas. If you want to program to Dallas' young influentials, see this man. If you sell bubble gum or autographed pictures of Roy Acuff — he WON'T recommend KVIL.

KVIL . . . . . *top station among Dallas' mobiles.*

*If you missed out on the first printing of KVIL'S Coloring Book for Radio Time Buyers, write for a free copy to Radio Station KVIL, 4152 Mockingbird Lane, Dallas 5, Texas

In Chicago

... the world's finest fresh water sailors are served by seven municipal harbors and seven private yacht clubs. Sail or power—mooring facilities are magnificent, including running water, electricity, even telephones piped directly aboard. From the classic Mackinac Race to a fun Sunday cruise—Chicago rates as a sailors' paradise!



In Chicago–WGN Television

offers better
programming through dedicated
community service!

— the most respected call letters in broadcasting

WGN IS CHICAGO

CHAMPIO
BOWLING



NOW GOING INTO ITS NINTH STRAIGHT YEAR

Now ready—26 brand-new, one-hour shows for October 1 release —the greatest bowling shows ever produced.



ALREADY SOLD IN 45 MARKETS FOR '62-'63 T

NSHIP

IS THE No. 1 BOWLING SHOW IN AMERICA!

s a matter of fact—it has the lowest cost-per-thousand f any show in television! (network or syndicated)

HAMPIONSHIP BOWLING is not only the TOP BOWLING HOW IN AMERICA—its ratings compare favorably with o-football and baseball—and it clobbers all other sports ows—basketball, golf, hockey, sports spectaculars, etc.

HAMPIONSHIP BOWLING is THE PRESTIGE BOWLING HOW—the one that the national ad agencies and adver- sers know and support.

CHAMPIONSHIP BOWLING
Produced in cooperation with
AMF PINSPOTTERS, INC.

AMF

VALTER SCHWIMMER, INC.

Wacker Drive, Chicago 1, Illinois • 527 Madison Ave., New York 27, N.Y.
FR 2-4392 EL 5-4616

CHAMPIONSHIP BOWLING 1961-62

SOLD STATIONS

KTEN	Ada/Ardmore, Okla.
WAKR-TV	Akron, Ohio
KGGM-TV	Albuquerque, N.M.
KGNC-TV	Amarillo, Tex.
KTVA	Anchorage, Alaska
WAIM-TV	Anderson, S.C.
WLOS-TV	Asheville/Greenville/ Spartanburg, S.C.
WAGA-TV	Atlanta, Ga.
WRDW-TV	Augusta, Ga.
KMMT	Austin, Minn.
KLYD-TV	Bakersfield, Cal.
WLBZ-TV	Bangor, Me.
KFDM-TV	Beaumont/ Port Arthur, Tex.
KOOK-TV	Billings, Mont.
KFYR-TV	Bismarck, N.D.
WHIS-TV	Bluefield, W. Va.
KTVB	Boise, Idaho
WKBW-TV	Buffalo, N.Y.
WCHU-TV	Champaign, Ill.
WUSN-TV	Charleston, S.C.
WSOC-TV	Charlotte, N.C.
WTVC	Chattanooga, Tenn.
KFBC-TV	Cheyenne, Wyo.
WBKB-TV	Chicago, Ill.
WKRC-TV	Cincinnati, Ohio
WBOY-TV	Clarksburg, W. Va.
WEWS	Cleveland, Ohio
KKTV	Colorado Springs, Colo.
KOMU-TV	Columbia, Mo.
WNOK-TV	Columbia, S.C.
WRBL-TV	Columbus, Ga.
WBNS-TV	Columbus, Ohio
WCBI-TV	Columbus, Miss.
KZTV	Corpus Christi, Tex.
KTVT	Dallas/Ft. Worth, Tex.
WICD	Danville, Ill.
WHIO-TV	Dayton, Ohio
KTVR	Denver, Colo.
WXYZ-TV	Detroit, Mich.
KDIX-TV	Dickinson, N.D.
WTVY	Dothan, Ala.
WDSM-TV	Duluth, Minn./ Superior, Wisc.
KROD-TV	El Paso, Tex.
WSEE-TV	Erie, Pa.
KVAL-TV	Eugene, Ore.
KIEM-TV	Eureka, Calif.
WTVW	Evansville, Ind.
KTVF	Fairbanks, Alaska
WDAY-TV	Fargo/Valley City, N.D.
KQTV	Ft. Dodge, Iowa
WKJG-TV	Ft. Wayne, Ind.
KMJ-TV	Fresno, Calif.
KREX-TV	Grand Junction, Colo.
WOOD-TV	Grand Rapids/ Kalamazoo, Mich.
KFBB-TV	Great Falls, Mont.
WTIC-TV	Hartford/ New Haven, Conn.
KHOL-TV	Holdrege/Kearney, Neb
KHVH-TV	Honolulu, Hawaii
KPRC-TV	Houston, Tex.
WSAZ-TV	Huntington/ Charleston, W. Va.
KID-TV	Idaho Falls, Idaho
WFBM-TV	Indianapolis, Ind.
WJXT	Jacksonville, Fla.
KINY-TV	Juneau, Alaska
KCMO-TV	Kansas City, Mo.
KOTI	Klamath Falls, Ore.
WBIR-TV	Knoxville, Tenn.
WFAM-TV	Lafayette, Ind.
WJIM-TV	Lansing, Mich.
WLEX-TV	Lexington, Ky.
WGAL-TV	Lancaster, Pa.
KLRJ-TV	Las Vegas, Nev.
WIMA-TV	Lima, Ohio
KTHV	Little Rock, Ark.
KHJ-TV	Los Angeles, Calif.
WHAS-TV	Louisville, Ky.
KTRE-TV	Lufkin, Tex.
WMTV	Madison, Wisc.
KEYC-TV	Mankato, Minn.
WLUC-TV	Marquette, Mich.
KGLO-TV	Mason City, Iowa
KBES-TV	Medford, Ore.
WHBQ-TV	Memphis, Tenn.
WITI-TV	Milwaukee, Wis.
WTCN-TV	Minneapolis, Minn.
KMOT	Minot, N.D.
KMSO-TV	Missoula, Mont.
WKRG-TV	Mobile, Ala.
KNOE-TV	Monroe, La.
WCOV-TV	Montgomery, Ala.
WLBC-TV	Muncie, Ind.
WDSU-TV	New Orleans, La.
WOR-TV	New York, N.Y.
WVEC-TV	Norfolk/Portsmouth/ Newport News/Hampton, Va.
KNOP-TV	North Platte, Neb.
WOW-TV	Omaha, Neb.
WDBO-TV	Orlando, Fla.
WTAP-TV	Parkersburg, W. Va.
KNDU-TV	Pasco, Wash.
WEEK-TV	Peoria, Ill.
KOOL-TV	Phoenix, Ariz.
WTAE	Pittsburgh, Pa.
WMTW	Portland, Maine
KATU	Portland, Ore.
WGEM-TV	Quincy, Ill.
KOTA-TV	Rapid City, S.D.
KOLO-TV	Reno, Nev.
WRVA-TV	Richmond/ Petersburg, Va.
WLVA-TV	Roanoke/ Lynchburg, Va.
KROC-TV	Rochester, Minn.
WREX-TV	Rockford, Ill.
KXTV	Sacramento/ Stockton, Calif.
KTVI	St. Louis, Mo.
KSL-TV	Salt Lake City, Utah
KONO-TV	San Antonio, Tex.
KFMB-TV	San Diego, Calif.
KTVU	Oakland/ San Francisco, Calif.
KNTV	San Jose, Calif.
KSBY-TV	San Louis Obispo, Calif.
WTOC-TV	Savannah, Ga.
KSTF	Scottsbluff, Neb.
WDAU-TV	Scranton/ Wilkes Barre, Pa.
KOMO-TV	Seattle/Tacoma, Wash.
KSLA-TV	Shreveport, La.
KVTV	Sioux City, Iowa
KELO-TV	Sioux Falls, S.D.
WSJV-TV	South Bend, Ind.
KREM-TV	Spokane, Wash.
WICS	Springfield, Ill.
KTTS-TV	Springfield, Mo.
WHEN-TV	Syracuse, N.Y.
WTVT	Tampa/ St. Petersburg, Fla.
WTHI-TV	Terre Haute, Ind.
WSPD-TV	Toledo, Ohio
WPBN-TV	Traverse City/Cadillac/ Cheboygan, Mich.
KOLO-TV	Tucson, Ariz.
KOTV	Tulsa, Okla.
WMAL-TV	Washington, D.C.
KWWL-TV	Waterloo/ Cedar Rapids, Iowa
KRGV-TV	Weslaco/Brownsville/ Harlingen, Tex.
WEAT-TV	West Palm Beach, Fla.
WTRF-TV	Wheeling, W. Va./ Steubenville, Ohio
KAKE-TV	Wichita, Kan.
KFDX-TV	Wichita Falls, Tex.
KUMV-TV	Williston, N.D.
WSJS-TV	Winston-Salem/ Greensboro/High Point, N.C.
KNDO-TV	Yakima, Wash.
WKST-TV	Youngstown, Ohio
KIVA	Yuma, Ariz.
WHIZ-TV	Zanesville, Ohio

What Other Syndicated Show In America Can Top This List?

ENERAL INSURANCE CO. OF AMERICA (SAFECO)

KELO-LAND

SALES SOUNDINGS

Actual performance tests like these demonstrate the sales response you can expect when your sales message is on KELOLAND TV Sioux Falls.

Test #1. Gilmar Records offered teenagers a 45 rpm top-ten-tunes record for $1.95. RESPONSE: 3,700 MAIL ORDERS.

Test #2. Captain Eleven, live personality favorite, offered youngsters an Astronaut Chart for 35 cents. RESPONSE: 4,496 MAIL ORDERS.

Test #3. Weatherman Leo Hartig offered adults a "Weatherama" home weather station for $1. RESPONSE: 9,700 MAIL ORDERS.

Extraordinary sales action is yours for the asking in this 73,496 sq. mile Common Market—but only if your sales message is on KELO-LAND TV. Your commercial on KELO-TV flows out through KDLO-TV and KPLO-TV to cover it all!

CBS • ABC

KELOtvLAND

KELO-tv SIOUX FALLS; and interconnected KDLO-tv and KPLO-tv

JOE FLOYD, Pres. • Evans Nord, Executive Vice Pres. & Gen. Mgr. • Larry Bentson, Vice-Pres.

Represented nationally by H-R In Minneapolis by Wayne Evans



MIDCO

Midcontinent Broadcasting Group

KELO-LAND/tv & radio Sioux Falls, S.D.; WLOL/am, fm Minneapolis-St. Paul; WKOW/am & tv Madison, Wis.; KSO Des Moines

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SPONSOR

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Officers: *Norman R. Glenn*, president and publisher; *Bernard Platt*, executive vice president; *Elaine Couper Glenn*, secretary-treasurer.

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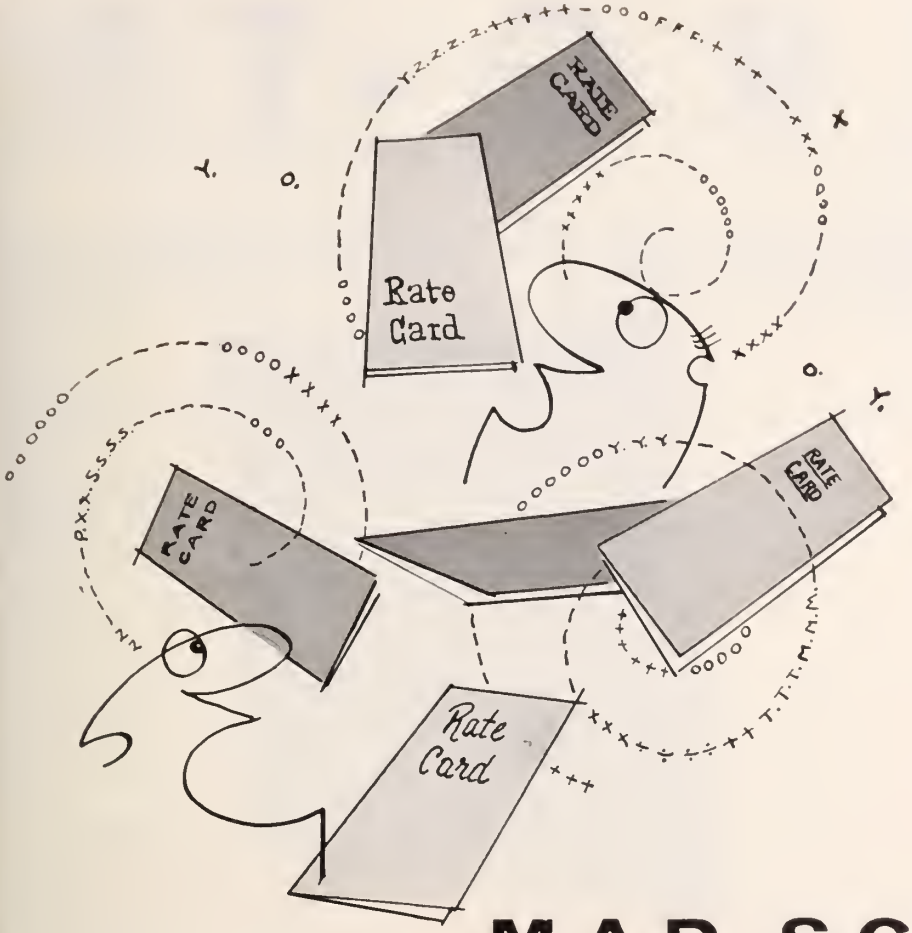
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MAD SCENE

"What kind of idiots do you have up there?" sputtered the irate client of a now defunct agency. "My total bill for TV time in January is $5,219 on four stations."*

"But," he continued, "it doesn't say how much station A cost. Then it says that station B cost $22 less than station A, station C cost $30 less than A, and station D cost $73 less than A. How, in the name of Nielsen, can I figure out what the costs for each station are?"

While we don't advocate billing in this form, the solution to the problem is simple and the principle intriguing—as simple as buying time on WMAL-TV and as intriguing as our feature programming. For the solution to the problem, we'll send you the usual token of our esteem for your perspicacity.

Puzzle courtesy of Dover Publications, Inc., New York 14, New York

** Down! AE's. This client exists only in our imaginations. But it doesn't take much imagination to figure out that the best buys for your clients in the rich D. C. area are minute participations in one of WMAL-TV's BIG Audience Nightime Spot carriers such as: THRILLER, SURFSIDE 6, CHECKMATE, ADVENTURES IN PARADISE, MGM (Post '50) FIRST-RUN MOVIES, and THE PLAY OF THE WEEK. Check H-R Television for rates and availabilities.*

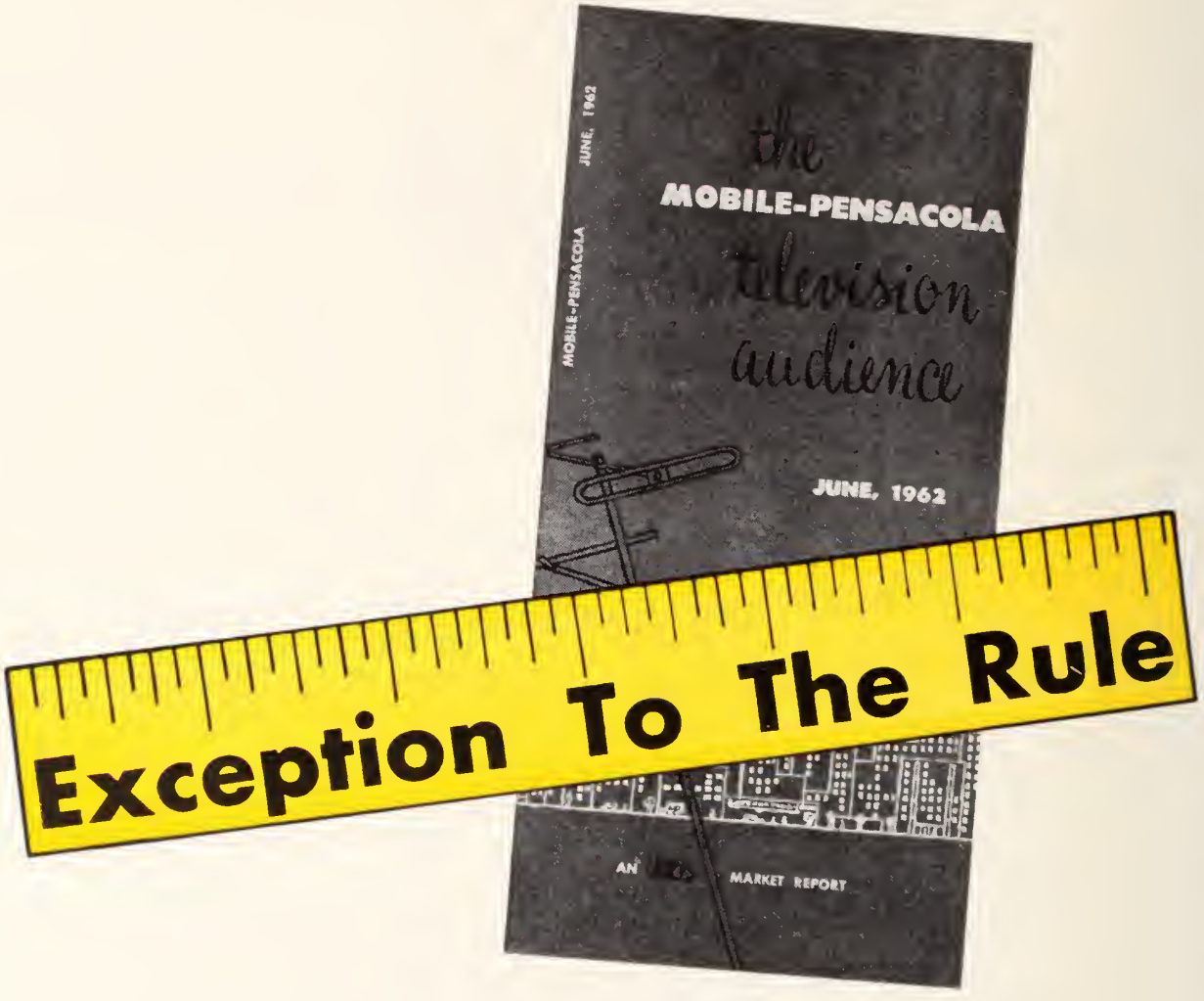
wmal-tv
abc
Washington, D. C.

An Evening Star Broadcasting Company Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

WKRG•TV

Mobile—Channel 5—Pensacola



WKRG-TV delivers 100% more TV homes, 9:00 AM to Midnight, than either Station A or Station B in Mobile-Pensacola. ARB, June, 1962.

Effective Immediately Call

H-R TELEVISION, INC.

or

C. P. PERSONS, JR., General Manager



13 August 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

AVON BACK TO RADIO

Cosmetics advertiser is going into radio for first time in recent years on a large scale in New York

Avon Products (Monroe F. Dreher) is going into radio on a large scale for the first time since the cosmetics advertiser went into tv some seasons ago.

There have been some dribs and drabs of experimental radio but this new campaign, starting 27 August on five New York City stations, is its first major radio use to augment its tv on 220 stations.

The New York campaign runs 15 weeks and will total 41 radio spots a week on WCBS, WHOM, WNEW, WOR, and WPAT. One basic jingle has been produced and will be used with modifications.

Avon ad v.p. George Shine was set to get together today with Monroe F. Dreher, agency v.p., and account executive Ernest Dreher, and media director Rudy Klagstad for "pep" talks with local radio personalities who'll handle the commercials.

NBC TV writes $1.4 million in 1962-63 nighttime

NBC TV reports bookings of $1.4 million for the sales period ending 3 August.

P. Lorillard (L&N), which already has half of Joey Bishop, bought 26 more minutes, and P&G (B&B) took 13 minutes in the same show, leaving but 13 unsold minutes in the program next season.

American Motors (GM&B), put $250,000 into three programs.

TWO OBM DIRECTORS EXIT FOR LA ROCHE

Two senior v.p.'s and board directors at Ogilvy, Benson & Mather quit last week to join the C. J. LaRoche agency.

The twosome and their titles at LaRoche: James J. McCaffrey, president, and David B. McCall, vice-chairman of the board.

Both become substantial stockholders of LaRoche.

McCall was the chief copywriter of OBM.

Knodel succeeds Avery in presidency of A-K

J. W. Knodel has been elected president of Avery-Knodel, succeeding Lewis H. Avery, who becomes honorary chairman of the board and remains a director.

Avery will resign from the presidency at the end of this month to devote time to station consultation services and to the operation of KYA, San Francisco.

At the same time Thomas J. White was elected executive v.p., succeeding Knodel, and Robert J. Kizer was elected a vice president.

Last week, Avery-Knodel announced the acquisition of several new clients: KLAS-TV, Las Vegas, and four radio stations.

CBS reports $14.2 mil. 6-mos. 1962 net income

CBS' net income of $14.2 million and sales of $246.7 million for the first six months of 1962 were reported last week by chairman William S. Paley and president Frank Stanton.

The figures for last year were $9.9 and $240.8 million, respectively. Current earnings are equivalent to $1.59 per share, compared to $1.09 last year.

WMCA TO EASTMAN AND WINS TO AM SALES

WMCA, New York, has appointed Robert E. Eastman as its national representative, effective 15 August.

The station had been with AM Radio Sales. However, when WINS, New York, was purchased by WBC, that station decided to affiliate itself with AM Radio Sales for representation.

Ironically, WINS's representative before the transfer of ownership was none other than Robert E. Eastman.

Mach-Tronics sues Ampex in $3 mil. anti-trust suit

San Francisco:

A $3,375,000 anti-trust suit has been filed against Ampex by Mach-Tronics. The complaint charges Ampex and RCA with conspiracy to restrain and monopolize the video tape industry.

Ampex had sued Mach-Tronics 9 June for pirating trade secrets and personnel.

(Continued on page 12, col. 2)

HENDERSON SUCCEEDS WALKER AT WSOC-TV

Charlotte, N. C.:

C. George Henderson will become v.p. in charge of WSOC-TV, Charlotte when the resignation of Larry Walker becomes effective on 1 October.

Henry Sullivan has been elected v.p. of WSOC radio.

Henderson has been with the station since 1957 and is general sales manager. Sullivan, manager of the radio facility, joined the station in 1957.

Novins leaves Telemeter; Minsky elected president

Howard Minsky has been elected president of International Telemeter Company, succeeding Louis A. Novins, who had resigned, it was announced last week by Barney Balaban, president of the Telemeter parent company, Paramount Pictures Corp.



Howard Minsky

Balaban also announced the elections of James P. Murtagh as chairman of the board of Telemeter, Leslie Winik as executive vice president, William B. Rubenstein as vice president in charge of research and development, and Philip Isaacs as vice president of franchise sales.



James P. Murtagh

Minsky has been with Paramount for 12 years, during part of which he served at Telemeter. In April 1962 he was appointed Western and Canadian sales manager of Paramount Film Distributing Corp.

Chemway to North, dropping 5 agencies

Chemway Corp. is merging its advertising at one agency, North Advertising, as part of a revitalized marketing campaign. Five agencies are to be replaced.

North will acquire Dr. West Tooth Brushes from JWT, Lady Esther from Donahue & Coe, Zonite from DCS&S, Pretty Feet from KHCC&A, and Dr. West's Denture Cleanser, from KM&J.

All are effective immediately except the first which will take place 1 January.

'RADIOMATION' CONCEPT SENT TO AGENCIES

A brochure describing Keystone's "Radiomation" concept and its affiliates' coverage of rural communities went out to agencies earlier this month.

Some figures revealed in the study are that 1,130 radio stations affil-

(Continued on page 56, col. 1)

Gutman named ad director of Four Star Distribution

Leo A. Gutman has been appointed advertising director of Four Star Distribution Corp., it was announced last week by v.p. and general manager Len Firestone.

Gutman recently resigned as advertising manager of Paramount Pictures in New York. Earlier, he had been director of advertising for Ziv-UA for 15 years.

Firestone, too, is a veteran of the Ziv-UA organization, and trade observers note that Four Star is yet another syndication company which is depending heavily for key personnel on alumni of Ziv, now a part of Ziv-UA.

COMPUTER USE REPORTED BY CMB

Ten companies with a total advertising expenditure of $450 million are now using computers to measure the sales effectiveness of advertising.

This data was provided by Central Media Bureau last week as the result of a recent survey.

Only two of the companies were identified by name: Chrysler Corporation and Scott Paper. The others are described as being in the drug, electric appliance, food, and soap fields.

CMB stated that its survey had determined that one-fifth of the respondents in its study are using computers to apportion their advertising budgets, 17 companies are using computers for most new product planning, 27 of 32 respondents have their own computer installations, 23 companies use outside computer services, and all companies with computer installations use them for accounting, billing, and paying.

WJRZ picks Adam Young national, regional rep

Newark, N. J.:

WJRZ, Newark, has appoined Adam Young as its national sales representative. The appointment also covers local and regional sales in adjacent New York.

The station itself will concentrate on sales in the northern New Jersey area, described as the fourth largest market area in the nation, stated Lazar Emanuel, president of Communications Industries Corp., WJRZ parent company.

Emanuel stated that the station will employ no salesmen of its own east of the Hudson River. An economic and sociological study of its market area has been commissioned to be done by Industricon Inc.

The market area, termed Market IV, is dominated by WJRZ as a one-station market, stated Adam Young v.p. Clifford J. Barborka, Jr.



5 REASONS WHY IT PAYS TO BUY . . . CHANNEL 5!

1—Local-level merchandising support.

2—Top FM coverage in All Eastern Michigan.

3—Every commercial gets full-page, front-page exposure.

4—Eastern Michigan's only TV station telecasting color daily.

5—Nearing 10 years of one-ownership service to all Eastern Michigan.

WNEM-TV

CHANNEL **5**

SERVING THE ONE **BIG** TOP 40 MARKET OF FLINT • SAGINAW • BAY CITY AND ALL EASTERN MICHIGAN

CHANNEL 5

A Gerity STATION

WNEM-TV

Affiliated with WNEM FM, 102.5 MC, Bay City, and WABJ, CBS in Adrian

SARNOFF PROPOSES INT'L COMBINE

San Francisco:

RCA board chairman David Sarnoff last weekend called for a single private company to handle all the international communications of the country, including tv, radio, telephone, and new developments.

His remarks, read by his son, board chairman Robert Sarnoff of NBC, were made before a law and laymen conference of the American Bar Association's Section of Judicial Administration.

He called present laws illogical, pointing out that telephone and telegraph services are a monopoly within the country but that ten companies offer international telegraph facilities. These companies, because they must compete, Sarnoff said, are at a disadvantage with foreign carriers.

Trade commentators regard Sarnoff's suggestion as an attempt to check the advance of AT&T in the international communications field. His proposal was supported immediately by IT&T. Similar proposals have attracted favorable consideration at Western Union for some time, it is understood.

Sarnoff, whose statement was read by his son, is recuperating from a gallstone operation at Roosevelt Hospital in New York.

Merla named WOKR business manager

Rochester, N. Y.:

Michael L. Merla has been appointed business manager of WOKR (TV), Rochester, it was announced last week by president and general manager Richard C. Landsman.

Merla since 1958 has been self-employed as an accountant in Buffalo. Previously, for 12 years he was general manager of WBNY (now WYSL), and still earlier was for six years with Bell Aircraft Corporation.

Mach-Tronics sues Ampex

(Continued from page 9, col. 3)

Mach-Tronics claims its recorder, suited for closed circuit tv use, costs $10,000 and uses $50 tape reels, compared to $25,000 per machine and $360 reels for Ampex.

Mach-Tronics charged Ampex with starting its suit to harrass Mach-Tronics and to preserve its monopoly.

Further, the suit charges Ampex and RCA with conspiring to eliminate competition and suppress research, cross-licensing patents to curtail competition, price-fixing and market allotment, and threatening new companies in the market.

The suit charged that Ampex's suit had frightened away customers and had diverted its funds into litigation.

Mach-Tronics asked an award of $3,375,000 under triple damages clauses of federal anti-trust laws, asserting Ampex had caused it losses of $1,125,000.

Cohen promoted at ABC TV

Mark Cohen has been promoted to manager of nighttime sales service and Yale Udoff has been named manager of Eastern sales service for ABC TV, it was announced last week by sales service director Loomis C. Irish.

Cohen joined ABC in 1958 and Udoff joined the network in 1960.

Wall named sales manager of KCMO-FM stereo

Kansas City, Mo.:

Richard J. Wall has been appointed sales manager of KCMO-FM, Kansas City, it was announced last week by E. K. Hartenbower, v.p. and general manager of KCMO Broadcasting.

Wall was previously a member of the radio retail sales department of KCMO.

Hartenbower described KCMO-FM as the first complete stereo station to operate in this part of the country.

WMCA TAKES N.Y. TO HIGHER COURT

WMCA president R. Peter Straus last week described the state legislative reapportionment issue — on which it has gone beyond its role of editorializer to become a plaintiff in a suit—as the most unusual of the controversial stands it had taken in eight years of similar controversial action.

On 2 May the station began its editorials and announced it had filed a reapportionment suit in Federal Court. It urged a mail campaign to state officials and on 4 April the station announced it had taken its case to the Supreme Court.

Station editorials have reported the progress of its suit. Several of the 15 different editorials aired by the station have approached what might have been a "dry" if not "square" subject by using radio humor, Straus reported.

Largest Australian tv purchase reported

Six hundred feature films have been licensed by 20th Century-Fox Tv International in Australia to Television Corporation Ltd., Sydney, and General Television PTy, Ltd., Melbourne.

The package includes the pre-1948 backlog and a group of more recent pictures. The sale is said to be the largest single Australian tv purchase to date.

King Features Syndicate opens Western division

The tv department of King Features Syndicate has established a Western division in Beverly Hills with Maurie Gresham named as tv sales director.

He had been with Allied Artists and, earlier, with MGM-TV. Eastern sales director of KFS in New York is Ted Rosenberg.

More SPONSOR-WEEK continued on page 56



Top man on Totem pole say . . .

"Keep your eye on September 10 SPONSOR"

TELEVISION'S MOST DISTINGUISHED AND ACCLAIMED NEW SERIES

FESTIVAL

STARRING THE WORLD'S GREATEST

STANDARD OIL CO. OF NEW JERSEY SPONSORED IT IN N.Y.C. AND WASH., D.C....THESE FABULOUS REVIEWS TELL THE STORY!

"Glowing like a match in the TV midnight"
—Time Magazine, April 13, 1962

"Sure to be a highlight of this season and perhaps a landmark for seasons to come"
—N.Y. Herald Tribune, April 4, 1962

"Producers David Susskind and James Fleming merit the thanks of us all for the recognition of the potential riches that can be at television's disposal"
—N.Y. Times, April 8, 1962

"Television's vast wasteland was cultivated last night by a brilliant hour of poetry readings conducted by two gifted performers, Paul Scofield and his wife Joy Parker"
—N.Y. Daily News, April 4, 1962

"Viewers in the New York area had an hour of pure delight last night...they gave television a much needed lift. Long live the Festival"
—N.Y. World Telegram, April 4, 1962

"Producers David Susskind and James Fleming, the sponsoring Standard Oil Co. of New Jersey and Channel 5 deserve applause"
—N.Y. Post, April 4, 1962

"The three great media of communication—oral, written and electronic—were stunningly combined this week for the premier telecast of Festival of the Performing Arts"
—Washington Post, April 6, 1962

"At the end of the fourth show Standard Oil (New Jersey) had received some 25,000 letters of appreciation from viewers. We don't often use this space to pitch specific programs, but we hope stations and local sponsors will take a long hard look at this one when the salesmen come around"
—TV Guide, June 23, 1962



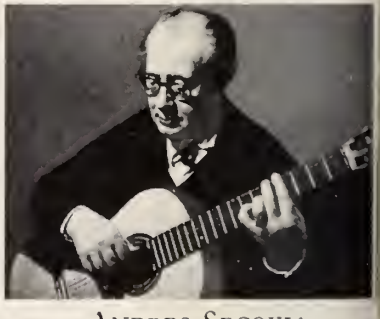
PAUL SCOFIELD
AND JOY PARKER
in "A Duet of Poetry and Drama"



RUDOLF SERKIN AND
THE BUDAPEST STRING
QUARTET



MARGARET LEIGHTON
in "Dramatic Readings from Dorothy Parker"



ANDRES SEGOVIA
with String Quartet

OF PERFORMING ARTS

10 PRESTIGE HOUR-LONG PROGRAMS

Produced by

DAVID SUSSKIND and JAMES FLEMING

ARTISTS OF THE DRAMATIC AND CONCERT STAGES



DOROTHY STICKNEY
in "A Lovely Light"



GEORGE LONDON
with
The Festival Concert Orchestra



ISAAC STERN
with
The Festival Concert Orchestra



MICHAEL FLANDERS AND
DONALD SWANN
in "At the Drop of a Hat"



PABLO CASALS
with Alexander Schneider, violinist, and Mieczyslaw Horszowski, pianist



CYRIL RITCHARD AND
HERMIONE BADDELEY

We can't recall any television series that has ever met with this unanimity of glowing critical acclaim. In the two cities it has thus far premiered under the sponsorship of the Standard Oil Company (of New Jersey) the "Festival of Performing Arts" produced an unprecedented shower of mail congratulating everyone concerned with bringing this bold artistic endeavor to television.

These 10 thrilling, one hour-long masterpieces are now being made available for first-run in other local markets. We suggest you inquire without delay.

Distributed exclusively through

SCREEN GEMS, INC.



WEAM

GREATER WASHINGTON, D. C.

ANNOUNCES

THE APPOINTMENT OF

THE KATZ AGENCY, INC.

AS

NATIONAL ADVERTISING

REPRESENTATIVE

EFFECTIVE AUGUST 1, 1962

NEW YORK
PHILADELPHIA
CHICAGO
DETROIT
ATLANTA
ST. LOUIS
SAN FRANCISCO
LOS ANGELES
DALLAS
MINNEAPOLIS

by John E. McMillin

Commercial commentary

You're wrong, Marion, you're wrong



In this column I am deliberately, unashamedly, and I hope not too vindictively picking a fight with Marion Harper, Jr., president of Interpublic Inc., lord of the McCann-Erickson empire, chairman of the American Association of Advertising Agencies, and my fellow Yaleman.

My quarrel stems from a short passage in an otherwise fine speech which Marion delivered at the 4As meeting at White Sulphur Springs last April.

It bothered me at the time and recently, when I came across it in printed form, it disturbed me very much.

Harper proposed a massive and continuing research project to determine what consumers feel about taste and ethics in advertising. And he wound up his proposal by saying this:

"What should prevail is not just the advertiser's, or the agency's or the medium's idea of taste and ethics, but first of all the consumers. What does the consumer believe is good or bad taste or honest or misleading representation? . . . We have the measurement techniques to provide the answer."

Marion, before I begin challenging you on these statements, there are a couple of things I'd like to make clear.

I knew your father in the old days. I knew you, too, way back when, as a surprisingly slim sophomore, you came down from New Haven to work one summer as an office boy, your first agency job.

I respect the fact that you and I share a common tradition. Not for us the shriveled, peaked, starved New England *veritas* which is good enough for the likes of J. F. Kennedy, J. K. Galbraith, Arthur J. Schlesinger, Jr., and other dubious Harvard types.

Our Yale forebears were wiser men. They recognized that truth without light is a meaningless commodity. And they insisted on amending the Harvard motto *Veritas* into our own, infinitely more profound *Lux et Veritas*.

It is precisely in the spirit of *Lux et Veritas* that I am attacking you now. I hope you will remember this.

Philosophy for moral hermaphrodites

I believe that, in the passage I have quoted, you come dangerously close to advocating a personal philosophy for moral hermaphrodites.

(Don't have conviction, son, just sway with the winds of opinion.)

I believe that the notion that an advertising man should derive his own standards of conduct by polling what the public thinks is wholly indefensible on ethical, moral, and religious grounds.

(Such a notion would make a hero out of a Pontius Pilate.)

I believe that your insistence that advertising-type research can be of major help in matters of ethics dramatizes not only the absurd idolatry with which such research is regarded in many quarters, but

(*Please turn to page* 51)



*NCS '61 Radio—50% and over penetration

WRVA-RADIO
50,000 Watts AM, 1140 KC
200,000 Watts FM, 94.5 MC
Richmond, Virginia

SUBSCRIBER N.A.B. RADIO CODE

National Representative:
PETERS, GRIFFIN, WOODWARD, INC.

WNBC Re-Runs Seven Arts' "Films of the 50's" AND SCORES

81% of First Run Ratings

94% of First Run Shares-of-Audience

The re-run strength of Seven Arts' "Films of the 50's" becomes readily apparent when the Ratings and Shares of first runs and re-runs are examined. It is interesting to note that the average time gap before re-run was only five and one-half months. The special Arbitron study, charted below, covered 8 different Warner Bros. features.

ARBITRON STUDY OF RE-RUN RATINGS & SHARES OF 8 SEVEN ARTS' POST-50'S TELECAST ON WNBC-TV'S SATURDAY NIGHT "MOVIE FOUR" (APRIL-JUNE, 1962)

FEATURE	FIRST RUN			RE-RUN		
	TELECAST DATE	AVERAGE ¼-HOUR RATING	SHARE	TELECAST DATE	AVERAGE ¼-HOUR RATING	SHARE
I'll See You In My Dreams	10/21/61	11.9	24%	4/21/62	16.7	38%
Thunder Over the Plains	12/30/61	8.8	21%	4/28/62	4.0	9%
Mara-Maru	11/25/61	15.9	40%	5/5/62	11.0	29%
Pretty Baby	12/23/61	11.4	23%	5/12/62	8.9	21%
Captain Horatio Hornblower	10/14/61	14.3	30%	5/26/62	9.7	28%
Force of Arms	11/18/61	16.8	35%	6/9/62	17.5	44%
Phantom of the Rue Morgue	10/28/61	11.3	28%	6/16/62	6.9	20%
Operation Pacific	12/9/61	15.9	34%	6/23/62	11.3	26%
TOTAL AVERAGE		**13.3**	**29%**		**10.7**	**27%**

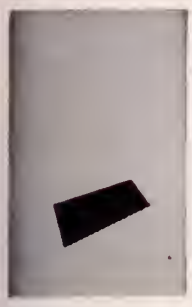
Strong re-run ratings are just part of "Films of the 50's" success story. Sponsors S.R.O. and increased sets-in-use are some other good reasons why Seven Arts' "Films of the 50's" are "Money Makers of the 60's."

Seven Arts' "Films of the 50's"...
Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse (P.O. Box 613), Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
LOS ANGELES: 15683 Royal Ridge Road, Sherman Oaks GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



555/5th

Only for a year

Noted in current issue of SPONSOR the story about our Irene Runnels, of K-BOX, the Balaban Station in Dallas, and her recent election as secretary of the Association of Broadcasting Executives in Texas (*Sponsor-Week Wrap-Up*, page 59, 23 July).

We appreciate your splendid coverage but it appears Miss Runnels has exited K-BOX for the new position. This is not true.

Miss Runnels is a full-time account executive with K-BOX and has merely been elected to this association to serve in this post for a year.

David R. Klemm
director of promotion
WIL
St. Louis

SPONSOR's 40-year album

I want to thank you so much for sending my 10-year album so soon. I am so thrilled with it. It is sure to take me back many years—I've always loved radio and always will. I could never be a tv fan. I own eight radios and could never let tv own me.

I am sending two dollars for the purchase of two more books which I want sent to my son-in-law and foster son. I know they will both enjoy the album.

Howard Dowd
Manchester, Conn.

Public service

That was a tremendous article on "Public Service That's Local and Sponsored" in your July 9 issue of SPONSOR. Would you please send us 25 reprints of the article.

John Dillon
promotion manager
Jefferson Standard Bestg.
Charlotte

Get out your crayons

Yes! We want a copy of the "Coloring Book for Radio Timebuyers"—that masterpiece of mimicry produced by KVIL in Dallas (23 July).

Send one right away!

We have our own crayons, thanks.

John Clement
radio tv dir.
Houk and Company
Roanoke

After a taste of your "honey" article and sketches from the "Coloring Book for Timebuyers" . . . I am tempted to request a copy of a complete book.

It would undoubtedly be more than enjoyable to have as a traveling companion on my next timebuying tour!

Ray S. Stevens
advertising copy mgr.
Steinberg's Limited
Montreal, Canada

Joe Epstein and I, who are responsible for all broadcast buying at this agency, would very much like to have our own copies of the "Coloring Book for Radio Timebuyers."

Would you please send us each a copy. Many thanks.

Marie B. O'Meara
broadcast buyer
Walker Saussy
New Orleans

We would appreciate receiving a couple of copies of the timebuyer's own coloring book mentioned in your 23 July issue of SPONSOR.

Thank you for your courtesy.

Henry Halpern
v.p., media director
Sudler & Hennessey
New York

SPEAK UP

KFMB RADIO is your big voice in the better part of Southern California. According to Pulse and Nielsen **KFMB** delivers more adult audience morning and evening than any other station!

KFMB RADIO
SAN DIEGO

TTC
Symbol of Service

Transcontinent Television Corporation

IN TELEVISION WGR TV BUFFALO WDAF TV KANSAS CITY KFMB TV SAN DIEGO KERO TV BAKERSFIELD WNEP TV SCRANTON WILKES BARRE

Represented by Edward Petry & Co. Inc. The Original Station Representative

IN RADIO WGR & WGR FM BUFFALO WDAF & WDAF FM KANSAS CITY KFMB & KFMB FM SAN DIEGO WOOR & WOOR FM CLEVELAND

380 MADISON AVENUE • NEW YORK 17, NEW YORK

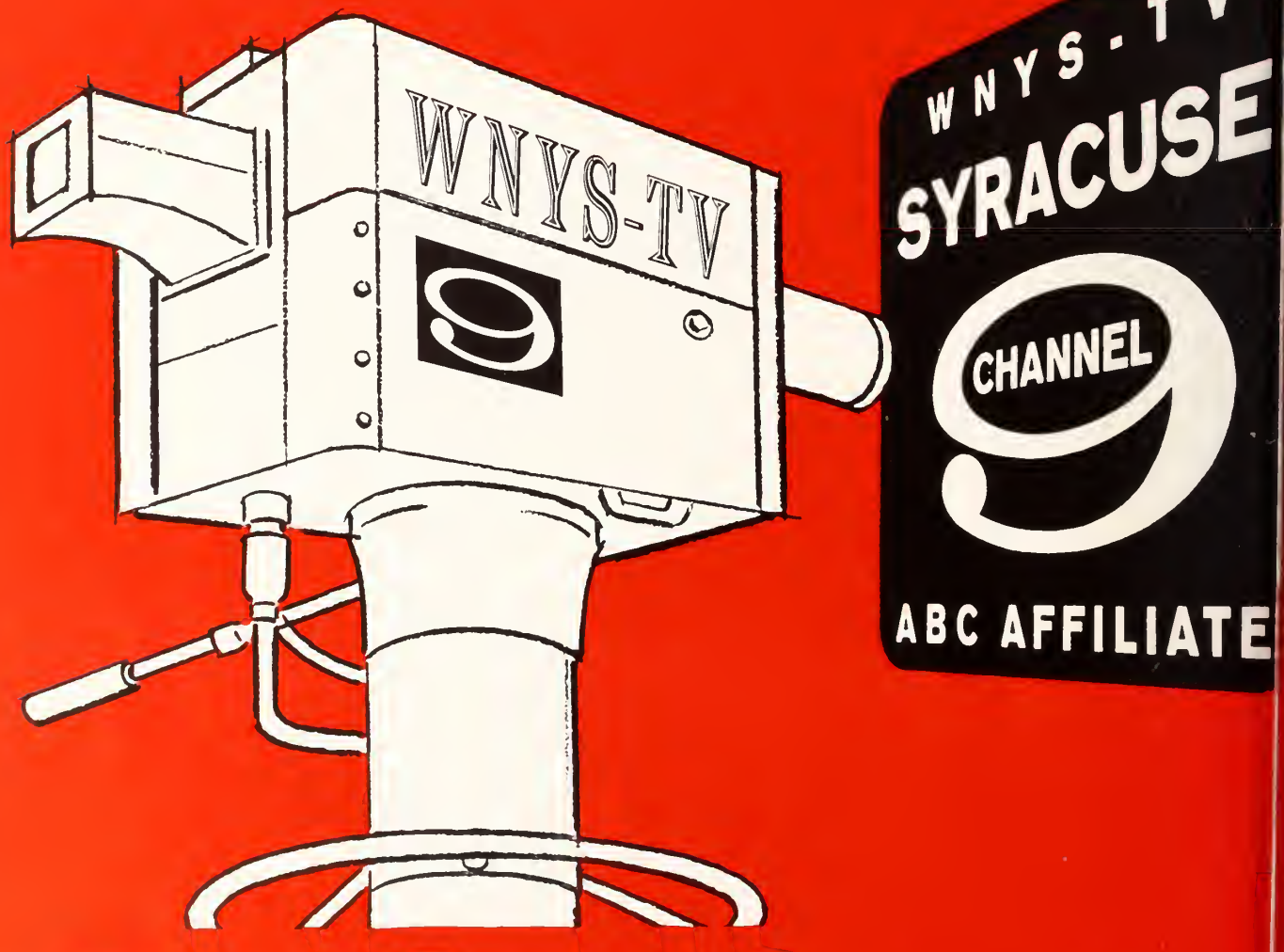
SYRACUSE • NEW YORK

WNYS-TV

WONDERFUL NEW YORK STATE

STARTING SEPTEMBER 9TH

THERE'LL BE A NEW SELLING FORCE IN SYRACUSE-
THE INFO YOU WANT IS ON THE OPPOSITE PAGE.
WE'LL BE CALLING YOU SHORTLY



PETERS, GRIFFIN, WOODWARD, INC

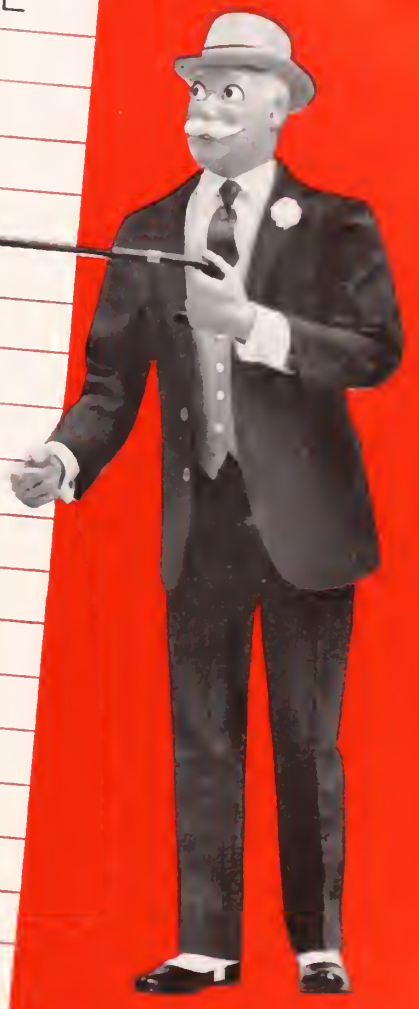
Pioneer Station Representatives Since 1932

NEW YORK ATLANTA DETROIT FT WORTH MINNEAPOLIS LOS ANGELES
CHICAGO BOSTON ST. LOUIS DALLAS PHILADELPHIA SAN FRANCISCO

HANNEL 9 ABC AFFILIATE • SYRACUSE, NEW YORK

PROGRAM SCHEDULE • WNYS-TV

8:30 AM	ROMPER ROOM
9:00 AM	JACK LA LANNE
9:30 AM	SILVER DOLLAR JUBILEE
11:00 AM	TENNESSEE ERNIE
11:30 AM	YOURS FOR A SONG
12:00 NOON	JANE WYMAN
12:30 PM	CAMOUFLAGE!
1:00 PM	DIVORCE COURT
2:00 PM	DAY IN COURT
2:30 PM	SEVEN KEYS
3:00 PM	QUEEN FOR A DAY
3:30 PM	WHO DO YOU TRUST
4:00 PM	BANDSTAND
5:00 PM	SUPERMAN
5:30 PM	AMOS 'N ANDY
6:00 PM	WEATHER • NEWS
6:15 PM	ABC NEWS
6:30 PM	ADVENTURES IN PARADISE
INDIVIDUAL EVENINGS FOLLOW NETWORK LINE UP	
11:00 PM	WEATHER • NEWS • SPORTS
11:15 PM	STEVE ALLEN SHOW



RATE GUIDE # 1

*CLASS "AA"
7:31-10:59 pm Daily

	1-51 WKS	52 WKS
30 Seconds or more	$450	$360
20 Seconds	350	280
10 Seconds	150	120

*CLASS "A"
6:31-7:30 pm Daily

			5 PLAN		10 PLAN	
	1-51 WKS	52 WKS	1-51 WKS	52 WKS	1-51 WKS	52 WKS
30 Seconds or more	$325	$260	$240	$192	$200	$160
20 Seconds	270	216	220	176	180	144
10 Seconds	120	96	100	80	80	64

*CLASS "B"
6:00-6:30 pm Daily • 10:59-11:15 pm Daily

			5 PLAN		10 PLAN	
	1-51 WKS	52 WKS	1-51 WKS	52 WKS	1-51 WKS	52 WKS
30 Seconds	$275	$220	$210	$168	$170	$136
20 Seconds	220	176	170	136	140	112
10 Seconds	100	80	80	64	60	48

*6:30 pm, 11:00 pm take the lower rate and are planable.
7:30 pm takes the lower rate and 5 Plan only.

CLASS "C"
5:00-6:00 pm M-F

			5 PLAN	
	1-51 WKS	52 WKS	1-51 WKS	52 WKS
30 Seconds or more	$220	$176	$170	$136
20 Seconds	180	144	140	112
10 Seconds	80	64	60	48

CLASS "D"
S.O.-5:00 pm M-F • S.O.-6:00 pm Sat & Sun • 11:15 pm-S.O. Daily

			5 PLAN		10 PLAN	
	1-51 WKS	52 WKS	1-51 WKS	52 WKS	1-51 WKS	52 WKS
30 Seconds or more	$140	$112	$100	$80	$70	$56
20 Seconds	120	96	80	64	40	32
10 Seconds	50	40	30	24	20	16

Which comes first– the programming or the audience?

If you saw our ad on why we kicked $150,000 billing off the station, you know our answer. You also know it was a new radio programming idea — Southwest Central — that helped replace this money.

Southwest Central is basically a newspaper of the air. It presents news coverage of almost every conceivable interest. And we are exceptionally well-equipped to do this. In addition to being the NBC outlet, we have the top news reporters and feature editors on our staff. By actual count, they broadcast an average of 210 news features weekly, 29 farm reports, 14 sports reports, 17 women's features, plus radio cruiser reports as they happen.

We have been told by industry people, who made a cross-country check of station programming, that we have a unique sound. Is this because we have *a lot* of news? We don't think so. The difference lies in the authenticity of WFAA news. It's the difference between actually having a correspondent at the state capital in Austin and implying you have one. It's the difference between what really happened and a highly colored version of it.

There was a need in our market for an authoritative news format. Balanced with music that reflected a refreshing change in listener taste. We filled it. To the unconcealed joy of many advertisers who needed just such a medium to fill an important void. If you have a similar void, call your Petryman for current and choice avails on Southwest Central.

[WFAA 820]

WFAA-AM-FM-TV
Communications Center / Broadcast services of The Dallas Morning News / Represented by Edward Petry & Co., Inc.



Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

13 AUGUST 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

Take a gander at SPOT-SCOPE, page 60, and you'll find from the tv buys list that the midwest has caught up with New York in a surge of activity that spells a record fourth quarter for the medium.

An interesting sidelight on this buying action for the fall is the **buying pattern**, particularly such aspects as these:

- **The demand for fringe and late night minutes is more intense than ever**, with the likelihood that advertisers will find it tough getting slotted into them by the end of August.
- **Food products dominate the buys in greater ratio than ever** (it was 65-70% last fall).
- **The length of schedules is one factor that has undergone a sharp switcheroo.** Hand-to-mouth or flight buying is at a minimum, with **a quite perceptible number of the orders extending for 20-26 weeks.** Some are even for **40 weeks.** And this despite the oft-heard palaver about the uncertainty of the economy.
- **Daytime is getting a huge play**, perhaps due to the fact that there'll be plenty of minutes available between network shows.
- **The advertisers with fat budgets are focusing on minutes**, while the **smaller fry are making it 20's and I.D.'s**, preferably in prime time.

Campbell-Mithun Minneapolis apparently isn't letting any grass grow under it in connection with getting its newcomer Chun King account hopping again in spot tv.

The agency has requested availabilities for a **three-week flight**, similar to the plan employed by predecessor BBDO.

Reason for the three weeks: considering the Stan Freberg humor approach to Chow Mein sell, care must be exercised against overexposure.

P.S.: This strategy note may be of interest to **Salada Tea**, which ran a **Freberg campaign for seven weeks this spring in spot radio.**

Sellers of spot radio better muster their forces right away for a counterattack on the efforts of the radio networks to snag the $1.5 million that Campbell Soup (BBDO) has allocated for radio for 1962-63.

The disposition is to put this money into spot since the focus of interest is **some 40 radio markets**, but that hasn't stopped the networks from contending that they **can do this job of reach and frequency more effectively and economically than spot.**

You can still say that a 60-minute entertainment special will draw a far larger average audience per minute than one half that length.

This was conspicuously confirmed during the current season, as witness the following Nielsen comparison from **September 1961 to April 1962:**

PROGRAM LENGTH	NO. PROGRAMS	% AUDIENCE	AVG. HOMES
30 mins.	5	12.9	6,321,000
60 mins.	45	16.9	8,281,000
90 mins.	4	16.9	8,281,000
120 mins.	1	18.1	8,489,000
Total & average	**55**	**16.6**	**8,134,000**

Note: The above does not include documentaries, news specials and offbeat items.

Radio stations can disregard that rumor that Robert Hall (Arkwright) is coming back with a reduced budget.

The fact is this: the radio money for **over 200 markets is merely being reshuffled,** with some getting more and others less.

Robert Hall's new air media splash starts 16 August and runs until 16 December, combining back to school and holiday promotions.

The account will double into tv in **three markets.** It will be recalled that the chain clothier pulled out of tv a couple years back because the **AFTRA wild spot rate had become too steep for it.**

Leonard Lavin, the midwest merchandising fireball, is already making good on one of his forecasts for future Alberto-Culver marketing (see 30 July SPONSOR-WEEK) : **the introduction of second and competing products in the A-C cosmetic line.**

Due to be unveiled nationally is **Alberto-Culver Hair Setting Lotion,** which will compete with sister brand **Get Set.** They'll be in identically shaped containers. but different in color.

Get Set is out of **Compton** and **A-C Hair Set** is at **BBDO.**

The processors of flapjack-waffle syrup are back to where they were: fairly evenly divided as to market share and finding it not easy to squeeze out a profit.

Last year **Lever** upset this even tenor by bringing out **Mrs. Butterworth's** butter syrup via **JWT.**

The product caught on with a bang, leaving **Log Cabin** and **Vermont Maid,** the hitherto leaders in the syrup field, **gaping at Mrs. Butterworth's strides.**

However, **General Foods** and **Pennick & Ford** in time latched on to **the appeal of the butter angle.** The added competition was accompanied by a cut in price.

Spot tv will be included in the Gulton Industries' Christmas promotion strategy.

Schedules placed **via Compton** will be for **three-four weeks** starting the **middle of November** and the sales emphasis will be on **rechargeable flashlights** and **pocket radios.**

The list will include these markets: **N.Y., L.A., Chicago, Detroit, Philadelphia, Cleveland, Boston, Buffalo, Portland,** Ore.

For network it'll be a minute a week on **Tonight,** over **six weeks.**

Incidentally, **Sonotone** and the makers of the **Mercury** battery, plus some **Japanese firms, are supercharging the rechargeable flashlight market with their competition.**

The average evening tv programs audience seems to have taken a dip the first six months of this year as compared to the parallel period of 1961.

However, in terms of **homes tuned in per average minute** it's quite close to the record level—achieved last year.

Here's the four-year comparison of the January-June spans as shown by Nielsen:

YEAR	% AUDIENCE	AVERAGE HOMES
1962	17.2	8,428,000
1961	18.0	8,442,000
1960	17.2	7,774,000
1959	18.9	8,316,000

By the turn of the year ABC TV should be in a position where it has filled in almost all the important market gaps as far as having exclusive affiliates.

These new third-station situations include **Providence, Rochester, Syracuse** and **Grand Rapids,** with a good possibility of **Winston-Salem** being added by then.

Now it's golf that's pouring millions into the sports take of the tv networks.

With the addition of **Challenge Golf** and the **World Series of Golf**, the billings from this single sport, in terms of **time, rights and production**, should, as SPONSOR-SCOPE has it estimated, run around **$6.75 million.**

The network with the bulk of the golf business is **NBC TV. CBS TV** has an explanation for the skimpiness of its own crop: **it's loaded to the gills with other types of weekend sports,** like the **National Football League** and **NCAA football games** and the **Sunday Sports Spectacular.**

Network tv's golf lineup for the 1962-63 season:

ABC TV	
EVENT	PACKAGE COST
Challenge Golf (13)	$1,400,000
Bing Crosby Tournament	250,000
TOTAL	$1,650,000
CBS TV	
Masters Tournament	$350,000
PGA Championship	250,000
TOTAL	$600,000
NBC TV	
Shell Wonder World Golf	$ 1,600,000

NBC TV continued	
EVENT	PACKAGE COST
All-Star Golf (13)	$1,300,000
World Series of Golf	500,000
National Open	250,000
Buick Open	250,000
Las Vegas Championship	200,000
Thunderbird Tournament	200,000
Palm Springs Classic	200,000
NBC TV Total	**$4,500,000**
Grand Total	**$6,750,000**

ABC TV, incidentally, has about wrapped up its disposal of its **American Football League package for the fall.**

Last week's sale was **an eighth of the 11 games to Goodyear (Y&R).**

Look for the chances of Hollywood's independent tv film suppliers getting a break on the networks to become slimmer next season than ever before.

Aggravating their problem in an immense way is the fact that **ABC TV continues to expand its partnership investments with what it deems outstanding creative talent.**

Conspicuous among such latest alliances are **Quinn Martin,** who produced the **New Breed,** and **Leonard Stern,** who's responsible for **I'm Dickens, He's Fenster.** Favoring such investment partnerships is **guaranteed network time.**

What's happening here is an adaptation of something that prevailed in the film world a generation ago: a **company performing the twin function of producer and exhibitor.**

With tv going global, there's a **special inducement** for a network to have a financial finger in a substantial roster of tv films: **that foreign distribution is worth an additional 20 to 40% income for a series.** And there's also the **distributing fee** accruing from American syndication of the off-network product.

Obviously, **ABC TV is following a pattern set up some years back by CBS TV, which now is in a position to reap rich syndication and foreign profits from such series as I Love Lucy, Gunsmoke, Have Gun Will Travel, Perry Mason, Rawhide, The Defenders, etc.**

P&G is revving up for a big special product promotion the first quarter of 1963.

In tv the keystone of this blast will be **two specials on ABC TV,** the first, **23 January** and the other **13 March.**

The company will also have the **Academy Awards in April** on the same network.

Those who have been watching the radical shift in the complexion of ABC TV nighttime programing may not be aware of this facet: that network will have as many situation comedy series as CBS TV, not so long ago far ahead in such happy fare.

Both ABC TV and CBS TV will have 10 shows in that category, NBC TV six.

If you've got any pity to spare for worry that comes from prosperity, you might pass it on to the sellers of network daytime tv.

The problem they're wrestling with stems from the fact **they're in a sellout situation for the fourth quarter, they've got advertisers clamoring for January starting dates** and **they can't do much about it because they don't know what will be available then.**

These sellers have been nudging agencies with daytime schedules to tell them **what they propose to recommend to such clients about first 1962 quarter renewals,** but the comeback in most cases has been: **it's too soon to say; come back to us in 60, if not 45, days.**

To put it mildly, it's quite frustrating, and also bewildering, for the daytime sellers. **They can understand holding off renewal notices when it comes to nighttime, because a client always wants to see first the initial two or three ratings.**

But why, they ask, **should the hesitancy also apply to daytime,** since the programming is hardly of comparable consequence?

Something that might be expected before the year is out: General Motors spending more in tv than in newspapers.

Here's how the giant's expenditures in the two media have compared the previous two years:

MEDIUM	1961	1960
Tv	$28.3 million	$28.8 million
Newspapers	29.6 million	40.4 million

Two things to bear in mind while looking at these figures: (1) **the tv totals represent only gross time and do not include program costs,** which, incidentally, in GM's case runs above average; (2) **the sharp cutback administered to newspapers.**

American Motors (Geyer) last week made its first commitments in tv for the promotion of its 1963 line: eight nighttime **minute participations on NBC TV** and six **like participations on ABC TV.**

They'll be runoff between **5-25 October.**

It's expected that American will also have a **spot tv schedule going during that introductory period.**

Don't take this as official, but, judging from a poll just taken by a New York commercial service firm, 40% of tv stations have objections to the piggyback commercial with unrelated products.

The firm which did the poll was **Trim Telefilm Service Corp.** The questionnaire, addressed to **551 stations,** merely asked whether **an unrelated-products piggyback was acceptable.**

According to figures circulated among agencies by Trim Telefilm, **482 stations answered the query and of these 196 said they would refuse to take such a commercial.**

Re item 30 July issue about sudden burst of insurance accounts in tv, Aetna Casualty and Surety Insurance (Remington) will be back on Tonight, starting the latter part of September.

In other words, it's **not buying a package of sports participations on CBS TV.**

For other news coverage in this issue: see Sponsor-Week, page 9; Sponsor Week Wrap-Up, page 56; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 68; and Spot Scope, page 60.



CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

RA 113 BB 125

B RIA027 PD=RI NEW YORK NY 19 1134A EST=

1962 JAN 19 AM 11 46

FRED FLETCHER=

STATION WRAL-TV= RALEIGH NCAR=

RALEIGH-DURHAM NOW 50TH TV MARKET WITH 343,800 TV HOMES=

TELEVISION MAGAZINE

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Contact H-R for complete new data on the nation's 50th TV market

ABC TELEVISION

WRAL-TV

CHANNEL 5

Raleigh-Durham, N. C.

Represented Nationally by H-R

MM

METROPOLITAN
BROADCASTING TELEVISION

WNEW-TV New York
WTTG Washington, D.C.
KMBC-TV Kansas City, Mo.
KOVR Sac.-Stockton, Calif.
WTVH Peoria, Illinois
WTVP Decatur, Illinois

METROPOLITAN
BROADCASTING RADIO

WNEW New York
WIP Philadelphia, Pa.
WHK Cleveland, Ohio
KMBC Kansas City, Mo.

FOSTER AND KLEISER
OUTDOOR ADVERTISING

Offices in California,
Washington and Oregon

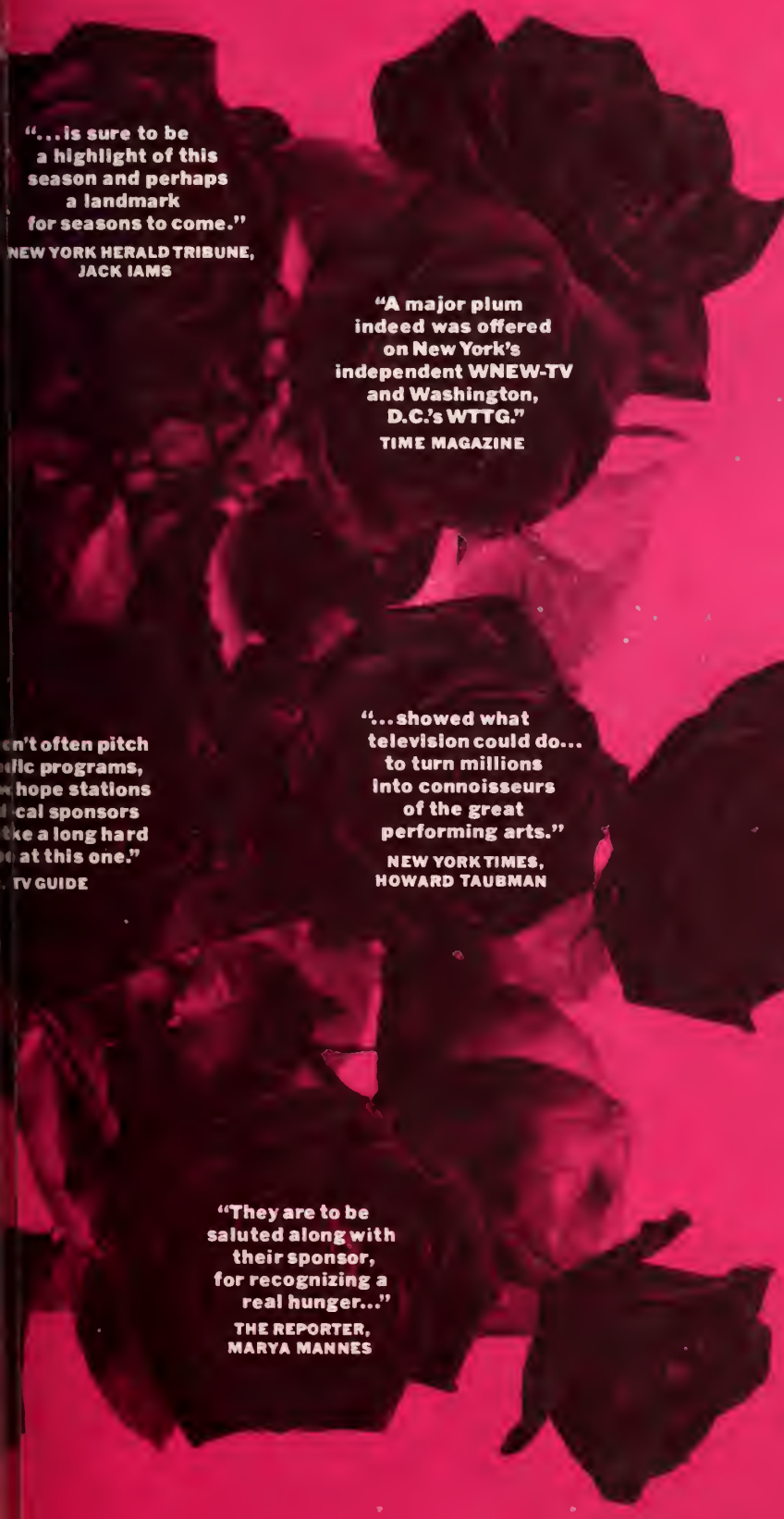
METRO BROADCAST SALES

Station Representatives

WORLDWIDE BROADCASTING

WRUL Radio, New York





"Festival of Performing Arts," a most distinguished series of dramatic, literary and musical television programs, recently completed a ten-week exclusive run on WNEW-TV, New York and WTTG, Washington, D.C., flagship stations of Metropolitan Broadcasting Television, a division of Metromedia. "Festival of Performing Arts" is typical of the "quality operations" philosophy of Metromedia, a diversified communications company, dedicated to the presentation of the finest in entertainment, information and educational programming. Sponsored by the Standard Oil Company of New Jersey, this program was rated as the outstanding cultural event of the television season. Response from public and press was unprecedented.

"Festival of Performing Arts" received lavish praise not only from television critics, but from drama, poetry and music reviewers as well.

This same "quality operations" philosophy in our Metropolitan Broadcasting Radio Division means "Live" Music Spectaculars and special hour-long documentaries on heart disease, civil defense and mental health. In our Outdoor Advertising Division, Foster and Kleiser makes extensive use of community service campaigns on both our poster panels and painted bulletins. In our Worldwide Broadcasting Division, this means the scheduling of the complete United Nations' 16th General Assembly proceedings, beamed by Short Wave to two-thirds of the world.

METROMEDIA

The make-up of Florence

She's a composite of old Southern charm and vital Southern energy. She's industrially and agriculturally rich. She symbolizes a beautifully compacted area, th nation's fourth largest single-station market.

WBTW

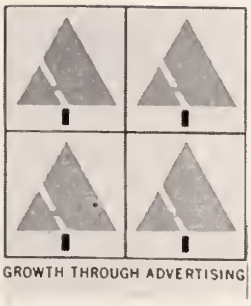
Florence, South Carolina

Channel 8 • Maximum power • Maximum valu
Represented nationally by Young Television Cor



A Jefferson Standard station
affiliated with
WBT and WBTV, Charlotte













SPECIAL REPORT—PART ONE

The image-builders 1962-63

"Vast labyrinth" of activities to build prestige for advertising and broadcasting now in work or planned by 4As, ANA, NAB, TIO, others

Appointment in New York. Today (13 August), a brand new 16-man joint committee of the 4As and ANA is meeting in New York to begin work on eight specific projects, designed to publicize "Advertising's Contribution to our Economy and Society."

Ordinarily, the formation and activities of this new blue-ribbon committee, headed by Clinton Frank, president of Clinton E. Frank, Inc., Chicago, for the agencies, and Max Banzhaff, director of advertising, Armstrong Cork, for advertisers, would not attract wide trade interest and comment.

But, in terms of industry image-building, these are not ordinary times. Beginning approximately three years ago, in the summer of 1959, there has been such a startling increase in the number and

Here are some of the current and planned activities of four



4As

JOHN CRICHTON
president

CODE strengthening through a new creative code; "Copy Interchange" program with ANA toward eliminating objectionable copy; continuing research on consumer judgments of advertising; development of relationships with key economists; awards for advertising case histories which could be used for teaching advertising; development of editorial material for use in newspapers and with opinion leaders; enlisting support of other associations in coordinated effort to promote advertising's image.



ANA

PETER W. ALLPORT
president

JOINT interchange and information committee with 4As; film, "This is Advertising" for showing to business, civic groups; emphasis on image-building to corporate management; distribution of articles, speeches, reports to universities, colleges, government departments, members of Congress; analyses of pending legislation for use by senators and Congressmen; special work of President Peter Allport, head of Secretary Hodges' Advertising Advisory Committee.

complexity of projects aimed to build prestige for advertising and broadcasting among "thought-leaders, opinion-makers, trend-setters and other influentials" that few in the industry can possibly keep track of developments.

The new 4A-ANA effort is a highly important step. But it is only one of dozens of activities now in work or planned by such organizations as AFA, NAB, TIO, NAM, ARF, U.S. Chamber of Commerce, and countless other organizations and individuals.

Last week, in an effort to get a clear picture of what has been called the "vast labyrinth" of current industry image-building projects, the editors of SPONSOR interviewed top advertising and broadcast executives, and high association officials.

We are presenting here a special two-part report. Part I in this issue deals generally with image-building by advertiser and agency groups. Part II (next week) will discuss similar work by broadcaster groups, as well as how, and at what points, these efforts do, or should, dovetail.

Summary of findings. Meanwhile, here is a summary of findings about image-building activities which apply to both admen and broadcasters:

- An unprecedented number of top industry executives are spending unbelievable amounts of time and attention on image problems.
- The goals and techniques of different groups and individuals may differ somewhat, but there is a striking similarity in general purpose, and considerable interlocking of the people involved.
- Both admen and broadcasters are aiming primarily to influence two specific groups: 1) thought leaders, opinion makers, and intellectuals on the national level; 2) community leaders and civic associations on the local level.
- Both admen and broadcasters are stressing 1) research, and 2) industry self-regulation, as necessary preliminaries to image-building.
- The image interests of both admen and broadcasters are strikingly and dramatically inter-related through tv. Public attitudes toward both tv and advertising are heavily influenced by tv commercials.
- Despite this commonage of interest, however, there is a crying need for greater coordination and planning between all the different groups engaged in image-building.
- Efforts at coordination have thus far been blocked because of 1) general ignorance of what other groups are doing; 2) inter-group jealousies and, to some extent, politics; 3) the lack of any single organization which can assume charge of image-building activities, and the reluctance of all groups to set up such an organization.
- In today's multi-group operations, the range, scope, and variety of image-building projects are nothing short of startling.

The 4A Program. At the 4As, the chief image-building operations are under the supervision of the Government, Public and Educator Relations Committee, headed by Clinton Frank.

industry organizations engaged in industry image-building



NAB

LEROY COLLINS
president

PROGRAM of joint communications with General Federation of Women's Clubs to orient eight million women on radio tv; "Look for a room with a radio" campaign to persuade hotel/motel operators to provide radios for guests; distribution of booklets and on-air promotion to accelerate use of radio; expansion of program to promote NAB codes; preliminary work to establish a National Speakers' Bureau composed of broadcasters available on state and regional bases.



TIO

CLAIR R. McCOLLOUGH
ch. of the board

12-LECTURE course covering all significant aspects of commercial tv for public school teachers; completion of the distribution of four-part color-slide presentation to help sponsors inform interested groups in their communities about tv; advertisements in publications such as *New Yorker* and *Saturday Review* to show that tv meets the needs of "thoughtful or discriminating viewers"; distribution to educators, parent groups, of a book, "Television for Children."

In general, the 4A program is built around the recommendations which came out of the Hill & Knowlton study, completed in early 1961: 1) there is need for an increasing knowledge of the functions and economy of advertising as a basic tool in our economy; 2) the problem is so broad that all sections of the industry should participate; 3) a simultaneous two-part effort is required—improve the character and acceptability of advertising, and tell people about its contributions to our economic system.

In the area of improving advertising content the 4As has been taking two significant steps: the setting up in 1961 of a joint operation with ANA of its "Copy Interchange" program, and the drafting in 1962 of a new "Creative Code" (see cut).

The Interchange operation is a system of reviewing complaints from trade and consumers against specific ads or campaigns for violation of good taste. The Interchange board, composed of top-ranking admen, studies each complaint on a case-by-case basis, and, when it feels justified, brings direct moral pressure on agencies and advertisers for changes.

The new Creative Code goes far beyond previous 4A codes in providing for expulsion from the Association any agencies which violate it.

In the area of "telling advertising's story," the 4As has maintained the position that it lacked funds to finance on its own a really effective campaign to "advertise advertising."

Instead, it has proceeded in two directions: 1) to enlist the support of other associations in a coordinated industry effort to promote advertising's image; and 2) to stake out certain image projects (not using advertising as such), which it proposed to concentrate on.

4A efforts to pull together other associations in a coordinated program proved at first somewhat disappointing, however. At a January meeting of the six associations which originally set up the Advertising Council in 1942 (ANA, 4As, NAB, ANPA, MPA and OAA), the suggestion of a new, single organization to coordinate image-building was rejected ("Why do we need a new association?").

The 4As thereupon turned to drafting its own set of projects and set up with the ANA a new joint committee on an information program for advertising.

This is the committee which is meeting in New York today. It will be tackling the following specific projects:

1. The development and sponsorship of *authoritative new textbooks* on advertising and marketing, and a plan for distributing and promoting them.

2. The development of a program for *participating in current programs* of *economic education* such as those now operated by the Department of Commerce, U.S. Chamber of Commerce, The Joint Council on Economics, and other organizations.

3. The development of a plan for commissioning and placing *special articles* on advertising in profession-

One step in image-building: stronger codes

CREATIVE CODE

American Association of Advertising Agencies

The members of the American Association of Advertising Agencies recognize:

1. That advertising bears a dual responsibility in the American economic system and way of life.

To the public it is a primary way of knowing about the goods and services which are the products of American free enterprise, goods and services which can be freely chosen to suit the desires and needs of the individual. The public is entitled to expect that advertising will be reliable in content and honest in presentation.

To the advertiser it is a primary way of persuading people to buy his goods or services, within the framework of a highly competitive economic system. He is entitled to regard advertising as a dynamic means of building his business and his profits.

2. That advertising enjoys a particularly intimate relationship to the American family. It enters the home as an integral part of television and radio programs, to [illegible] the individual and often [illegible] It shares the [illegible] and mag[illegible]

addition to supporting and obeying the laws and legal regulations pertaining to advertising, undertake to extend and broaden the application of high ethical standards. Specifically, we will not knowingly produce advertising which contains:

a. False or misleading statements or exaggerations, visual or verbal.

b. Testimonials which do not reflect the real choice of a competent witness.

c. Price claims which are misleading.

d. Comparisons which unfairly disparage a competitive product or service.

e. Claims insufficiently supported, or which distort the true meaning or practicable application of statements made by professional or scientific authority.

f. Statements, suggestions or pictures offensive to public decency.

We recognize that there are areas which are subject to honestly different interpretations and judgment. Taste is subjective and may even vary from time to time as [illegible] from individual to individual. Fre[illegible] of [illegible]vertising [illegible]

Another step: get to the community level



al and intellectual journals.

4. The development of a plan for mailing *reprints* and other materials to opinion and community leaders, schools, and colleges.

5. The development of *editorial material* for use in newspapers and with opinion leaders.

6. The development of a *speakers' bureau*, capable of providing communications with educators, religious leaders, and corporate management.

7. The development of a *new film* on advertising, directed toward the educational field.

8. The development of a plan to publicize the *extent and effectiveness* of *self-regulation and improvement efforts* in advertising.

In addition to these projects to be dealt with jointly with ANA, the 4As has also under consideration a number of other undertakings proposed by its board chairman, Marion E. Harper, president of Interpublic, Inc., including:

- The setting up of a *4A Information Center*
- Continuing *research on consumer judgments* of advertising
- Awards for *advertising case histories* which could be used for teaching advertising
- Development of *relationships with key economists*

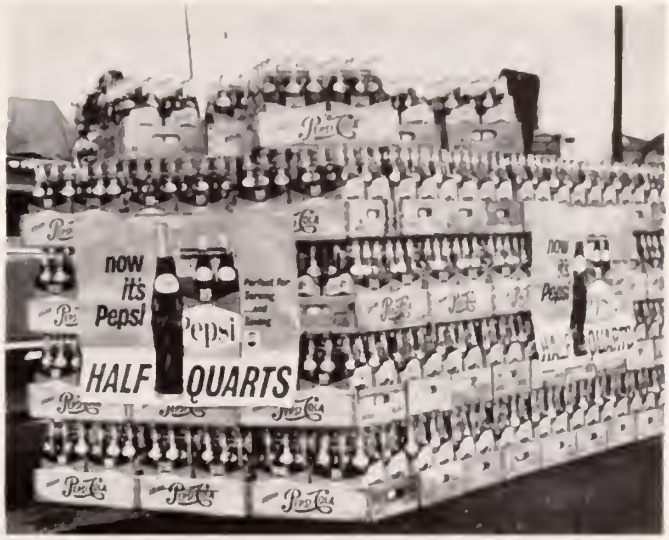
and many more. Also, in the area of advertising improvement, the 4As is preparing a series of "inspirational booklets," written by such prominent agency men as Fairfax Cone, Leo Burnett, George Gribbin, Charles Brower, and Edwin Cox, for circulation to agency personnel, and has prepared a film, with a text by Walter O'Meara, "The Adman (Thought Leader Version)," designed to appeal to creative advertising people.

Finally, the 4As' new president, John Crichton, besides being actively involved in all the projects mentioned here, is concerned, ex-officio, with a number of other outside operations which indirectly bear on image building, including the Advertising Research Foundation, Advertising Advisory Committee to the Secretary of Commerce, etc.

The ANA Program. The ANA under the presidency of Peter Allport

(*Please turn to page* 52)





WITH TELEVISION selected to spearhead the campaign to introduce Pepsi's 16-ounce package to the Richmond-Petersburg, Va., area (left), backed up by radio and most other media, the most immediate, stunning result was distribution in 600 service stations, like display shown above

What Pepsi learned in Virginia

✔ Marketing strategy of two local Pepsi-Cola bottlers results in stepped-up distribution of 16-ounce package

✔ Radio and tv, taking over 60% of saturation budget, are credited with the major roles in campaign's success

Last week, the Pepsi-Cola Co. and the Television Bureau of Advertising made known the strategy and results of one of the most massive saturation campaigns in the history of the company, indeed of broadcast advertising—a campaign which camped 100 announcements on three television stations, 5,284 spots on 17 radio stations, in a single month. (The saturation covered both April and May of this year.) Though limited to central Virginia, its basic marketing-media strategy could have far-reaching effects on Pepsi in its race with Coca-Cola nationally. It could also trigger a market-by-market similarity that not only would put more Pepsi dollars in the broadcaster's pocket, but influence other new-product advertisers as well.

Through a 12-minute film entitled "A Tale of Two Cities"—produced by TvB at Pepsi's request—the story of how two franchised Pepsi-Cola bottlers in Richmond and Petersburg joined together to introduce the company's new 16-ounce product in their area will be seen shortly by Pepsi bottlers across the country. Available also through regular TvB channels, and screened for SPONSOR late last week, the film is an impressive record of how radio and television can create product distribution even prior to consumer demand.

While the idea of "coming on strong" originated in Pepsi's New York offices (the company's marketing philosophy: dependence on individual bottlers to get a new product or packaging off the ground with his own money; belief that the first competitor to crack the market maintains the position of imminence), the planning and execution of the campaign was carried out by Jacob Brown and Norman Sisisky, the Pepsi-Cola bottlers in Richmond and Petersburg respectively. It was they who decided to pool their advertising dollars, aided, of course, by sizeable "cooperative" funds from the parent company. It was they who chose to give more than 60% of their budget over to broadcasting. Philip B. Hinerfeld, vice president and director of advertising for the Pepsi-Cola Co., believes their successful formula will be followed by many bottlers.

SOFT DRINK STRATEGIES. In the 25 June issue, SPONSOR investigated in detail the advertising strategies of the soft drink companies, focusing on the current Coke-Pepsi race for supremacy. Pepsi, with its aggressive "those who think young" formula, is experimenting in markets across the country. Here is the most recent, and most successful, of these experiments.



PEPSI-COLA BOTTLERS Jacob Brown, Richmond, and Norman Sisisky, Petersburg, take a pleased-as-punch look at the advertising media which accounted for their success. In a 12-minute film, produced by TvB, bottlers credit broadcasting with major sales and distributive results

One of the more interesting aspects of the film, as far as broadcasting is concerned, is the device of having Brown and Sisisky narrate it themselves, giving a grass-roots authenticity to the selling power of both radio and television.

How did radio and television come in for the lion's share?

In initial meetings Hinerfeld and Pepsi-Cola's regional office in Washington decided that the campaign, if it was to blanket the area, had to be an all-out, all-media effort, including not only radio, television and newspapers, but buses and billboards as well. Television, however, soon emerged as the key factor, chiefly for two reasons: it seemed the dominant medium in the Richmond-Petersburg area, and Pepsi-Cola itself had for some time been crediting video with capturing the essence of the Pepsi story.

Stations WRVA-TV and WTVR-TV, Richmond, and WXEX-TV, Petersburg, were selected to spearhead the campaign, backed up by 17 radio stations throughout central Virginia. All announcements were bought at local rates. Dollar figures are not available.

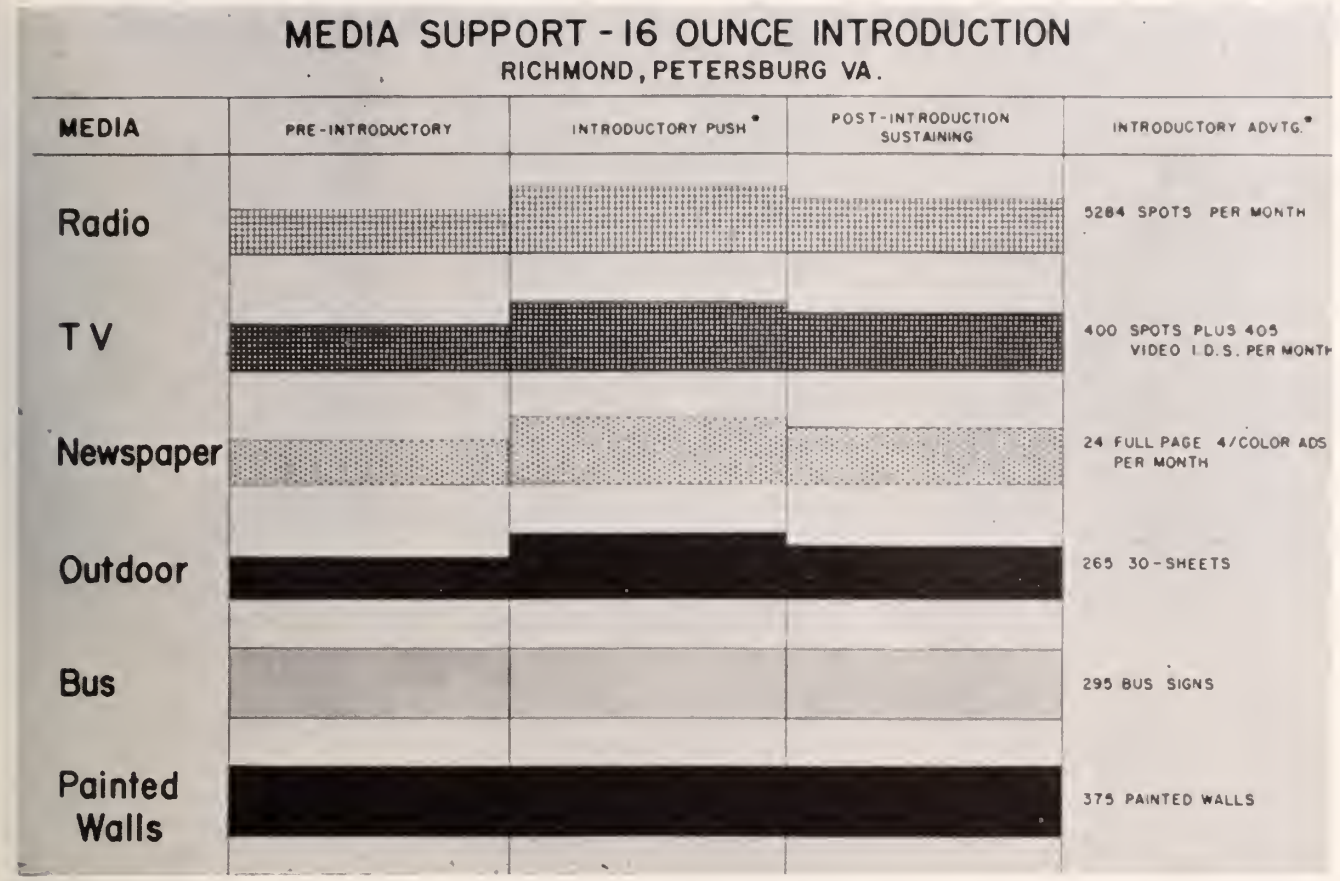
Station cooperation had much to do with the overall plan. According to Hinerfeld, WRVA-TV gave the bottlers 400 shared-logo I.D.'s, which actually increased the number of tv impressions in April to 800. In all, the bottlers increased their advertising impressions by over 100%.



Philip B. Hinerfeld
v.p., adv. dir., Pepsi-Cola

An important message to broadcasters from the v.p., advertising director of the Pepsi-Cola Co.

"When a Pepsi-Cola bottler decides to market any new package size, call on him. Find out what his objective is. Learn his business. Go back and prepare a sales plan and come back and sell him a package—a means of helping him accomplish his objective. The money is there, the need is there, the intelligent broadcast salesman can't help but come out on top."



PEPSI'S ALL-OUT, all-media saturation campaign in central Virginia, as outlined above, is being recommended by the company to bottlers throughout the country. This accelerated strategy for introduction of new products in individual markets is now vital part of Pepsi philosophy

With the other media selected "so you couldn't take a step in central Virginia without being aware of Pepsi's half-quart" (375 painted walls, in addition to 265 50-sheet outdoor posters, 295 bus signs, 24 full-page color newspaper ads per month), the campaign made almost exclusive use of material prepared by Pepsi-Cola's agency, BBDO. This included radio transcriptions and television commercials employing the voice of Joanie Sommers, with special hard-selling lyrics to the familiar Pepsi tune. Aside from this material, the agency was not involved in the campaign's plotting.

That the accelerated joint efforts of the two bottlers paid off handsomely is now a matter of record. Says Brown: "We sold more Pepsi-Cola locally than ever before, and broadened the distributive pattern by creating new places to sell Pepsi."

Radio and tv are credited with the major role in getting Pepsi into over 600 service stations in the area, as well as doubling supermarket distribution. Both Brown and Sisisky claim that these rapid-fire results, plus the creation of additional display-space for the 16-ouncer in stores where Pepsi already was well-established, were due largely to the impression radio and tv made on store owners. With Pepsi's well-known philosophy—"Availability equals sales"—the distributive aspect was as important as direct consumer sales.

In the "Tale of Two Cities" film itself, Brown declares: "Television was the sparkplug of the drive because it lends itself very well to area planning. We created Pepsi excitement with video and then followed through with other media, keeping at it constantly. Today we feel, that central Virginia is Pepsi-Cola. People can't miss it."

The central Virginia success has prompted Hinerfeld to issue through SPONSOR, a special statement to all U. S. broadcasters: "When a Pepsi-Cola bottler decides to market any new package size, call on him. Find out what his objective is. Learn his business. Go back and prepare a sales plan and come back and sell him a package—a means of helping him accomplish his objective. The money is there, the need is there, the intelligent broadcast salesman can't help but come out on top."

Hinnerfeld also emphasizes the bottler's relative autonomy in media selection. While Pepsi regional offices sit with bottlers to set up broad media plans, he says, bottler—in new product and packaging introductions—chooses his own pace and channels. But broadcasting, as per the Virginia experiment, "is ahead of the game."

Radio stations used in the central Virginia experiment were:

WRVA, WLEE, WRNL, WMBG, WEET, WRGM, WANT, Richmond; WENZ, Highland Springs; WFVA, WFLS, Fredericksburg; WNNT, Warsaw; WDDY, Gloucester; WSSV, WPVA, Petersburg; WHAP, Hopewell; WKLV, Blackstone; and WEVA, Emporia.

HOW TO TRAIN A TIMEBUYER

Agency practices differ, but two fundamental jobs lead to buyer's post—estimator and media researcher

Starting next month, K&E will initiate a 17-week training program to help develop potential media buyers

One problem shared by all agencies is that of training recruits in two areas, media and research. The only realistic solution—and one certainly not peculiar to advertising—has been on-the-job-training, or learning-by-doing, programs, as explained to SPONSOR by Anthony C. DePierro, Geyer, Morey, Ballard vice president in charge of media; Stephens Dietz, Kenyon & Eckhardt senior vice president, marketing services, and executive committee member, and Philip C. Kenney, Reach, McClinton & Co. vice president and media director.

Next month at K&E Dietz revealed, a new formal media training program will get underway which is designed not only to develop superior media personnel, but also to encourage and develop communication among all media personnel at all levels of responsibility. It will also help to spot "comers" in the lower echelons and develop media acumen among interested non-media personnel.

The training program, put together by K&E media group heads Jack Caplan, Paul Roth, and John Shima, will be open to assistant buyers, media research analysts, and selected estimating personnel.

The trainees will meet for one or two hours once a week in groups of three or four. The meeting time will be contributed by themselves and the agency. The pilot program tentatively is scheduled to last 17 weeks, and if successful a continuation program may be set up.

The most vital aspect of the program is that each group will become, in effect, a "little agency" which will be required to come up with an advertising program which must be sold to a "client board," in this case marketing department management personnel.

Before developing the marketing and media planning for hypothetical products, each group will be given available research studies, client presentations and other documents.

The agenda also includes lectures at appropriate points by agency personnel and/or visiting experts from outside the agency. Media group heads will screen the lectures of the experts, prior to delivery, for context and adequacy of information.

The purpose of this format, the K&E media group heads said, is "to develop individuals who will: 1) learn to work effectively in a group action, and 2) attain the ability to persuade and defend their ideas on their feet and in writing."

One advantage of the extra-curricular effort—to both trainee and agency—is the opportunity to meet directly, outside the normal organizational lines.

Lesson number one on the 17-week agenda includes: a) review of course programs, objectives; b) introduction to product category; c) lecture—"Evaluation of Sales Opportunities for Selected Product Category"—which will provide insight into assessing the potential for a product by reviewing the total market, competitive entries, etc.; d) group assignment—prepare review of market activity and potential for hypothetical product.

Lessons number 6, 7, 8 are devoted to broadcast media, and other media are taken up in other lessons.

Lesson 6 consists of a presentation, a lecture—"Television Media"—and an assignment to construct a media strategy and plan.

Lesson 7 also has a presentation and a lecture—"Network and Spot Tv Planning"—and the assignment.

Similarly, lesson 8's lecture is "Radio and Radio Planning."

The agency acknowledges that the

Stages in the development of a buyer

1. ESTIMATOR: an estimator, familiar with the clerical routine, begins to use source material (SRDS, rating services, etc.) to help buyer prepare an estimated cost of a campaign. At some agencies, either Step 1 or 2 can lead to Step 3, buyer. Other agencies require experience in 1 and 2.

2. MEDIA ANALYST: whereas an estimator is primarily occupied with costing, a media analyst's first concern is audience, where and what it is, how best reached, etc. Work requires facility with all source books—Nielsen, ARB, etc. Executives give analyst an "edge" over estimator.

3. BUYER: training does not end for buyer. Working with his supervisor, he works toward maximum efficiency, applying skills gained in Steps 1 and 2. Essentially he "executes the media strategy statement."







TELLING how their agencies train buyers are (l to r): Anthony DePierro, GMB vice president, charge of media; Stephens Dietz, K&E senior vice president, marketing services, and executive committee member, and Philip C. Kenney, Reach, McClinton & Co. vice president and media director

media training program is only one contributing factor to the long-range goal of strengthening the agency's total media operations.

Other factors include adequate recruitment, positive personnel policies, favorable public relations, and creation of realistic incentives and opportunity for advancement.

Dietz, who is a member of the 4As Committee of the Board of Agency Personnel, said that he is going to raise the question at that body's next meeting, whether the 4As might develop a training program, particularly in media and research.

While all three agency executives, DePierro, Dietz, and Kenney, agree on the desirability of promoting from within, they reveal minor differences in the steps toward promotion to buyer at their respective agencies.

At K&E, Dietz said, the steps are: 1) clerk estimator; 2) media research analyst; 3) assistant media buyer, and 4) media buyer (note: buyers are not called "timebuyers," "spacebuyers," etc. at K&E).

"Generally allowing for exceptions," Dietz said, "a clerk estimator can work up to buyer in one-and-a-half to three years. Openings and timing, of course, always enter the picture."

"One quality desirable in a clerk estimator," Dietz continued, "is that he be good with numbers. He'll be working with them all the way through. He'll learn how to read SRDS and do extensions (e.g.: determine monthly costs for individual spot purchases), and will go on to calculating the costs for making a buy, under the eye of the buyer or assistant buyer.

"The fundamental difference between an estimator and a media research analyst," Dietz explained, "is that the estimator deals primarily with dollars, while the analyst deals primarily with audiences. Both are basic stepping stones, however, and no matter which job he has first at K&E, a buyer will work at both before he becomes a buyer."

A media research analyst, Shima said, does more sophisticated work with rating books, such as Nielsen, ARB, etc., and will be given specific problems to solve.

"For instance," he continued, "let's say a spot buy has been made. The analyst will be asked to determine the audience and cost efficiency, reach and frequency, and frequency distribution" (e.g.: how many people are seeing the message above or below the average frequency).

Another problem, Shima said, might require an analyst to determine an audience for a prospective tv program by age, income, sex, and so on, and relate this to the product.

The next step, assistant buyer, Caplan said, bridges the functions of a buyer on an account and an estimator. Sort of a middle-man, the assistant buyer receives data from both estimator and analyst, evaluates it, and makes the buy, providing he has the experience to do so, as well as the buyer's approval.

A buyer himself, Roth went on, helps formulate selected schedules to follow through on strategy which has been set up by the media supervisor and media group head. "He pulls together pertinent costs and audience information, sees reps, discusses new developments, and so on. In a word he executes the media strategy statement."

Above the buyers are media supervisors and media group heads, who themselves participate in on-the-job-training, although it is now augmented by participation in marketing-management seminars.

The estimator and media research analyst job descriptions as presented by K&E tally very closely with those at Reach, McClinton and Geyer, Morey, Ballard. But there are points of departure.

At Reach, for instance, the buyers specialize in a medium, Kenney said, and are called timebuyers or printbuyers. At GMB, DePierro said, the buyers are timebuyers and spacebuy-

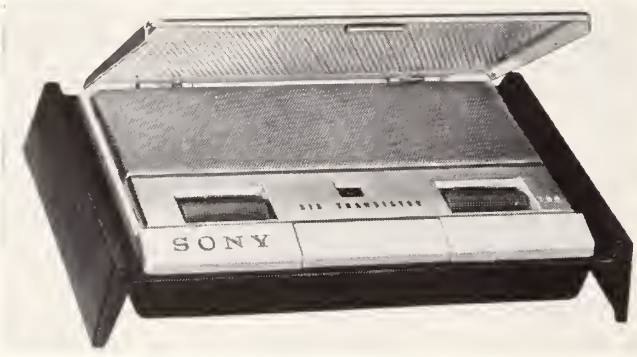
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BASEBALL-size Toshiba is a big-league item among novelty radios



AFTERNOON golf date? Watch-buzzer in Bulova radio will wake you

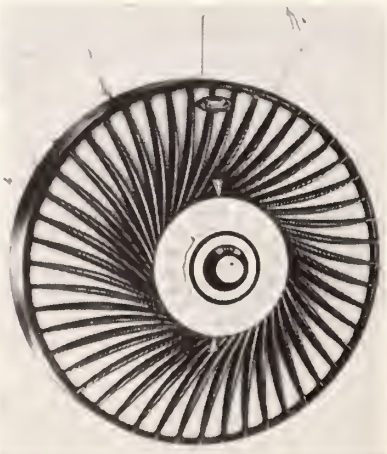


LOW-LYING Sony looks like desk accessory—will play at set time



". . . AND now the news from around the world." The Globe radio is an ideal set for the avid follower of bulletins from earth's widely separated trouble spots

FROM ON HIGH: The Toshiba wall radio is not only decorative, its two speakers fill the room with sounds from an uncommon radio location—the wall



ARE NOVELTY

Stations, agencies find novelty radios shaped like baseballs, space rockets, etc., and they make excellent gifts in promo drive

Radio manufacturers here and abroad have introduced some eye-catching designs for receivers in the past few years—as a quick glance at these pages reveals.

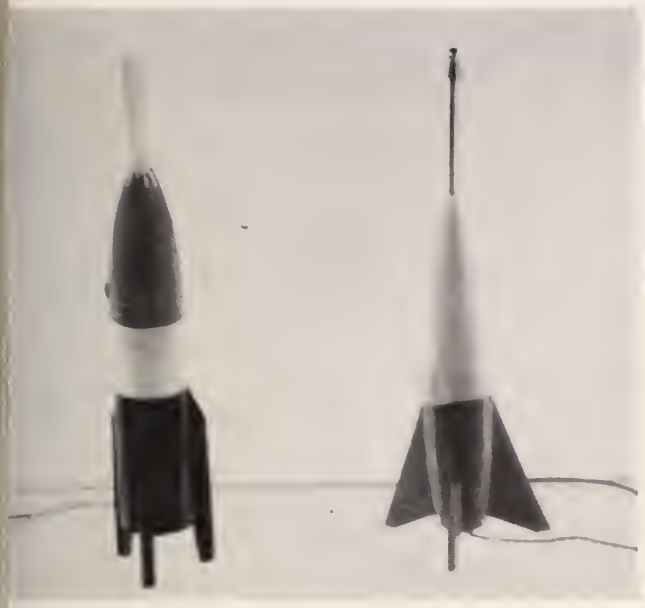
Costing anywhere between 85 cents and $60, it is now possible to buy radios in shapes ranging from space rockets to baseballs. Macy's sells a radio built into an early American telephone, the party-line kind with a hand-crank on the side.

Importers and distributors say that the novelty radios, especially the less costly ones, are bought mostly as promotion gimmicks by radio stations, although they also are ordered by advertising agencies, station rep firms, and others in the industry. Retail chain stores are other "big users."

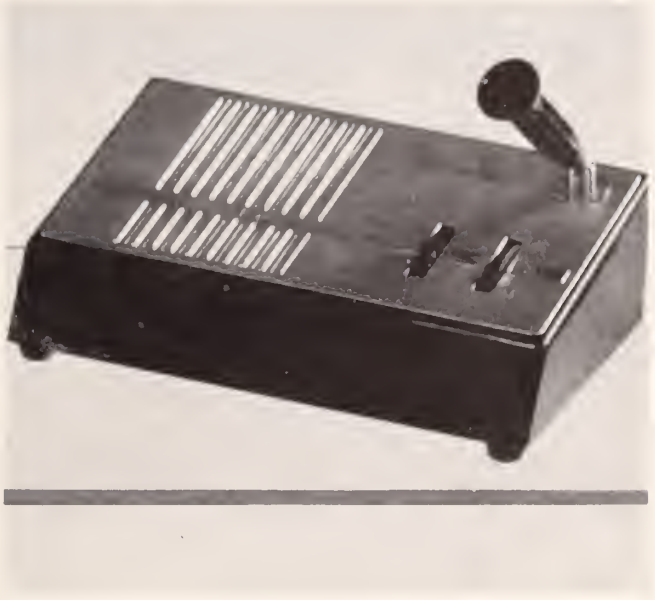
The more expensive radios, and those with a more functional shape, are generally bought by the retail consumer.

The novelty radios have been moving "fairly good" since they came on the market about two years ago, according to Ben Dweck, manager of Arrow Trading Co., New York, which handles the rocket, globe, desk-pen, and cigarette-lighter radios among thousands of other battery-operated appliances.

Orders come in regularly throughout the year, Dweck said, but the real busy season—which should come as no surprise—is at Christmas time. "They make a perfect



NEXPENSIVE rocket-shaped crystal sets for launching promo drives



JUST the thing for pent-up executive—Coronet desk-pen radio set

RADIOS OF ANY PRACTICAL USE?

ift." he said, "especially for business firms or for those eople who seem to have everything."

Richard B. Stollmack, general manager of Transistor Vorld Corp., New York (an import firm which handles oshiba radios), offered a rough estimate that about 0% of the baseball and wall radios find their way into onsumers' hands as premiums.

He believes that sales of the novelty radios—although ood—would be much better were it not for the laziness n the part of many retailers.

"They don't want to sell." Stollmack said. "All they ant to do is have a customer come in, ask for someing standard, and then wrap it up. They don't even ant to make displays."

Among the higher-priced receivers found in executive's ffices are the Sony "fingertip control" desk radio; the ulova "watch radio," and the Toshiba "wall radio," all hown here.

The Sony is a low, flat set, which resembles a desk accessory. However, at the touch of a fingertip, the cover ops up and the radio plays. It can be set in advance to lay automatically.

The Bulova Alert Mark II looks like a traveling clock hich folds into a leatherette-covered case. The jeweled atch, with gold-plated crown, turns the radio on or off. t also has a buzzer alarm.

A spokesman pointed out that, although it is not too idely known, Bulova has been in the radio business for 0 years, having entered the field with a clock radio.

The Toshiba "Hi Fi Wall Radio" is a decorator-styled odel which hangs by a mounting bracket on the wall, st like the familiar kitchen clock.

The least expensive of all the novelty radio sets are the space rockets, which actually are germanium crystal sets. They sell for $10.20 a dozen, or $12 a dozen with a metal knob.

The cigarette-lighter radio has two transistors and is about the size and shape of the well-known wind-proof cigarette lighters.

The desk-pen radio, or Coronet desk set, is another two-transistor radio complete with batteries and earphone.

The globe radio, seen here, is also a two-transistor set. It has a nine-volt battery and an antenna.

Another variation of the globe radio is handled by the Star-Lite Electronics Corp., New York. An eight-transistor, it is a battery-operated, light-weight portable. Ten inches in height and eight inches in diameter, the globe is surmounted by a four-jet plane flying over the North Pole. Latitude and longitude navigational aids also girdle the globe.

Dweck also handles another radio which is novel only in that it is small. Dweck claims that it is "the smallest two-transistor radio in the world." Called the "Puppy," it is 45 mm by 48 mm by 16 mm, and its' net weight is 40 grams. It is equipped with an earphone and an automatic earphone push-in-pullout switch.

As for the so-called "Dick Tracy wrist-watch radio," neither the suppliers nor the manufacturers interviewed have seen or heard anything of a working model, outside of Chester Gould's internationally famous comic strip.

One spokesman, however, who prefers to remain anonymous, said one company did try to make a small, inexpensive Dick Tracy-type radio not too long ago, but that it wasn't successful.

31 steady advertisers since '49, 25 brand new in '62

NET ADVERTISERS SINCE '49

American Home Products Corp.
American Tobacco Co.
Bristol-Myers Co.
Chesebrough-Pond's Co.
Colgate-Palmolive Co.
Ford Motor Co.
General Electric Co.
General Foods Corp.
General Mills, Inc.
General Motors Corp.
Gillette Co.
B. F. Goodrich Co.
Goodyear Tire & Rubber Co.
Gulf Oil Corp.
International Shoe Co.
Kellogg Co.
Lever Brothers Co.
Liggett & Myers Tobacco Co.
Mars, Inc.
National Dairy Products Corp.
Phillip Morris, Inc.
Procter & Gamble Co.
Quaker Oats Co.
Radio Corporation of America
R. J. Reynolds Tobacco Co.
Speidel Corp.
Standard Oil of Indiana
Sterling Drug, Inc.
Swift & Co.
Texaco, Inc.
Westinghouse Electric Co.

ADVERTISERS NEW THIS YEAR

Aetna Casualty & Surety Co.
American Cancer Society
American Medical Assoc.
Coats & Clark's Sales Corp.
Continental Casualty Co.
Easy Day Manufacturing Co.
Endicott-Johnson Corp.
Fels & Company
Ferry-Morse Seed Co.
Hedstrom Union Co.
J. S. Hoffman Co.
Hollywood Shoe Polish, Inc.
Lestoil Products, Inc.
Minnesota Woolen Co.
Nationwide Insurance Co.
Ohio Art Manufacturing Co.
Pacific Hawaiian Products Co.
S.S.S. Company
Standard Packaging Corp.
Sunray DX Oil Co.
Sunsweet Growers Inc.
Trylon Products Corp.
United Biscuit Co. of America
Wham-O Manufacturing Co.
Wheeling Steel Corp.

NET TV SPONSORS HIT RECORD

Record number of firms—276—used network tv in the first five months of 1962 to top 1960 high; end of year may see new record, indicates report from TvB

A record number of companies used network television advertising in the first five months of 1962, the Television Bureau of Advertising reported today (13 August). Altogether, 276 different companies used the medium in the period. The previous high for the five-month period was 262 companies which used network television in the January-May period of 1960. For the full year 1960, 378 different companies used the medium, also the record high.

Of the 276 companies using network television in the first five months of 1962, 139 or more than half have now used network television for five or more consecutive years. Of these regular long-term network television users, 82 or 31% have now used the medium for 10 or more consecutive years while 31 companies have used the medium continuously since 1949, according to TvB.

While network television has attracted a high number of advertisers who return year after year, it has also continued to bring in a large number of new companies, many of them with small budgets. In the first five months of 1962, 25 companies used the medium for the first time.

Firestone Tire & Rubber Co. will rejoin the list of advertisers since 1949 when it resumes with *Voice of Firestone* this fall.

NEWSPAPERMAN FIGHTS BACK

An executive of the Richmond "Times-Dispatch" and "News Leader" papers takes issue with SPONSOR article

After a careful re-reading of our own story, we find the newspaperman's fears calmed by our own facts

Alarmed at the dubious nature of some newspaper research projects comparing print with broadcast, SPONSOR recently reported on the inaccuracy of two of them, one done by a pair of Wisconsin papers, the other by two Richmond, Va., newspapers (see "Newspaper Research Gets Goofier," 30 July).

Our criticism did not go unnoticed for, as luck would have it, an executive of the Richmond papers is a SPONSOR subscriber, and was quick to take us up on our claims (see letter at right).

Executive vice president of the Richmond *Times-Dispatch* and the Richmond *News Leader*, Alan S. Donnahoe is upset about two things. First, he thinks we have given his papers a bad name with FCC Chairman Newton Minow. Secondly, he charges that we have discounted one of our own statements about his survey.

As far as Mr. Minow is concerned, our article pointed out that his speech before the 1962 NAB Convention contained information on radio doubtful in itself, i.e., his report that radio sets in use average only 6% in the evening, 9% in the daytime. If Mr. Donnahoe would glance again at the article, he would note that nowhere were the Chairman's remarks linked with the studies conducted by his papers.

The papers which in fact borrowed from Minow's figures were the Manitowoc *Herald Times* and the Two Rivers *Reporter*, both Wisconsin. Thus, Donnahoe's statement that he is "sending Mr. Minow the two studies mentioned . . . in order that he may see that these studies make no reference to him or to any statement that he may have issued" informs us of his thoughtful but unnecessary act.

Our reader further missed our efforts at sarcasm when he took seriously our statement "it would surprise no intelligent research man that newspapers won handily."

Why should an intelligent research man be surprised if newspapers win hands down? SPONSOR finds it highly unlikely that an intelligent researcher would take seriously any conclusions of a survey taken by an unnamed "independent survey agency."

We do not discount our statement "by describing any such comparison as 'far out' research," as Donnahoe suggests. We never intended the statement as a serious one. Certainly were any medium to promote a survey which purported to index the relative "intelligence" and "morality" of several media, eyebrows would be raised on the effort to tabulate such intangibles.

As for the Boy Scouts, we are certain they are proud to encourage these qualities as should anyone.

RICHMOND TIMES DISPATCH — THE RICHMOND NEWS LEADER

VIRGINIA

ALAN S. DONNAHOE
EXECUTIVE VICE PRESIDENT

1 August 1962

Editor, Sponsor
555 Fifth Avenue
New York 17, N. Y.

Dear Sir:

The scurrilous and libelous article in your July 30 issue concerning two of our research studies would not be dignified by any reply from us were it not for the fact that the article also included an attack on FCC Chairman Minow under a sub-head entitled: "Does Newton know that newspapers are using his NAB speech as radio smear?"

I am sending Mr. Minow the two studies mentioned in your article, along with a copy of this letter, in order that he may see that these studies make no reference to him or to any statement that he may have issued.

He may also observe that your criticism of "The Climate of Persuasion" is, no doubt quite unintentionally, highly revealing.

You readily concede that "it would surprise no intelligent research man that newspapers won handily" over broadcast media in public appraisal of such qualities as intelligence, truthfulness and morality.

But you immediately discount this, first, by describing any such comparison as "far out" research; and second, by a contemptuous reference to such qualities as honesty and morality as "Boy Scout" virtues.

In searching for some key explanation of the many difficulties that have beset the broadcasting industry, one might well begin with this brazen comment, and the raw cynicism that it denotes.

Very truly yours,

Alan S. Donnahoe

ASD:k

cc: Hon. Newton Minow, Chairman
Federal Communications Commission

LETTER from Alan S. Donnahoe, executive vice president of the Richmond *Times-Disparch* and the Richmond *News Leader*, takes SPONSOR to task for article on newspaper research



HOW MANY listeners at the ball game? Ushers at a recent Minneapolis Twins-New York Yankee game counted 2,426 portable radios tuned to play-by-play coverage, or one in 17

HAMM'S BEER GOES AFTER BASEBALL'S IN-PARK FAN

An ironic twist to out-of-home radio listening cropped up last month when a head-count of attendees at an American League ball game revealed that one in 17 fans tuned to the play-by-play on portables. An energetic sponsor was quick to get mileage out of the fact and beamed some commercials directly to the listeners in the ball-park.

The sponsor, Theo. Hamm Brewing—whose agency is Campbell-Mithun, Minneapolis—is one of the backers for air accounts of Minnesota Twins ball games. WCCO, Minneapolis, which broadcasts the games, and the ball club cooperated in a set count which turned up 2,426 portable sets in the stands at a Twins-New York Yankee game 6 July. The count was taken by more than 100 ushers who surveyed the capacity crowd of 40,944 fans.

Getting to the in-park radio audience, Hamm Brewing commercials now get right to the point. Example from one commercial: "For you folks listening to us here in the stands, a reminder. If the Hamm's vendor isn't nearby, don't forget you can get Hamm's at the refreshment counters under the stands."

The play-by-play announcers are not as pleased by the phenomenon as the sponsor, however. So many radios in the stands are tuned to the game that the announcers and engineers are plagued with "feed-back" problems. To prevent interference they must use directional microphones and keep the windows of the broadcast booth closed. Engineers must place mikes for crowd noise far enough from the stands to pickup overall sounds and keep out the sound of the radio sets.

Coverage of the play for the visiting team's fans back home has a paradoxial problem from the feed-back. When the Twins belt a homer, the out-of-town announcer naturally plays down the action for his listeners back-home. But how does he explain the enthusiastic report from the Twin's announcer, whose voice is fed back from the sets in the stands?

PROGRAM

RKO/BAR arrangement to monitor radio stations is move to authenticate tapes played for agencies

What is hoped will be a good-luck piece for radio presentations to agencies got off the ground recently in an arrangement between RKO-General National Sales and Broadcast Advertisers' Reports. (See *Sponsor-Week*, 6 August)

It's now official that BAR began monitoring certain time-periods on several RKO radio stations in June. Purpose of the audit—which was requested by RKO—is to get BAR certification for station tapes that are played for agencies.

No radio monitoring of exactly this kind has never been done by BAR before. But it is expected that their official seal will be proof to the time buyer that radio stations are as good as their word.

Need for such a service has arisen from the suspicion that some stations tape only what they want agencies to hear—and what is heard is often misleading to the agency. Broadcasts have been known to be "staged" by a few stations just for taping. much in the manner of running special audience promotions during a rating week.

Young & Rubicam's Jerry Baldwin, assistant research director, welcomes the arrival of the certified tapes, expresses the hope that other stations may follow suit. BAR acknowledges that it has talked to other stations about the idea, but no commitments have been made.

Bob Morris, president of BAR, describes the audit as providing proof of performance for stations. "The proof will take the form of an audited tape of each station's programing during an hour and data specified by RKO General. However, "he says," we shall monitor a similar hour on an undisclosed alternate date to assure the pre-selected time period is truly representative of the station's

TAPES NOW GET OFFICIAL SEAL

programing. The actual tape will then be given the BAR seal of approval and will be delivered to RKO National Sales Division for their use among agencies and advertisers. The master tape will be retained in our files."

BAR explains that if wide discrepancies are found in any tapes, they will not be certified.

Here is the actual certification copy which is applied to the back of each tape box:

"Broadcast Advertisers Reports, Inc., certifies that the enclosed tape recording is an exact duplicate of its master tape monitor, recorded off-the-air of: (station call letters, city, date, and time period monitored).

"On the basis of comparison with a control monitor, recorded subsequent to the above date without station foreknowledge, the enclosed recording is an accurate representation of the station's programing.

"The master monitor tape is on file at the BAR Center and may be reviewed at any time by the recipient of this duplicate."

The monitoring service uses the same equipment for this program that it uses for monitoring television stations. The taping machines require some adjustment for this purpose, and record at a slower speed than for television. They may be used for both since the television monitoring picks up audio only. Production is under control now in three markets. Service in others would require technical adjustments.

According to BAR, there is a tremendous demand for radio monitoring. The firm just initiated a new monitoring service of commerical announcements in Philadelphia called the "BAR Check." Three reports have been issued, the last of which came out last week. They are strictly lists of commercials and advertisers.

One of the reasons why radio monitoring is not as widespread as tv is the cost, according to BAR. It costs three times the amount to monitor radio because there are more commercials. BAR bases its cost on per-unit factors.



BAR'S president, Bob Morris (l) discusses certification on back of monitored tape with Al Rocco, gen. mgr., KFRC, San Francisco, and Don Quinn, dir., RKO General National Sales

YOUNG & RUBICAM'S assistant research director, Jerry Baldwin (l), hears a "BAR certified audio recording" played by Frank Boehm, director, research, RKO General National Sales



BUYERS GET A DAY AT SEA

Capital Cities Broadcasting marks its 8th annual "time out for timebuyers" with a Cruise to Nowhere

Destination may have been "Nowhere" but doings were far from nothing. For an idea, see photos below

For nearly 400 timebuyers, Saturday, the 28th of July was, like they say in the books, "something for the books."

First, there was the Norwegian-American luxury ship—the M.S. Oslofjord—looking regal, but bravely



INSTEAD of getting the proverbial worm, the early birds managed to get identification tags pinned on by Capital Cities execs. Here CCB exec. v.p. Tom Murphy pins badge on Ted Bates' Don Severn. Awaiting their turn are Dancer-Fitzgerald's Diane Walsh and Lee Beck



MAKING sure that Captain Odin Buass (c) commander of the Norwegian American liner, the M. S. Oslofjord, doesn't stray from its chartered course to Nowhere are a couple of eagle-eyed "back-seat-drivrs": Tom Murphy, CCB exec v.p. (l) and Bill Lewis (r), CCB sales dir.



SINK or swim, this life-jacketed group seem prepared for anything despite apparent apprehension on face of Ogilvy's Brenda Kramer (far right). Unconcerned however, is Gumbinner's Al Kalish and SSC&B's Don Ross (at her right) and Ogilvy's Sue Morrell (second left)



PARTING is such sweet sorrow, so say the posts, but not when it comes to gambling away a cool $1 million. Among those who didn't seem to mind were (l-r) WPAT's (New York) Stan Simon, CCB's Pat Leavitt and Dan Smith, H-R's Mike Weiner, and Kudner's Dave Yoder

ready, waiting at New York's pier 42.

Next, there were all those smilingly cordial Capital Cities Broadcasting faces, extending personal greetings which, as any of the attending timebuyers will tell you, could easily have been translated to mean "if you hadn't come, the boat would surely have come all unglued."

On top of all that, there was that lovely wad of money—a cool million—which was handed out to each and every guest upon boarding the ship. Fun money, to be sure, but to those whose talents embrace a bit of gambling know-how, the $1 million starter was easily run up to sufficient funds (like $20 million) enabling those so endowed to bid (and win) a variety of goodies at a special auction.

From Champagne breakfast to debarkation time, the Capital Cities guests had themselves a full day.

Equipped with a carry-all case (courtesy of their hosts) and assigned to a luxurious cabin, the timebuyers swam, sunned, gambled, dined, drank, or just plain relaxed.

The more hardy managed to maneuver through the gyrations of the twist or cha-cha to the music of a

(*Please turn to page* 53)



AGER to down his early morning eye-opener at 8 a.m. champaign reakfast is BBDO's Bob Mahlman (second from left), while directly cross the table two D-F-S fellows, Dick Kaplan and Ave Butensky, are rying hard to bear up under the strain of the whole thing



WRIGGLING into life jacket was not as simple as Ron Taft, Quinn & Johnson, Boston, had expected. Here he is getting assist from ships officer during life boat drill, much to the amusement of Jenette LeDrecht, Grant Adv., and Blair's Bruce Patterson, nearby



ONE female poker sleuth in this big money game (fun dough, of ourse) on one of the Oslofjord's sun decks is Kudner's Maria Carayas. he more astute gamblers—those who were able to run their winnings up o huge sums—were equipped to bid and win prizes at evening auction



FLANKED by a couple of Johnsons—Ken (l) sales mgr. WKBW-TV, Buffalo, and Buck, sales mgr. WPAT, New York (r)—is Gary McKelvey, Lang, Fisher and Stashower buyer (c) who made it to New York from his Cleveland habitat in time to catch the CCB Cruise to Nowhere

HARTFORD

"Pop"-ularity Poll

☑ Official Music Station

☑ Personalities

☑ Community Service

☑ Local News

☑ Salesmanship

BY

"POP"-ULAR

ACCLAIM!!

WPOP

Phillip Zoppi
V.P. & Gen. Mgr.

Adam Young, Inc.
Nat'l Rep.

Media peopl
what they are doin
and sayin

TIMEBUYER'S CORNER

Ever since Fuller & Smith & Ross broke out word of its Lestoil windfall a couple of weeks back, a flurry of speculation has been making the rounds along Madison Ave. The big wonderment: upon whose timebuying shoulders will fall the choice task of handling the Lestoil plums—Pine Lestoil, Sparkle Lestoil, Lestare, and Lestoil's Spray Starch. Not to mention the new Lestoil products now being readied for introduction. Could be they'll be hanging out the "help wanted" sign soon.

Morse International's Mary Ellen Clark has taken off on a two-week buying jaunt for Vicks products. She'll be hitting Milwaukee, Chicago, San Francisco, and Los Angeles within the next few days.

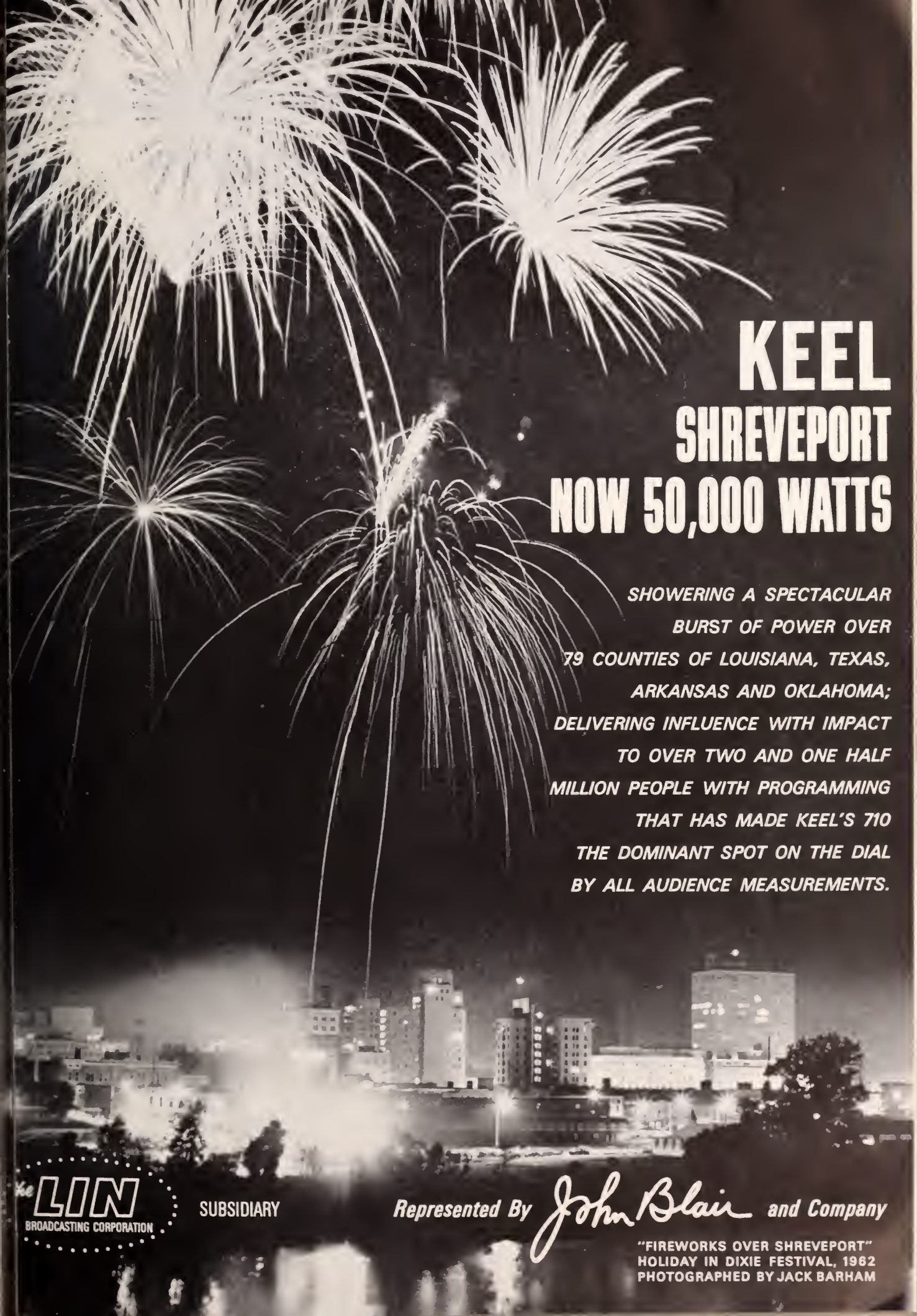


HELPING Harry Novik (l), general mgr. WLIB, New York, launch official opening of new studios is Arthur Pardoll, associate media director, Foote, Cone & Belding

The vacation's over for Al Paul Lefton's **Ken Allen;** D-F-S' **Ira Weinblatt;** McCann-Marschalk's **Frank Finn;** Geyer, Morey & Ballard's **Bob Kutsche;** and Hoyt's **Dong Hmmm.**

Spotted mulling around in the crowd of well-wishers during WLIB's (New York) recent party to celebrate its new studios were Donahue & Coe's **Beth Black, Marie Coleman,** and **Joe Barker.** Also: BBDO's **Clarence Holte; Jim Ducey** of D-F-S; Foote, Cone & Belding's **Arthur Pardoll; Sandy Metlis** of Metlis & Lebow; Lambert & Feasley's **Frank Sweeney;** Monroe Greenthal's **Harvey Schulman** and **Harry Barganian;** and Parkson's **Edgar Kaufman.**

(Please turn to page 50)



KEEL
SHREVEPORT
NOW 50,000 WATTS

SHOWERING A SPECTACULAR BURST OF POWER OVER 79 COUNTIES OF LOUISIANA, TEXAS, ARKANSAS AND OKLAHOMA; DELIVERING INFLUENCE WITH IMPACT TO OVER TWO AND ONE HALF MILLION PEOPLE WITH PROGRAMMING THAT HAS MADE KEEL'S 710 THE DOMINANT SPOT ON THE DIAL BY ALL AUDIENCE MEASUREMENTS.

the LIN BROADCASTING CORPORATION SUBSIDIARY

Represented By John Blair *and Company*

"FIREWORKS OVER SHREVEPORT"
HOLIDAY IN DIXIE FESTIVAL, 1962
PHOTOGRAPHED BY JACK BARHAM

NOW NUMBER

3

IN FLORIDA

ORLANDO-DAYTONA

Fastest growing market in Florida

	Nat. Mkt. Ranking*	Homes* TV
Miami	26	566,300
Tampa	40	425,100
Orlando-Daytona	67	292,100
Jacksonville	75	257,700

*Television, May 1962

WESH-TV

Florida's Channel 2

Advertising Time Sales, Inc.
National Representatives



Covers more of Florida than any other TV Station

TIMEBUYER'S CORNER

(*Continued from page 48*)

Elenore Nelson, J. Walter Thompson. San Francisco. one of the buyers tagged as a top-notcher by reps in that area during a SPONSOR survey early this year ("They're the Top Buyers—on the West Coast," 1 January) has resigned to make an extended world tour. Her successor: **Colleen L. Mattice.**

Can't help wondering: How many people will be invited to the house-warming party for Lennen & Newell's **George Blinn** when he moves into his new Long Island home this fall?

There's no telling what timebuyers will do to occupy themselves in their spare time. Take Donahue & Coe's **Phil Brooks,** for instance. Phil sat down one day and wrote the words and music to a rock 'n' roll ballad which he entitled "Stop Thief." It'll be out soon on a Riverside label.



Philip A. Stumbo

The Corner pays its respects this week to McCann-Erickson's Phil Stumbo. Phil works out of the New York office as broadcast supervisor on Humble Oil & Refining. Norex Laboratories, Tyrex Inc. and NBC. He got his feet wet in the ad business back in 1953 with Biow-Beirn-Toigo. He joined McCann-Erickson in 1956 where. until his recent promotion to broadcast supervisor. he handled the John Hancock, Westinghouse, and *Look* magazine accounts. A native New Yorker. Phil was educated at Fordham University and City College of New York. An enthusiastic worker. Phil nonetheless enjoys an occasional breakaway from listening to sales pitches to play a game of tennis, read books or listen to the opera, and while he isn't about to admit it, to cut a mean figure on the dance floor.

Back from a honeymoon in Spain is McCann-Erickson's broadcast supervisor, **Larry Bershon** with his bride. the former Doreen Bloom. Doreen (who worked in the agency's traffic department) and Larry were married about a month ago.

Other recent newlyweds: Don Douglas, D-F-S; Richard K. Manoff's **Bud Pfaff,** whose bride. the former Rose Marie Ricciugi, is employed at Benton & Bowles.

The song is ended but the melody lingers on dept.: although **Vince De Pierro** is no longer buying for White Owl at Y&R (he's now at *Life* magazine), he still captains Y&R's Media Misfits—a girl's baseball team.

There's more than one way to increase in-home audience figures: Mrs. Gene Sutorius, wife of Del-Wood account exec. did it by presenting Gene with a son earlier this month.

the intellectual chaos into which this idolatry is leading us.

Finally, and most important, I believe that you have, perhaps unintentionally and unwittingly, voiced the extreme philosophic confusion, which exists today in many sections of society, about the qualities we should look for in mass communications leadership.

Let's examine this leadership problem.

In my opinion it is one of the most critical problems which America faces, and it extends into many different fields.

The head of a broadcasting network, the president of a large advertising agency, the publisher of a mass magazine, the operator of an important tv or radio station, the editor of a big city daily—these and many others are placed in positions of enormous influence over vast numbers of people.

What manner of man should they be?

It is axiomatic in our society that they must be business men, with a realistic understanding of income and costs. But is this enough? Can you justify, for instance, installing as president of a huge tv network someone whose *only* qualification is that he is a shrewd man with a dollar? I don't believe you can.

You and I have both seen too many of the fast-buck boys in advertising, in publishing, in broadcasting, not to recognize that something more is needed. But what is it?

Leader or public whore?

A surprising number of people have advanced the theory that a mass communications leader should be a kind of public whore—a man without personal principle who exists only to seek out and gratify the whimsical lusts of various majority and minority groups.

Obviously those who hold this theory don't emphasize the prostitution angle. (You don't in your research proposals; the FCC doesn't in its injunctions to broadcasters to "know your community.")

But where this is the only, or chief criterion for judging mass communications leadership, it comes down to plain whoredom.

I have, in Emerson's phrase, no "churlish objection" to a restless search for more and more understanding of people.

It is of course, natural and right and necessary in all communications work. But I insist that it is the second, not first qualification of a great communications leader.

The first is the classic proposition that he must be an individual dedicated to principles which are greater than himself, greater than society, and in the light of which he serves his fellow man.

The poet Robert Frost expressed this point perfectly when he told President Kennedy, "Your first answerability is to God and yourself. Your second answerability is to people and the country."

In our own world of mass communications our greatest need, our greatest challenge is to find or develop an increasing number of leaders with this type of dedication and individual integrity.

It is not a problem for which there are quick solutions or ready answers. I do believe that somehow it can be solved.

But this much I am sure of. It cannot be solved by the techniques of advertising-type research, by nose-counting or opinion polls.

What's needed is thought, study, creative imagination on an entirely different level. What's needed, perhaps, is prayer.

Marion, let's face the problem, not fuddle with research.

JANE
PINKERTON
ASSOCIATES

PUBLIC RELATIONS
COMMUNICATIONS

SPECIALIZING in

PUBLIC RELATIONS
PROMOTION
SALES DEVELOPMENT
PUBLICITY
BUSINESS WRITING

JANE PINKERTON ASSOCIATES
527 MADISON AVENUE (AT 54TH)
NEW YORK 22, N. Y.
PLAZA 3-0818

IMAGE-BUILDERS

(*Continued from page 34*)

has pursued a somewhat different set of image-building policies and activities, although, as noted, it will cooperate with 4As in the new joint information program. (Actually the ANA will be responsible for operating the joint 4A-ANA information effort just as the 4As has the responsibility for operating the Interchange program.)

Perhaps the most striking point of difference between its image approach and that of such organizations as 4As and NAB is the ANA's reluctance to draft and rely on formal codes (it has none).

Another significant difference: ANA —more, perhaps than any other trade group—recognizes that *top level corporate managements* are important members of opinion-maker and thought-leader communities and must be dealt with in any image-building program for advertising.

Its famed "Project X," which last fall produced the important textbook, "Defining Advertising Goals for Measured Advertising Profits," was essentially an image job for management, though with meaty values for advertising practitioners and students as well.

In addition, the ANA last winter produced and released the film, "This is Advertising," based on a script by Harry W. McMahon. The film was designed for showing by ANA members, both to their own business associates, and to civic groups. It has also received wide distribution through the AFA.

Supplementing such work, the ANA also has in operation already—under v.p. William Heimlich—a program calling for the mailing of significant speeches and articles on advertising to schools, colleges, and government officials.

Among the materials it distributes in this way are the reports of the ANA-4A Interchange Committee on objectionable advertising which go out to selected newspapers, universities, and government departments, such as Commerce, Health, Education, and Welfare, and to members of important Congressional committees.

ANA president Peter Allport heads Commerce Secretary Hodges' Advertising Advisory Committee, and the ANA makes available to members of the Senate and House special analyses (not recommendations or lobbying material) of all pending legislation affecting advertising.

The AFA Program. Long the sponsor of "Advertising Week," a pioneer in rudimentary image-building, the Advertising Federation of America enlarged its concept in 1961 to embrace a year-round activity known as ARP—Advertising Recognition Program. This was accomplished by George W. Head of The National Cash Register Co., now chairman of the board of AFA.

With the ambitious goal of "carrying the crusade of explaining advertising's values to every corner of our society," the AFA has joined with the AAW (Advertising Assn. of the West) to supply ad clubs across the nation with a seemingly endless barrage of promotional material, the clubs in turn setting up their own committees to apply this material at the local level. In addition, the AFA-AAW goes directly to media to support club activity generically. Live script announcements, for example



Harry Straw, of the dry hair ads, didn't make the Tricorn Club

Harry wasn't in the lifeless scalp commercials. He just buys TV spots for them. He just didn't know that North Carolina's No. 1 metropolitan market is the prosperous three-city "tricorn" . . . Winston-Salem, Greensboro, High Point . . . No. 1 in population, households and retail sales. Knowing those facts is all it takes to crack this exclusive club, Harry. Then schedule WSJS Television, of course—which is the No. 1 way to saturate the Tricorn Market (and the surrounding rich area thrown in). You get a Club hat with feathers, Harry, if you also remember North Carolina is the 12th state in population . . . and that no self-respecting spot schedule can ignore the No. 1 market in the No. 12 state! You'll be a real smoothie with clients and account execs, Harry, when you join the Tricorn Club — provided our official hat can fit onto your tousled wig.

WSJS TELEVISION NBC

WINSTON-SALEM GREENSBORO HIGH POINT

are currently in the possession of all 3,600 radio stations in the U. S.

Volunteer task force agencies are selected each year to create both the year's theme and material. 1962's agencies are Needham, Louis & Brorby, Chicago, and Benton & Bowles. Taking the view that 1) advertising is being attacked with "bear-baiting" from many quarters, both gleefully and enthusiastically, and 2) reliable studies show that the public, at least women, like advertising and do not share the views of critics, AFA-AAW's 1962 campaign has aimed high and wide at the general public, its advertisements designed to "appeal directly to the interests of the audience, simply, directly, honestly." Advertisements in all media talk about one specific and contemporary benefit or advantage enjoyed by the consumer.

Backbone of the material supplied individual ad clubs is the prepared speech. Among this year's notables: "Advertising and the American Economy," for deliverance to student, parent-teacher, and faculty groups; and "Why Advertising?" and "Don't Murder the Bugler" aimed at business and professional groups. Too, the ANA-IA film "This is Advertising," as described above, is distributed to the clubs through AFA. In all, the pervading philosophy at AFA is to "leave no stone unturned in correcting misconceptions held by the public as to how advertising functions and its place in the business and social community."

The 1963 Advertising Recognition Program, scheduled to begin early in February, will be kicked off with an "Advertising Recognition Week," to be followed up by an even larger sustained effort than the one currently in progress. Task force agency will be Fletcher Richards, Calkins & Holden, San Francisco, and the national chairman for next year's activities will be King Harris of the Folger Coffee Co.

TRAINING TIMEBUYERS

(*Continued from page 39*)

ers. Directors and above handle both media. Neither agency has assistant buyers.

Although experience in both jobs is desirable, DePierro said, if a choice were to be made—all things equal—he would fill a buyer vacancy with a media analyst rather than an estimator.

Kenney, too, said an estimator or analyst can become a buyer without spending time in the other job. But he stressed (also expressed by DePierro and Dietz) that he seeks "enthusiasm" in a potential buyer.

Voluntarily, not in response to a question, each in his own way said that a "comer" shows interest in his work, asks questions about the job, asks if it wouldn't be better "to do the job this way," etc. This characteristic, plus a facility with numbers, they all agree, brings a beginner to an agency well-equipped for promotion to buyer.

And a well-trained buyer pays off. DePierro cited one possible situation: a buying advantage of 5% over competition can mean 30 million additional nighttime tv home impressions on a $2 million broadcast budget.

TIMEBUYERS' CRUISE

(*Continued from page 47*)

jazz combo—outdoors during the daytime and later indoors.

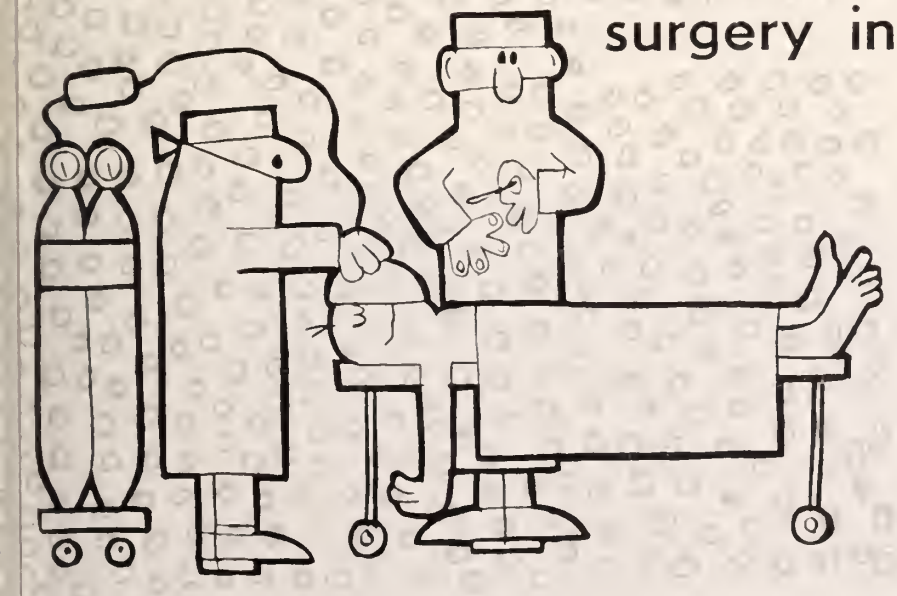
Those endowed with more than average physical endurance took advantage of the ship's gymnasium. Here, they worked out on rowing machines, bicycles, punch balls, etc.

The only puzzlement (when they took time out to even contemplate it, that is) was the exact location of the liner. All they knew was that the ship was anchored somewhere out at sea—out of sight of land. And speculations ran from 15 to 50 miles. In brief, where was "Nowhere"?

The day-long event was climaxed by the showing of a hilariously contrived film, starring the timebuyers themselves (photographed *sotto voce*) and cleverly interspersed with old, but real movie, film clips.

And as the fun-weary group debarked at pier 42 at 11 p.m. they were handed something extra to tote home as a further memento—a bag of Norwegian delicacies.

And Capital Cities chalked up another successful "time out for timebuyers" jaunt, for despite their apprehension (since the wine flowed like water) no one was reported overboard anywhere in that area known as "Nowhere."

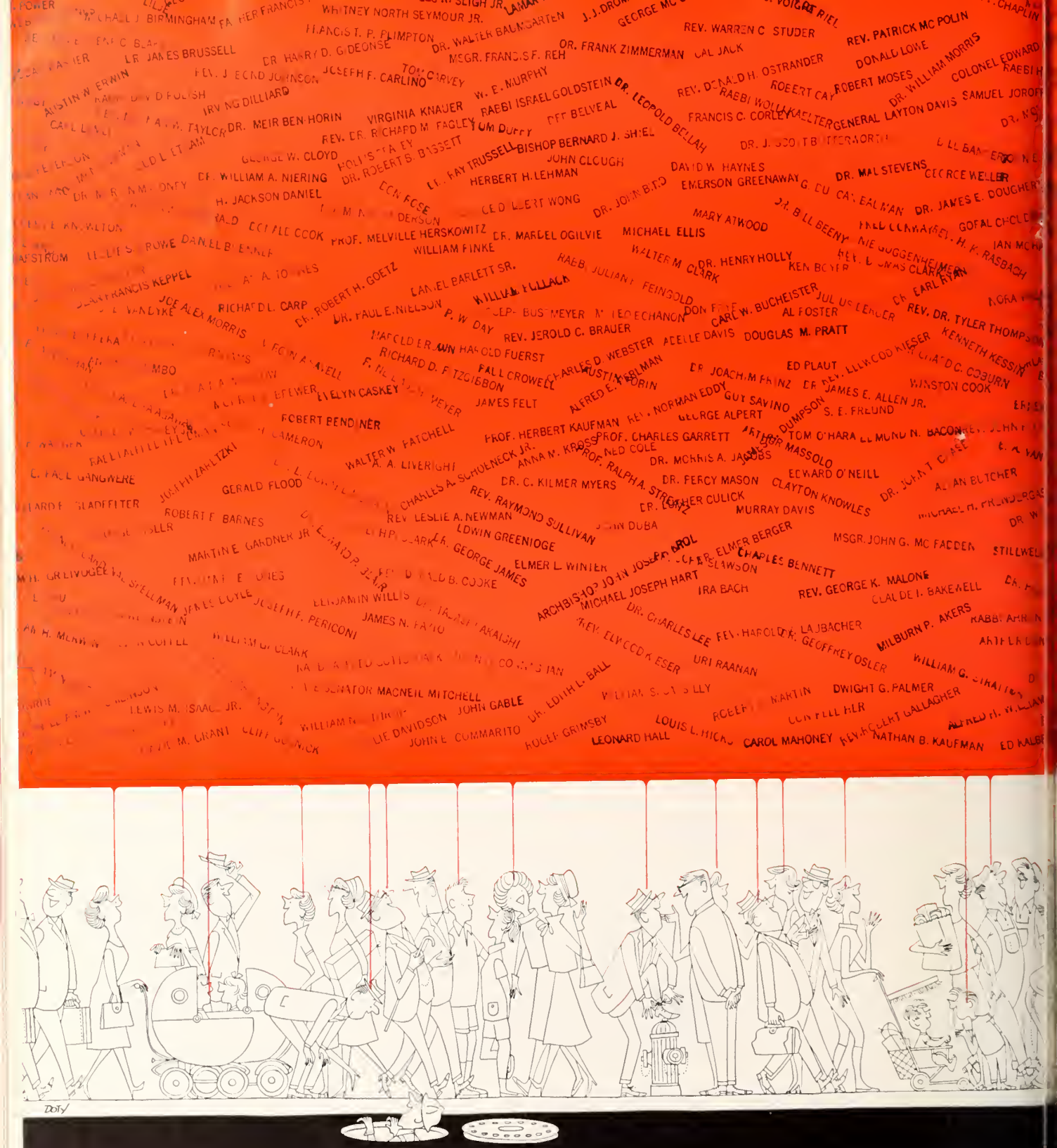


surgery in a snowstorm?

If picture quality isn't too important, viewers *could* watch another station in this market, but most people prefer to stick with us. Metro share in prime time is 90%, and homes delivered top any other station sharing the other 10%. (*ARB, March, 1962*) Your big buy for North Florida, South Georgia, and Southeast Alabama is

WCTV TALLAHASSEE THOMASVILLE

BLAIR TELEVISION ASSOCIATES


WHITNEY NORTH SEYMOUR JR.
FRANCIS T. P. PLIMPTON
DR. WALTER BAUMGARTEN
MSGR. FRANCIS F. REH
DR. FRANK ZIMMERMAN
REV. WARREN C. STUDER
REV. PATRICK MC POLIN
DONALD LOWE
DR. WILLIAM MORRIS
COLONEL EDWARD
DR. HARRY D. GIDEONSE
JOSEPH F. CARLINO
W. E. MURPHY
REV. DONALD H. OSTRANDER
ROBERT MOSES
VIRGINIA KNAUER
RABBI ISRAEL GOLDSTEIN
DR. LEOPOLD BELLAK
FRANCIS C. CORLEY
GENERAL LAYTON DAVIS
SAMUEL JOROFF
DR. MEIR BEN-HORIN
REV. DR. RICHARD M. FAGLEY
BISHOP BERNARD J. SHIEL
DR. J. SCOTT BUTTERWORTH
DR. WILLIAM A. NIERING
DR. ROBERT B. BISSETT
JOHN CLOUGH
DAVID W. HAYNES
EMERSON GREENAWAY
DR. MAL STEVENS
GEORGE WELLER
H. JACKSON DANIEL
HERBERT H. LEHMAN
DR. JOHN B. FO
MARY ATWOOD
DR. JAMES E. DOUGHERTY
PROF. MELVILLE HERSKOWITZ
DR. MARCEL OGILVIE
MICHAEL ELLIS
WILLIAM FINKE
DANIEL BARLETT SR.
RABBI JULIAN FEINGOLD
WALTER M. CLARK
DR. HENRY HOLLY
KEN BOYER
DR. ROBERT H. GOETZ
DR. PAUL E. NIELSEN
CARL W. BUCHEISTER
JULIUS LERNER
DR. EARL RYAN
REV. DR. TYLER THOMPSON
AL FOSTER
DOUGLAS M. PRATT
REV. JEROLD C. BRAUER
CHARLES D. WEBSTER
ADELLE DAVIS
HAROLD FUERST
ED PLAUT
DR. JOACHIM PRINZ
KENNETH KESSIN
JAMES FELT
ALFRED E. PERLMAN
DR. JAMES E. ALLEN JR.
WINSTON COOK
ROBERT BENDINER
GUY SAVINO
GEORGE ALPERT
S. E. FREUND
PROF. HERBERT KAUFMAN
REV. NORMAN EDDY
PROF. CHARLES GARRETT
TOM O'HARA
EDMUND N. BACON
WALTER W. FATCHELL
ANNA M. KROSS
DR. MORRIS A. JACOBS
EDWARD O'NEILL
DR. PERCY MASON
CLAYTON KNOWLES
DR. C. KILMER MYERS
REV. RAYMOND SULLIVAN
MURRAY DAVIS
REV. LESLIE A. NEWMAN
EDWIN GREENIDGE
DR. GEORGE JAMES
ELMER L. WINTER
MSGR. JOHN G. MC FADDEN
CHARLES BENNETT
IRA BACH
REV. GEORGE K. MALONE
MICHAEL JOSEPH HART
MILBURN P. AKERS
DR. CHARLES LEE
REV. HAROLD R. LAUBACHER
DR. GEOFFREY OSLER
URI RAANAN
DWIGHT G. PALMER
LEONARD HALL
CAROL MAHONEY
NATHAN B. KAUFMAN
Doty



PARDON US FOR NAME DROPPING, but names make news. And these are some (but only a few) of the local citizens who made news on the CBS Owned television stations in the past couple of years. Clergymen, physicists, politicians, teachers—people with something important to say to their community—said it frequently, freely on programs originated by our local production staffs. This unfailing sense of what interests audiences is one reason why locally-produced programming on the five stations has been honored by more than 100 awards and citations in the past two years alone. It also helps explain the stature and the popularity of the stations themselves. For audiences (advertisers too!) have long known who broadcasts local programs that are uniquely compelling... uniquely newsworthy. Namely the CBS Owned television stations. **CBS TELEVISION STATIONS**

A Division of Columbia Broadcasting System, Inc.
Operating WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis.

SPONSOR WEEK WRAP-UP

KBS "radio nation"

(Continued from Sponsor Week)

iated with KBS cover 80 million people in the U. S. with annual spending of $190 billion on consumer goods and services. The stations included reach 83% of all U. S. counties and 848 of the affiliates are located in county seats.

Within the KBS network are three specialized networks: a farm network of 865 radio stations covering 78% of the nation's farms, a Negro network of 360 stations, and a college of 355 affiliates.

Advertisers

The FTC was more than normally-active last week, taking action against four tv advertisers.

On the one hand, the commission came out with consent orders against Louis Marx and Remco for deceptive toy advertising. The charge: both have used false and misleading tv commercials to promote their products. The order involves Marx's "Giant Blue & Grey Battle Set" and Remco's "Radiocraft Kits" and "Electro Chemistry Science Kit."

In an initial decision on a long-pending complaint against General



BASTILE DAY summer frolic for over 100 people from the broadcasting-entertainment industry was hosted by WBBM personality Larry Attebery, surrounded here by five lovely wives of Chicagoland executives. Refreshments: champagne, bread, and cheese flown over from Paris

LOVELIES LOOKING for this year's Miss Latin America title surround Anita Silva (c), 1961 holder of the crown at Palisades Amusement Park contest sponsored by WADO, New York, and Schlitz Brewing Co.



"BLAST OF the big vendors," one of the WTR-effigy ad campaign, is presented to rep firm head George Hollingbery by Jim Knight, WTRF-TV, Wheeling promotion dir. and station exec. v.p. Robert W. Ferguson (r)



Motors and Libbey-Owens-Ford Glass, the FTC ruled that the two used deceptive camera techniques and devices in tv commercials to inaccurately compare optical distortion between automobile safety plate glass and automobile safety sheet glass.

More than 300 representatives of the $360 million pet food industry will gather in Chicago 12-14 September for the fifth annual convention of the Pet Food Institute.

Highlighting the three-day conclave will be discussions of new sales promotion and merchandising techniques.

The impact of multiple packaging on the merchandising of pet foods will be discussed by Duncan Dunning of Mead Packaging.

For those members of the sports-sponsorship gentry, here's an interesting bit of information re. a veteran in the field.

Atlantic Refining (N. W. Ayer) is the oldest continuous broadcaster of major league baseball, having started in 1936 and participated in 17,844 sportscasts.

Some of these were as complete sponsors in the early years, and more recently as co-sponsors. Some 15,000 of these games have been major and minor league baseball.

Note: These figures are for 1936-61 and don't include an extensive 1962 big league baseball schedule.

Campaigns: A full sales promotion and advertising drive designed to promote its retail outlets as "one stop social communication centers" is being launched by **Hallmark Cards.** Hallmark will use its Hall of Fame show on NBC TV to promote its new designs, via Foote, Cone & Belding Chicago.

Financial reports: Net income for the first half of the year for **Borden** was $15,201,893 or $1.43 a share,

---

"BLUEPRINT for '63," ABC tv o&o's presentation on fall programing, brought o&o's station mgrs. to New York recently. L-r: David Sacks, KGO-TV, San Francisco; Ted Shaker, tv o&o pres.; James Conley, ABC National Station Sales exec. v.p.; hostess Sigred Nelsson; WABC-TV v.p. Joseph Stamler, host; James Ridell, western div. v.p.; John Pival, WXYZ-TV, Detroit; Sterling C. Quinlan (partially hidden), WBKB, Chicago; Elton Rule, KABC-TV, Los Angeles





FALL FASHIONS get an early preview in cool San Francisco when the city's Fashion Industries hold its annual outdoor showings. KRON-TV cameras focused on pretty models during telecast sponsored by J. P. Stevens



TOP BRASS sign affiliation between ABC TV and WOKR-TV, Rochester. Seated: stn. gen. mgr. Richard Landsman (r) and net gen. mgr. Jules Barnathan. Other execs. stand by



MISS WLIB Joan Taylor poses prettily with a group ready to board a bus for open house at the station's new studios on 125th St., New York. Three Donahue & Coe timebuyers, (l-r) Joe Barker, Elizabeth Black and Marie Coleman, are here with Arthur Harrison (r), sales manager of the Negro-market station until this week, when he takes over the same post at WINS, N. Y.

compared with $14,731,090, or $1.39 a share in the same 1962 period. First half sales were $519,564,380, up from $501,330,509 in the like period a year earlier . . . **Pepsi-Cola** reported that earnings for the first six months of the year climbed to a record $7,321,000 equal to $1.12 per share compared to 1961 mid-year earnings of $6,805,000 or $1.05 a share . . . For the first six months of the year, **Minnesota Mining and Manufacturing** reported sales of $334,512,372 with net income of $38,-750,260, equal to 75 cents a share. This compares with sales of $293,-575,905 and net income of $34,469,-183 or 67 cents a share for the period a year ago . . . **Sterling Drug's** net profit for the six months ended 30 June was $11,171,939, or $1.40 per common share, an all-time first half high. These earnings compare with $10,811,018 or $1.36 per share for the 1961 period. Consolidated sales for the first six months were $117,812,909 compared with $114,413,528 in 1961.

PEOPLE ON THE MOVE: Edward J. Stafford to the post of divisional sales manager covering division I at The Sweets Company of America . . . **Richard H. Wilbur** to a brand manager for Helene Curtis Industries.

Agencies

Donahue & Coe lost its major tv piece of business, Squibb's Vigran vitamin capsules to Benton & Bowles.

The account was worth around $2 million.

In tv Squibb has been concentrating on the ABC Evening Report.

Remaining at D&C is Squibb's Broxodent electric toothbrush.

Papert, Koenig, Lois, Doyle Dane Bernbach and Kastor, Hilton, Chesley, Clifford & Atherton also competed for the Squibb account.

Agency appointments: Hazel Bishop of Canada Ltd. to **Kenyon & Eckhardt Ltd.** of Canada . . . Metromedia to **Albert Frank-Guenther Law** for a financial public relations program . . . Maradel Products to **Mogul, Williams & Saylor, Kastor, Hilton, Chesley, Clifford & Atherton,** and **Kenneth Rader** for various cosmetics and toiletries . . . Porsche of America Corp. to **Henry J. Kaufman & Associates** of Washington, D. C. . . . Clark Oil and Refining ($1 million) to **Papert, Koenig, Lois,** from Tatham-Laird . . . Elanco Products division of Eli Lilly to **Clinton E. Frank** from Henderson Advertising . . . Perini Electronic to **MacManus, John & Adams** . . . Squibb's Vigran Vitamin ($2 million) to **Benton & Bowles,** from Donahue & Coe.

New v.p.'s: Charles W. Butler and **Fred Gerlach** at Gardner . . . **James F. Quinn** at Edward H. Weiss . . . **John R. Burrill** at William Schaller, Hartfold, for new business and creative . . . **Keith Frederickson** at Savage-Dow, Omaha.

PEOPLE ON THE MOVE: Phil R. McTaggart to account executive and **Paul S. Lessig** to the marketing research department at Hoefer, Dieterich & Brown, San Francisco . . . **William Santoni** to media buyer at Geyer, Morey, Ballard . . . **Richard W. Garbett** to account executive at Kenyon & Eckhardt . . . **Marian B. Dennis** to the account management group at Hoag & Provandie . . . **Lawrence O. Hogrefe** to account executive on the Perma-lift account at Earle Ludgin . . . **Lincoln Diamant** and **Jay Kacin** to senior producers in the commercial production department of Ogilvy, Benson & Mather . . . **Robert G. Froemming** to account executive at Allen & Reynolds . . . **A. Stanley Kramer** to account executive at Leo Burnett . . . **John P. C. McMurran** to account executive at Garfield, Hoffman & Conner . . . **Martin Schwager** to marketing services director of K&E . . . **Stanley Pulver,** formerly of Colgate, to associate media director at Lynn Baker.

Kudos: John C. Cornelius, senior consultant to BBDO Twin Cities, was the recipient of the 1962 Distinguished Service Award from the AFA.

Associations

The Colorado Broadcasters Assn. would like it known that its new officers have been elected.

Bob Martin of KMOR, Littleton is president, Jerry Fitch of KGLN, Glenwood Springs is vice president, and Ralph Atlass of KIUP, Durango is secretary-treasurer.

New directors elected to three-year terms are Ralph Atlass and Russ Shaffer (KBOL, Boulder).

LeRoy Collins had a bit of armchair psychology for those gathered at the joint meeting of the Georgia and South Carolina Broadcasters Associations.

The NAB president urged the industry to shed what he called its "deeply entrenched defensive complex" and move toward stronger self-discipline.

A more solid front behind the NAB Codes of Good Practices will stave off both "the law of the jungle" and the dictum of the bureaucrat, Collins said.

NAB president LeRoy Collins will be guest speaker at the annual Fall Meeting of the Oregon Assn. of Broadcasters.

The conclave is set for 20 November at the Sheraton-Portland.

PEOPLE ON THE MOVE: Paul B. Comstock to vice president for government affairs of the NAB, effective 1 September.

Tv Stations

A proposal has been made to President Kennedy to consider the creation of a new White House post, that of Broadcast Secretary.

The suggestion was made by Richard S. Aldrich, Republican candidate in Manhattan's 19th Congressional District.

Aldrich stated that "radio and tv have totally proved their competence and importance as vital communications media and deserve a status comparable to that of the press."

(Please turn to page 64)



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

13 AUGUST 1962
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The President's new consumer advisory council will not only be a second Federal Trade Commission and a second Food and Drug Administration, but it will also serve to keep the original bodies on their toes.

It looks like advertisers and merchandisers are in for a two-pronged squeeze.

Shaping up for the new body is a role as **overseer of all government activities under the general heading of protection of consumers.** Exact guidelines haven't been drawn, but there is some fear that the advisers could even go so far afield as to consider tv programing.

More certain is intervention in such fields as ad claims and allegedly deceptive packaging. The latter has been hit on a tentative basis by Food and Drug, which has seized some instant coffee on the grounds that the cost per ounce in the "large economy size" was greater in one shipment than in the small size. **If the action is successful, a pattern will have been set.**

Neither Food and Drug nor the FTC is likely to resent what appears to be certain encroachment on their fields, since recommendations will be action through the existing agencies. FTC, for one, has been getting tougher and would like to speed up this process, subject to available manpower.

FTC has trouble getting funds approved by Congress, however, and the feeling is that **if the President's new advisory group stirs up the dust enough the pursestrings might be loosened.**

Where the new group will begin and where it will end still remains something of a mystery. It has just recently been named, and it will set out its own objectives when it gets rolling. There is no doubt in the world, though, that this will be **another very large cloud in the darkening regulatory picture for advertisers.**

FCC hopes that FM will take up the slack, after at least temporary freeze on new AM applications.

The commission looks to increasing popularity of fm, plus availability of channels in many places, not only to take the heat off of what it regards as overcrowded am. It also hopes that an expanding fm will finally dispose of the long nagging am daytimer problem.

FM signals, like TV, are so-called line-of-sight and don't create nighttime interference problems like am. **FCC priorities in assigning fm channels are eloquent.** The first is to disturb existing assignments only if absolutely necessary. But beyond that a first fm station to as much as the U.S. as possible, with emphasis on those communities now without a local nighttime service. This **hits the argument of daytimers for longer operating hours where they are the only local stations,** and their main argument at that.

Stations hit by FCC "death penalties" for a variety of reasons, most notably big-market KRLA, can hope in appeals for reconsideration to be given a trial before they are hung.

There has been no difference of opinion among Commissioners to **justify any optimism that decisions will be changed.** It will be necessary in all cases to appeal to the Courts.

Stations wishing to appeal to the Courts need not actually go off the air until and unless they fight their cases all the way to the Supreme Court and lose. FCC policy is to grant stays of execution until the last legal bridge has been crossed.

Court appeals have some danger for broadcasters generally. Any **strongly worded Supreme Court backing for FCC power to cancel licenses or to refuse to renew could only act as a goad to the Commission to go farther and faster along these same lines.**



Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

13 AUGUST 1962
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One of the hottest prospects in the spot tv hopper, expected to act any minute now, is Ovaltine, out of Tatham-Laird.

The Wander Company, makers of Ovaltine, are also **adding to their confection line another new candy bar** which is expected also to **figure importantly in fall spot plans.**

Chicago reps have begun to feel the results of the winter wanderlust which prompted the move of two active spot accounts to the Doyle Dane Bernbach shop there.

The migrants in question are **Rival Dog Food, which departed Needham, Louis & Brorby** and **Cracker Jack which left Burnett.** The reason behind the midwest reps' regret: DDB there has no media department and the **buying is being done out of New York.**

Although neither of these two accounts will seriously affect the Chicago economic picture, it's still a loss for central-region sellers. The call went out several weeks ago to their New York counterparts (see 16 July SPOT SCOPE) for Cracker Jack tv kid show minutes to run 17 September through 15 December and Rival embarked two weeks ago on an extensive 36-week tv spot campaign in flights.

As far as Chicago and the rest of the midwest are concerned, the third quarter ought to be a record breaker for spot tv judging from the amount of business done in those quarters last week.

A glimpse at the roster of Chicago accounts activating: **Campbell's Franco American Gravies, Kraft** for Miracle corn oil margarine, P&G's **Mr. Clean** heavying up existing schedules and adding scattered markets, **Betty Crocker** for Blueberry Muffin Mix.

St. Louis has also broken loose all of a sudden, with these accounts buying tv: **Southwestern Bell Telephone,** Pet Milk's **Sego, Purina Dog Chow.** Grove Labs **Bromo Quinine.**

Kansas City was also heard from, involving notably **Skelly Oil, Rutherford Food, Faultless Starch.**

For details of this and other spot action of the past week see items below.

SPOT TV BUYS

Campbell Soup is buying for a 17 September start on behalf of Franco American Gravies. The request is for strictly a female audience and end of the week shopping days only are being bought. Time segments: day, fringe and late night minutes. Agency: Leo Burnett. Buyer: Eloise Beatty.

Kraft is lining up markets for its recent entry into the corn oil margarine field under the Miracle label. Schedules start 2 September and continue for 10 weeks. Time segments: daytime minutes. Agency: Needham, Louis & Brorby. Buyer is Mark Oken.

Betty Crocker is buying a four-week schedule for its Blueberry Muffin Mix. The buying is being handled by Needham, Louis & Brorby and John Stetson is the buying contact.

Southwestern Bell Telephone Company is seeking prime-time chain breaks to promote the Yellow Pages. Campaign is a 19-week run starting next week. 20 August. Gardner is the agency.

Pet Milk is going back in heavily for Sego. The request is for day and fringe minutes for a 3 September start. The campaign is for 25 weeks, with two hiatus periods falling at Thanksgiving and Christmas time. Agency: Gardner.

Purina Mills is investing very big budgets in a 15-week schedule for its Dog Chow. It's using prime and fringe minutes and chainbreaks for 2 October starts, with buying being done out of Gardner.

Grove Laboratories is lining up markets for a 15 October kick off on behalf of Bromo Quinine. Schedules of nighttime minutes are slated for 22-week runs. The agency: Gardner.

Skelly Oil Co., Kansas City wants prime chain breaks and I.D.'s for 10-week schedules to kick off on 23 September. The account is handled out of Bruce B. Brewer.

Rutherford Food Company is returning to spot tv after an absence of about five years. The account is now requesting avails for its HyPower Brand of canned meats, also out of Bruce B. Brewer, Kansas City.

Faultless Starch is going into several selected markets, buying an eight-week campaign. Time segments: I.D.'s. Schedules will be launched on 5 September. Agency: Brewer.

Procter & Gamble is seeking nighttime minutes to promote its Downy Fabric Softener. The campaign starts 2 September and runs through 30 June 1963. The agency is Grey and Joel Siegel is the buyer.

Gold Medal Candy Corp. is buying on behalf of Bonomo Turkish Taffy. Schedules of kids minutes kick off on 17 September for 10 weeks. Agency: Mogul Williams & Saylor and the buyer, Joyce Peters.

Lever Brothers is buying for Dove, with schedules of fringe-time minutes to start on 16 September. The campaign is for six weeks. Agency: Ogilvy, Benson & Mather. Buyer: Tom Lawson.

Bumble Bee Tuna Fish is lining up selected markets for a campaign to start later this month, 27 August, for 10 weeks. Time segments: night and day minutes, chainbreaks and I.D.'s. Agency is Richard K. Manoff.

Peter Paul will launch a campaign on 23 September. Schedules are set to run for 11 weeks, using early and late fringe minutes. Agency: Dancer-Fitzgerald-Sample. Buyer: Marty Chapman.

National Federation of Coffee Growers of Columbia is seeking minutes and I.D.'s for a campaign to promote Columbian coffee. Schedules are to start 9 September and run for 13 weeks in several markets. The agency is Doyle Dane Bernbach and the buyer is Charlotte Corbet.

Gerber Products is lining up markets for its latest drive on behalf of its baby foods. The request is for daytime minutes to start the first of October for eight weeks. D'Arcy is buying for the account and Bob O'Connell is the contact.

General Foods will start schedules on 9 September which will run through 24 November on behalf of La France laundry products. Time segments: daytime minutes. Agency: Foote, Cone & Belding. Buyer: Dave Logan.

Fels is also starting on 9 September with daytime and fringe minutes. The campaign is set to continue for 13 weeks. Agency: Richard K. Manoff.

American Home Products wants schedules to start as soon as possible and continue through mid-October on behalf of Black Flag insecticide. The buying's being done out of Ted Bates by Tom Clancey.

SPOT RADIO BUYS

B. T. Babbitt is back on the radio buying line for the first time this year for Oakite. The campaign, using multiple markets, is based on participation in Housewife's Protective League shows with a live copy approach. Markets bought include Los Angeles, New York, Philadelphia and Boston. Schedules will run for three more weeks. Agency: Geyer, Morey, Ballard. Buyer: Bob Kutsche.

Robert Hall kicks off on 16 August with a 16-week campaign in about 200 markets. Time segments: minutes, about 21-35 per week. Agency: Arkwright. Buyer: Jim Hackett. (For more details see SPONSOR-SCOPE, page 24.)

Dynacolor Corp. is in five or six test markets including Washington, D. C., Los Angeles and Atlanta with two-three adult stations per market in a saturation campaign for its photographic products. Campaign runs through Labor Day, using weekend drive-time minutes. Agency: Geer, DuBois. Buyer: Penny Schmidt.



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

13 AUGUST 1962
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Y&R management may not know it but rep salesmen haven't taken warmly to the agency's adoption of a field service unit (see 30 July SPONSOR-SCOPE).

The salesmen suspect that what with computers processing availabilities and the unit roaming around their stations the **rep contact function has all the marks of being reduced to errand boy.**

Y&R's rejoinder to this: the unit's function is not to bargain or negotiate but rather to (1) gather information that will **add to the efficiency of Y&R's media service** and (2) become saturated with knowledge of local markets so that a member of the unit will **eventually be well equipped when he takes over as a buyer in the home office.**

The sales head of one of tv's perennial durable accounts has developed a strong irritation about stations that contact his MR's on having a market included in the company's spot list.

The executive figures that it's **not cricket for media to make a manufacturer's representative** unhappy about his market's advertising status.

Hence when this sales chief gets a griping letter from an MR on this subject he relays it to the agency with the admonition **not to include on the schedule at any time the station that stirred up the MR.**

Jack D. Parker, Saginaw, Mich., adman, thinks that SPONSOR HEARS gave Ted Malone a bad shuffle when it noted that Ed Sullivan is likely the longest-extant personality in air media, having come into radio in 1931.

Reminds Parker: Malone faced his first mike back in the 20's and that he's still at it with **daily transcribed story-telling shows in Michigan, Maine and elsewhere, and with a line of sponsors.**

NBC TV got the nod for the World Series of Golf series (8-9 September) mainly for the reason it would be able to deliver the six live holes in color.

Zenith, the special's No. 1 sponsor, is in the color set business and it saw in the special **an opportunity to make promotional ballyhoo for that line.**

Incidentally, it looks like at **least $50,000 will be spent to merchandise the swinging and putting of Arnold Palmer, Gary Player and Jack Nicklaus.**

Tv stations might take what happened in the case of Hazel's eventual rating as something for self contemplation when they try to relate their conception of local mores, etc., to the potential acceptance of a program.

JWT had to work on about 40 NBC TV affiliates for clearance of Hazel and the reason a large percentage of the stations gave for sidestepping the show: **the vast bulk of our viewers don't have a maid and we can't imagine their going for a program in which the central character wears a white cap and apron.**

The Miss America Pageant Finals of 9 September 1961 should have been properly included among the 15 programs which on individual occasions achieved the highest average audience percentages for the 1961-62 season, according to Nielsen.

The Pageant Finals pulled a 41.8 AA%. In terms of **average homes this came to 19,604,000,** which is even more than that scored for the Academy Awards (18,179,000 homes).

EVERYBODY'S A CELEBRITY ON WSB RADIO



Anybody can have an interview on WSB Radio. Not just big folks, but little folks, too. This is what makes WSB's interviews so interesting and enjoyable. Each is tailored for a particular time slot. When it comes on the air, it's fresh, crisp and to the point. Entertaining interviews are blended with other WSB Radio programming ingredients to deliver Atlanta and much of Georgia.

ATLANTA'S
wsb radio

Represented by
Edward Petry & Co., Inc.

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.

WRAP-UP

(*Continued from page 58*)

Pointing to the advent of Telstar, Aldrich noted that electronic journalism is becoming increasingly complicated, necessitating an expert to advise the President on the fast-occurring developments.

A new TvB presentation aimed at food stores is "The Super Medium for Markets."

The brochure gives factual data on food sales and distribution, comparative media figures, tv success stories, etc.

Ideas at work:

• **KRON-TV,** cameras enabled a huge feminine audience to preview fall fashions from their own homes when the station covered the eighth annual San Francisco Fashion Industries Union Square Fashion Shows recently. Another KRON-TV idea: the station is turning to little theater groups for material and actors and as the first step in this direction is running a contest for original one-half hour tv scripts.

Financial report: Taft Broadcasting profit before taxes for the first fiscal quarter ended 30 June was $1,266,357, up 32% from $956,892 for the prior year's first fiscal quarter. Revenue for the quarter rose to $3,057,975 from $2,606,162 while net income increased 26% to $578,541 from $460,683.

New quarters: Pulse's West Coast office has taken additional space at 6399 Wilshire Boulevard, earmarked for production use only. Paul Synder moves from headquarters in New York to head up the production staff.

Kudos: President Kennedy saluted in a telegram to **WJW-TV,** Cleveland the station's annual "Junior Olympics" program . . . Major **John P. Dillon,** in civilian life the promotion manager of WBTV, Charlotte, was selected to participate in a special staff visit to observe Air Force operations in Europe. He returns on 18 August.

PEOPLE ON THE MOVE: Don Sbarra to vice president and general manager of KARD-TV, Wichita and the Kansas State Network . . . **James S. Gessner** to account executive at WCBS-TV, New York.

Radio Stations

More than 300 d.j.'s will be in St. Louis on 17-19 August for the seventh annual convention of the National Assn. of Radio Announcers.

The place: the Sheraton-Jefferson Hotel.

In addition to state and local dignitaries, an address will be delivered by Andrew Hatcher, deputy press secretary to the President.

Plough Broadcasting is staying right on top of advancements in electronics with the institution of a new musical format.

The new format is described as first, conforming entirely to the popu-



selling

MOVIES ARE BETTER THAN EVER!

And Pittsburgh's great movie station—WIIC—has a wealth of fine M-G-M and 20th-Fox films that will sell for you!

Spots are now available in:

SATURDAY NIGHT AT THE MOVIES Part II
(11:10 p.m. Saturdays)

SUNDAY AFTERNOON AT THE MOVIES
(1:00 p.m. Sundays)



WIIC CHANNEL 11 PITTSBURGH

Represented nationally by Blair-TV

lar musical taste with a "toe-tapping, finger-snapping beat" and second, using IBM machines to program the records for a full week of broadcasting. (There are over 60,000 individual music recordings catalogued on the IBM cards and the processing selects each tune to be played according to a master formula.)

The new programing technique is being tried on WJJD, Chicago and WCOP, Boston.

Incidentally, radio time buyers can win prizes valued at $9,000 by coming up with the best single word, coined word or phrase of less than 10 words to describe the new Plough "musical sound."

Ideas at work:

• **WIP,** Philadelphia, on learning that the Bonsal Military Marching Band from New Jersey, the only marching band invited to represent the U.S. in the World Music Festival in Holland, didn't have the money to make the trip, solicited listeners for contributions and helped the group reach its goal of $28,000.

• **KPRC,** Houston has presented an anthem to the city called "The Sound of Houston." The special gold record composed by Johnny Mann, was given to Houston Mayor Lewis Cutrer.

• **WWDC,** Washington, D. C. has found an additional use for its Satellite Studio. Each Friday night throughout August it will be used as a "Swinging Satellite Safari" for dancing in the streets under the stars. It will move to a different location each week.

• On "Portable Radio Night" 15 August, **WCCO** will award several transistor clock radios during the Minnesota Twins-New York Yankee game to: president and manager of the home club, all Twins who hit home runs against the Yankees, the winning Minnesota pitcher, fans in the stands following the game on WCCO, listeners who win a write-in contest.

Financial report: Rollins Broadcasting reported net earnings for the year ended 30 April were $437,396 or 46 cents per share on revenues of $6,395,312. This compares with net earnings before special credits of $358,553 or 40 cents per share on revenue of $4,401,773 for the comparable period a year ago.

Football sales: Nearly two months before the first kickoff, **WCCO** has signed an all-star lineup of sponsors for the University of Minnesota season. **Twin City Federal Savings and Loan** and **Mileage-Direct Service Gasoline** will present the play-by-play; **Northwestern Bell Telephone** will sponsor the 25-minute "Football Preview" and **Pako Photo** has the half-hour "Football Review"; **Velie Sales** has the one-minute spot preceding and following the games and the "Football Scoreboard." . . . **WTMJ,** Milwaukee sold the Green Bay Packer exhibition and league games to **Thorp Finance** and **La Palina cigars.** Sponsorship includes a seven-station network throughout the state . . . A full spot schedule surrounding the 49er broadcasts on **KSFO,** San Francisco includes **State Farm Insurance, Citizens Federal Savings and Loan, Leopard Cafe.**

Retirement: Larry Walker, executive vice president of Carolina Broadcasting which owns and operates WSOC-TV and radio, Charlotte, will retire on 1 October. C. George Henderson, current general sales manager of the tv station will become vice president in charge of tv and Henry Sullivan will hold the same title for radio.

PEOPLE ON THE MOVE: Walter A. Schwartz to assistant general manager of WINS, New York . . . **William H. Aaron, Jr.** to sales manager of WDTM, Detroit, replacing **George S. Milroy** who becomes national sales manager of the station . . . **Anthony Lanzone** to account executive of WEJL, Scranton . . . **George Mazarr** to account executive of WLS, Chicago . . . **Arthur Harrison** to sales manager for WINS, New York . . . **Roger Coleman** to vice president and general manager WQXR, New York . . . **Franz Allina** to director of public relations for the Straus Broadcasting Group, including WMCA, New York and Radio Press International . . . **Richard F. Palmquist** to sales manager at KMEO, Omaha . . . **Richard E. Burris** to director of a newly-created research and special promotions department at WLDM, Detroit . . . **Thomas B. Wilson,** chief executive officer of Resort Airlines to manager of KHOW, Denver . . . **Maurey Rosen** to retail sales manager at KWKW, Pasadena.

Fm

The QXR Network has prepared an elaborate pitch to auto makers.

According to the network, its 1,800,000 fm homes spend approximately $881 million annually to buy an average of 229,000 new cars.

National fm audience figures show that nearly half of the three-or-more car families in the country are fm families and 4,250,000 fm families own and operate two cars.

The QXR Network audience alone owns over $2 billion worth of automobiles bought new and a recent national survey of 3,872,600 families planning to buy a new car within six months disclosed that 50.7% were fm families.

At the annual meeting of the FM Broadcasters Assn. of Southern California Jack Kiefer of KMLA, Los Angeles was elected president for the coming year.

Sleepie Stein (KNOB, Long Beach) was named vice president, Bj Hamrick (Western FM Sales) was re-elected secretary.

Sign on: WMMM (FM) will start sunrise-midnight broadcasting on 1 September. The Westport, Conn. outlet will duplicate regular am programing during the day and continue with independent programing of good music after sundown.

Networks

ABC TV, like both CBS TV and NBC TV, is offering an election night package.

ABC TV is quoting $400,000 for full sponsorship, which provides 30 commercial minutes.

The price tag for half of the night's package is $225,000, allowing 15 commercial minutes.

Sales: ABC TV's coverage of the 1962 American Football League schedule to **Goodyear** (Y&R). . . . ABC TV's "Tennessee Ernie Ford Show" to **Campbell Soup** for Monday-Friday participation starting 17 September. Buy was made via Needham, Louis & Brorby. . . . **P&G** (Benton & Bowles) will again sponsor "Hollywood: The Golden Years" when NBC TV reruns the special on 18 September. . . . **Kraft's** confectionery division bought four alternate quarter hours on NBC TV daytime, via FC& B. On an annual basis this would come to $1.3 million. . . . **Maxwell House** (B&B) has bought one spot in each of ABC TV's "Father Knows Best," "Leave it to Beaver," and "ABC Evening Report" from 27-30 September. . . . ABC TV's "Roy Rogers-Dale Evans Variety Hour," "The Gallant Men," "The Sunday Night Movie," and "The Untouchables" to **American Chicle** (Bates).

Sports note: ABC Radio will again broadacst exclusively all Notre Dame football games for 1962, with Texas American Oil the sponsor.

PEOPLE ON THE MOVE: Louis I. Teicher to director of music operations for CBS TV. . . . **Leon Luxenberg** to director, sales promotion and merchandising, and **Norman Ober** to director, audience promotion at CBS Radio. . . . **John McAvity** to the new position of ABC TV coordinator of sales planning.

Station Transactions

KDEF (AM & FM), Albuquerque has been sold for $175,000, subject to FCC approval.

Buyer is the White Oaks Broadcasting Co. whose president and majority stockholder is Thomas J. Swafford. He is a former CBS Radio vice president and general manager of WCAU, Philadelphia.

Previous owner of the ABC affiliate is KDEF, Inc., headed by Frank Quinn.

Patt McDonald brokered the deal.

Representatives

The Herald Tribune Radio stations in New York have joined the parade of group-owned stations to self representation.

WFYI, Garden City and WGHQ, Kingston will assign local salesmen to cover national and regional accounts; WVIP, Mt. Kisco and WVOX, New Rochelle, will be sold nationally through a joint effort by both stations originating from VIP-VOX radio sales, Westchester.

The National Sales division of RKO General has enlisted the services of BAR to monitor radio programing on its stations.

The service is to provide agencies and advertisers with proof of performance in the form of certified audio tapes.

BAR will monitor both a specified hour and an undisclosed alternate hour to assure the pre-selected time period is truly representative of the station's programing.

The system is now in operation at five of the seven RKO General stations.

It's refreshing to record here that the proverbial "rep fraternity" does rise to the occasion of its epithet every so often.

One recent display of comradery: three members of the disbanded Everett-McKinney firm traveled together to Select Stations (Dick Williams, Harry Moline and Howard Rothenberg) and two, Max Everett and Tom Buchanan, are still together at H-R.

Rep appointments: WEAM, Washington, D. C., to **Katz**. . . . WALA-TV and radio, **Mobile-Pensacola** to Select Station Representatives. . . . WFLM, Ft. Lauderdale to **Herbert E. Groskin & Company.** . . . WQTY, Jacksonville to **Bolling.**

New quarters: Broadcast Time Sales opened a branch in Milwaukee, the first of a series of regional offices. The next field of expansion is Pittsburgh. The Milwaukee address: 2560-70 North 32 Street. Phone: UPtown 1-9788.

PEOPLE ON THE MOVE: James P. Smith to general sales manager of Adam Young. He'll be replaced as manager of the Boston office by **William Queen,** most recently vice president and partner of New England Spot Sales. . . . **Mortim B. Coley** to the New York office of Tele-Radio & Tv Sales. . . . **Timothy J. Canty** to

Sensible protection when you buy or sell

You'll never regret your decision to rely on our intimate knowledge of markets and actual sales. However, you may very well regret taking the risk of selling on your own. We see the total picture . . . opportunities as well as hazards. Our reputation for reliability is your best protection . . . as hundreds of satisfied Blackburn clients know.

BLACKBURN *& Company, Inc.*

RADIO • TV • NEWSPAPER BROKERS

NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick Gerard F. Hurley RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois Financial 6-6460	Clifford B. Marshall Stanley Whitaker John G. Williams 1102 Healey Bldg. JAckson 5-1576	G. Bennett Larson Colin M. Selph Bank of America Bldg. 9465 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-8151

account executive with CBS Radio Spot Sales' Chicago office.

Film

The Brunswick Corp. in Chicago is filming a series of 26 one-hour shows, "Top Star Bowling," which will be ready for fall.

Filming starts in Chicago at one of Brunswick's top lanes, with a budget around $400,000.

Brunswick made a survey of stations prior to this undertaking and determined that an hour show was preferred to a half-hour and that top men bowling champs were more of an attraction than female keglers.

Brunswick itself will be syndicating the show, with this ace up its sleeve: it can market the series on a partially pre-sold basis because of its own spots within the hour.

Howard Christensen of Brunswick is supervising the project.

NBC Films is boasting three sales records made by its off-CBS TV property "Hennesey."

The show has grossed $1,500,000 in less than four months, has earned more money per episode than any other 1962 syndication entry and will be seen on more stations this fall (close to 100 so far signed) than any other new off-network release.

The network film arm attributes the success of the series to several things, notably: its for sale on a one-per-week basis for two years, followed by an option to strip the show daily; the comedy flavor of the series makes it flexible enough for scheduling in any time period, day or night.

Sales: NTA's post-1948 feature film package "61 for 61" to four more markets placing the package on a total of 132 stations. . . . **Seven Arts** 13 one-hour tv concert specials featuring the Boston Symphony Orchestra to WFGA-TV, Jacksonville and WCSH-TV, Portland raising total markets to 20, and volume three of its post-1950 Warner Bros. films to four more stations, upping the total to 71. . . . **NBC International** has sold "The Dick Powell Show" in its entirety to Sveriges Radio of Sweden and Radiofusion TV Belge of Belgium. . . . **Twentieth Century-Fox TV's** "Adventures in Paradise" to nine stations, bringing the total markets to 45. . . . **Allied Artists Tv's** 48 Bowery Boys features to four more stations, upping total markets to 15 in the first month of release.

Short subjects: Official Films has charted a marked upswing in short-segment film programing. Since mid-July, the company has sold four libraries of film series, running from one minute to 18 minutes in length, in 15 markets. Properties are "Little Rascals," "Greatest Headlines of the Century," "Almanac," and "Sportsfolio."

Public Service

Just as a point of interest to stations actively involved in or about to embark on editorializing, here's what a few stations have been doing in that area recently.

• **WBZ,** Boston broadcast a plea for the public to change its thinking about transportation. New and improved facilities will have to be approved and paid for in the years to come, the station said, and positive action will come only if the public is ready to accept the responsibility.

• **WOLF,** Syracuse urged its audience to write to the Public Service Commission in Albany and demand a public hearing on the proposed rate increase by the Syracuse Transit Corp.

• **WTRY,** Albany-Schenectady-Troy is endorsing its first political candidate—Rep. Samuel Stratton, democratic nominee for the Governor of New York.

The WLS series, "Chicago Portrait" marked its second year on the air with a salute to modern radio on 11 August.

Listeners got a "behind-the scene" view of public service efforts, community action programing and broadcasting techniques.

WLS president Ralph Beaudin and Martha Crane, president of American Women in Radio and Tv, spoke on the show.

Public service in action:

• **KGO-TV,** San Francisco was on hand with cameras at last week's mass naturalization of a record 300 immigrants at San Francisco's Masonic Temple Auditorium. The Northern California Federal District Court waived a rule barring the use of tv cameras within an officially-designated Federal courtroom.

• **WEJL,** Scranton and its parent company, The Scranton Times, have offered to provide $5,000 to replace an elephant and tiger at the Nag Aug Park Zoo. The present animals are suffering from poor health.

• Four CBS TV affiliates in Florida cooperated to produce a one-hour program on the opening of a special session of the Florida legislature in which Governor Farris Bryant voiced his plan for reapportionment of the Legislature. Participating stations: **WJXT,** Jacksonville, **WTVJ,** Miami, **WTVT,** Tampa and **WDBO-TV,** Orlando.

• **WABC,** New York premieres a new program on 26 August called "Challenge: '62," which will highlight many of the major problems faced by New York residents. The series will be aired bi-weekly.

Job well done: KNX, Los Angeles which has long-recognized the good services rendered to the community by the Motor Car Dealers Assns. of Southern California and Los Angeles by carrying public service spots, has been presented a merit award for its "exceptional service" by the two groups.

Kudos: WJBK, Detroit has been accorded national recognition for its participation in the 1962 Teenage March Against Leukemia conducted in the greater Detroit area last May. Honor was bestowed by Aiding Leukemia Stricken American Children.

PEOPLE ON THE MOVE: Ray Townsend to director of news and public affairs at KSL-TV, Salt Lake City.

IN ALBANY
SCHENECTADY
AND TROY . . .

WRGB
AGAIN*

Average quarter-hour homes reached

	WRGB	B	C
9 a.m. to Midnight	60,900	36,600	28,500

*March, 1962, ARB Market Report

THE KATZ AGENCY, INC.
National Representatives

WLAC-TV CBS
nashville

the way station to the central south

Way ahead with the news, WLAC-TV won 4 out of 5 recent top news awards.

Tv and radio NEWSMAKERS



Raymond W. Welpott has been chosen executive vice president, NBC owned stations and NBC Spot Sales, succeeding P. A. (Buddy) Sugg. Welpott has been vice president and general manager of WRCV-TV and radio, Philadelphia since May, 1958. In his new position he will continue to head the Philadelphia stations, headquartering in that city. Before joining NBC he was vice president of WKY Television System, Oklahoma City. Previously he was manager of WRGB, Schenectady.



Arthur Harrison joins WINS, New York this week as sales manager. Harrison comes to the recently-acquired Westinghouse Broadcasting station after six years as sales manager of WLIB, a leading Negro station in New York. A native New Yorker who has worked here throughout most of his career, Harrison brings a wealth of sales experience to his new post. He began his affiliations as an account executive at WITH, Baltimore and media supervisor of the Harry B. Cohen Agency.



Donald W. Frost has taken over as sales manager of WIND, Chicago, succeeding Bennett Scott who resigned recently. The new sales manager brings a background of 20 years' experience in radio to his new post. He has been a salesman with Peters, Griffin, Woodward since 1953, achieving the honor of "Colonel of the Year" in 1957. Frost set a record for the highest billing achieved in a month and in a year to earn the honor. Previously he was a salesman for Weed and WCAU-TV, Philadelphia.



Alfred R. Stern has left his post at NBC to enter CATV systems management. He becomes chairman of the board and chief executive officer of newly-formed Televents Corp. As a vice president of the network, Stern has also been chairman of NBC International Ltd. He joined NBC in 1952 as project officer for tv programing. In 1955 he became assistant to Robert Sarnoff and in '57 was appointed to the international post. In 1959 Stern was elected a vice president of NBC's Enterprises division.

frank talk to buyers of air media facilities

The seller's viewpoint



Arthur Hamell, general manager of Commercial Producers, Incorporated Boston, has been active in local radio sales and promotion companies for many years. He has developed a number of ideas on how national spot billing can be raised. In this article, he contrasts the success of local radio with the continuing doldrums of national spot, and suggests that the fact that local radio stations often suggest actual produced commercial approaches to their prospective advertisers may account for a good part of the edge.

Building up national spot radio

Why does national spot radio continue to languish in a state of comatose? And, conversely, why is local radio flourishing and been on the upbeat for many years? This is the giant-sized puzzler which has plagued the industry for some time now. And with reason, of course, since much has been theorized about how to remedy the situation, and various efforts made—without dramatic results, however.

We at Commercial Producers, who specialize in creating and producing commercials for local and regional advertisers, feel part of the answer lies in a series of simple facts. Local radio salesmen sell with sound. Local radio salesmen often propose concrete, creative ideas for a radio commercial. Local radio salesmen sometimes even bring ideas on sound on tape—and play it for the prospective buyer. Local radio stations often work with companies such as ours—firms which produce commercials of network calibre. And, often local radio stations produce their own commercials—and sell with them.

But only rarely sellers of national spots do any of the foregoing. In my opinion, herein lies a major roadblock to national spot radio's growth.

You may think that this approach, which admittedly has been most successful locally, cannot readily be applied to the national scene. This is not so, and I am not alone in this opinion.

Not too long ago, a story appeared in SPONSOR reporting a Trendex survey of creative directors of the forty highest billing agencies in the country. The conclusion of the study was that "radio has lost ground to other media because national radio sellers have failed to capture the imagination of the creative people at advertising agencies."

One of the specific questions asked of radio salesmen was, "Are you regularly approached by radio salesmen with creative ideas to assist you in the use of radio advertising?" The response to this question was an unanimous "no"! In fact, one of the respondents said, "Radio's projection of itself is too limited. There is a lack of knowledge as how to get creative ideas to vast numbers of people."

Another reason for national spot radio's inertia can be traced to a lack of strong product identification on commercials—the kind of identification which gives a shopper a compelling reason to want to buy a particular item or utilize a specific service. In our opinion, investing a product with a strong identity is a basic key to a successful selling commercial. And one of the most effective ways of accomplishing this is via specially designed jingles.

Admittedly, we're not the first to recognize the potential of picturing products through jingles, nor the first to practice it. Everyone is familiar with at least a dozen nationally distributed products which have attained maximum recognition and sales via this technique. My point is that it just hasn't been done enough.

Custom tailoring a musical commercial to fit a product or service isn't quite as simple as one might suspect, however. It takes more than a catchy tune and a few choice words of praise for the product. Many things must go into the creation of a vehicle which will transport the client's message with impact and force. It has been our experience that the only way to produce personalized images of a product or a place of business is to study carefully the overall objectives and determine the ultimate goal. Then we can go about tailoring the musical commercial to fit into the sales theme.

In essence, then, a good, strong identification tends to work in many ways for a product and or a place of business. Properly produced, it can create a potent reason for a shopper to do business in a specific place, or implant a desire for a particular product. Most important, it endows a product with a long playing and working identity.

Equipped thus, it can't help but play an important contributory part in sparking national spot business.

SPONSOR SPEAKS

Bob Sarnoff started it

The great new wave of industry image-building (see page 31) for both broadcasting and advertising dates back, approximately, to the spring of 1959 when Robert W. Sarnoff, board chairman of NBC, in a ringing speech before the NAB Convention in Chicago, called for the establishment of a TIO.

TIO went into operation in October of that year and soon found itself and the industry in the midst of all sorts of anti-broadcast propaganda stirred up by the quiz show hearings.

The involvement of advertising and advertisers followed with lightning speed, as nation-wide criticism of broadcast practices spread out to include radio and tv sponsors and commercials.

Image-building efforts to counteract this criticism went into high gear by January 1960, and have continued at an accelerated pace ever since. They have become, as our two-part series of articles shows, incredibly complex operations involving thousands of dollars and scores of executives.

Question: Is it time to re-examine all this image work?

Fine art of travel

Ted Shaker, president of the ABC Owned Television Stations, believes travel is broadening. His station managers and hundreds of advertiser and agency executives the country over agree.

Here's what he accomplished with a whirlwind one-week preview of this fall's prime-time programming to be shown on ABC TV owned stations: 1) he "exposed" his top echelon crew in dramatic fashion to the people who foot the bills in San Francisco, Los Angeles, Chicago, Detroit, and New York; 2) he allowed each general manager to serve as m.c. at a prestige showing in the city where his own station is located; 3) he played up the interest that ABC stations maintain in places beyond the Hudson River; 4) he helped the Network; 5) he set the stage for the management meetings held in New York the following week by guaranteed fraternizing and idea exchanges between ABC Television Stations executives for a whole week preceding the meetings.

That's a lot of accomplishment for a week of traveling. We're recommending some of the same to others.

10-SECOND SPOTS

Knowledge: A toiler in the media vineyards, having been guaranteed anonymity, supplied the following definitions: a bartender is a man who knows a great deal about very little and who goes along knowing more and more about less and less until he knows practically everything about nothing; an advertising salesman is a man who knows very little about a great deal and keeps on knowing less and less about more and more until he knows practically nothing about everything; a media director starts out knowing practically everything about everything but ends up knowing nothing about anything due to his association with bartenders and advertising salesmen.

Television: Our spy at the networks tells us that another medical-type series to be released this fall is all about a plastic surgeon. It's called "The Retouchables."

Mr. Lucky: Curt Hunsaker, a cameraman for CBS TV's *Accent*, held up production for five minutes during the video-taping of "The Gambling Americans" in a Reno, Nev., club when he dropped a quarter into a slot machine next to his camera—and hit the jackpot for $37.50. When the floor boss told him to "wipe off" his winning combination by dropping in another quarter, he did the next to impossible—he won another jackpot.

Films: Crawley Films Ltd. (Canada) says the difference between "training" and "experience" is that training means learning the rules, while experience means learning the exceptions.

Overheard: "Be reasonable—do it my way"; "Stop talking while I'm interrupting"; "On what do you bias your opinion," and "We've been watching you. Do you work here?" But our nomination for the best quote of the week is: "It's too late to agree with me, I've changed my mind."

IN RADIO'S WONDERFUL WORLD

Broadcast With The Fidelity Of Direct FM

What makes the listener turn the dial to your FM station? Quality. And quality alone. Programming at such levels virtually demands highest fidelity transmission. To achieve such standards the unquestioned choice of knowledgeable FM stations is RCA's unmatched Direct FM Transmitter. This system is easiest to tune and holds its adjustment best. Whatever the power class, you are assured minimum distortion and wide frequency response. Such performance is the happy result of RCA's long background of pioneering and achievement in the wonderful world of radio.

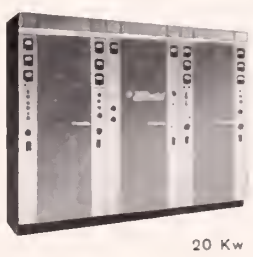
RCA designs and builds its complete line of transmitters to accommodate stereophonic signals and an SCA multiplex subchannel. For complete technical details on any of RCA's Direct FM transmitters, see your RCA Broadcast Representative. Or, write: RCA Broadcast and Television Equipment, Dept. LB-264, Building 15-5, Camden, N. J

RCA® The Most Trusted Name in Radio

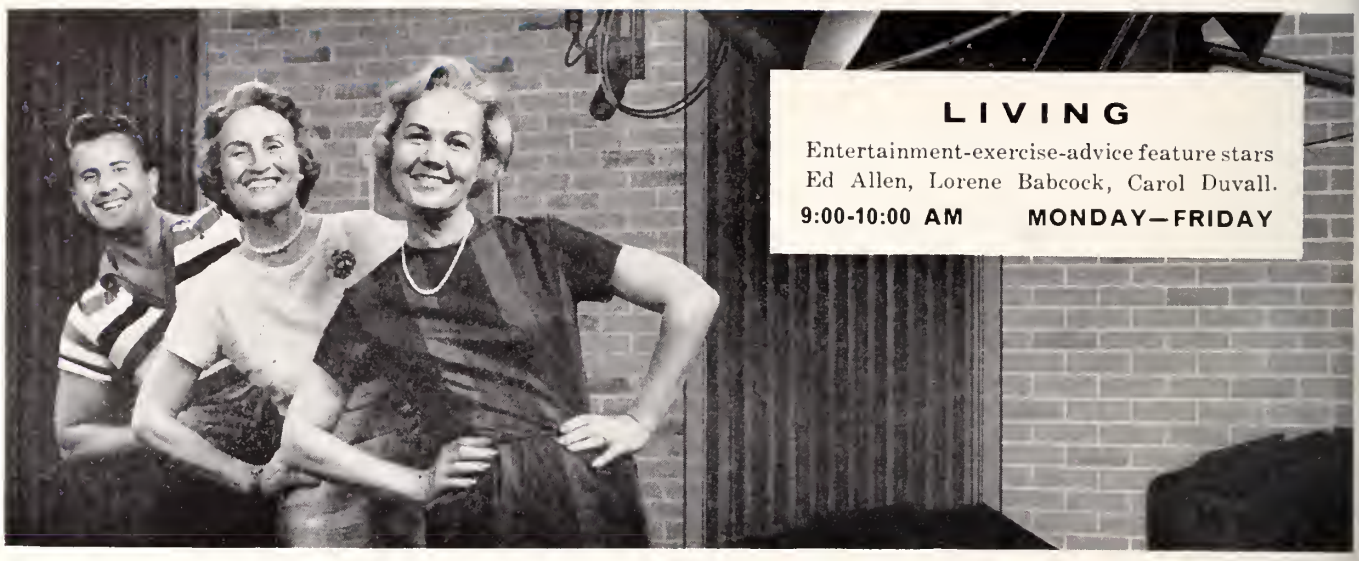

1 Kw


5 Kw


10 Kw


20 Kw

TIMEBUYERS' GUIDE TO



LIVING

Entertainment-exercise-advice feature stars Ed Allen, Lorene Babcock, Carol Duvall.

9:00-10:00 AM MONDAY—FRIDAY

DETROIT'S FALL BUYS



GEORGE PIERROT PRESENTS

Around the world with Detroit's fabulous globe-trotter and famous guests. Color.

5:00-5:55 PM MON.—SAT.



WEEKEND

Ron Gamble hosts family adventure tours to favorite recreation spots. Color.

7:00-7:30 PM TUESDAY

AT THE ZOO

Sonny Eliot's witty wanderings through Detroit's famed wildlife park.

7:00-7:30 PM FRIDAY



Alive with local flavor and flair! You'll buy wisely and well by choosing these big-audience exclusives on WWJ-TV. And, the station's attractive fall schedule is further enhanced by choice film properties like *Thriller, Surfside 6, Lawman* and by NBC's new-season powerhouse. Call your PGW Colonel now. He's ready with Detroit's top buys for fall.

WWJ-TV *the* ***NEWS*** *station*

CHANNEL 4 NBC IN DETROIT

Owned and Operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.

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THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

20 AUGUST 1962—40c a copy/$8 a year

RADIO/TV IMAGE— Building it is the job of the TIO and NAB, who match efforts of ad groups p 27

PUBLIC AFFAIRS— Programs once favored by institutionals gain sponsors with a harder sell p 32



RADIO moves with a going America

Millions of Americans are on the move over the highways every day—going to work or going to buy. Spot Radio lets you talk to them personally about your product, as they drive. These great stations *will sell* them your product.

KOB	Albuquerque	WTAR	Norfolk-Newport News
WSB	Atlanta	KFAB	Omaha
WGR	Buffalo	KPOJ	Portland
WGN	Chicago	WRNL	Richmond
WDOK	Cleveland	WROC	Rochester
WFAA	Dallas-Ft. Worth	KCRA	Sacramento
KBTR	Denver	KALL	Salt Lake City
KDAL	Duluth-Superior	WOAI	San Antonio
KPRC	Houston	KFMB	San Diego
WDAF	Kansas City	KMA	Shenandoah
KARK	Little Rock	KREM	Spokane
KLAC	Los Angeles	WGTO	Tampa-Lakeland-Orlando
WINZ	Miami	KVOO	Tulsa
KSTP	Minneapolis-St. Paul	Intermountain Network	

Radio Division
Edward Petry & Co., Inc.
The Original Station Representative

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

IN THE INDIANAPOLIS MARKET



The Richard Elliotts, "typical WXLW family," 'load up' for vacation trip.

. . . delivers an above average adult audience who participate in an unusual number of family hobbies and activities INCLUDING AN ANNUAL VACATION AWAY FROM HOME!

Walker Research in-person interviews* disclose our audience as one that enjoys gardening . . . camping . . . fishing . . . swimming . . . boating . . . model building . . . sewing . . . cars and oil painting. With an *above average income* the typical WXLW family listening audience controls *27.9% of the Total Spendable Income*† in our coverage area which *comprises over 26% of the total population of the State of Indiana*†† . . . Statistical Proof that our "Profiled" Adult Audience *has the money to spend for the products and services you have to sell!*

†('60 U. S. CENSUS) ††(NCS 61)

To reach and influence this important one-third segment of one of the nation's growing markets . . . *buy WXLW in Indianapolis.*

WXLW

5000 Watts **950 Kilocycles**

Indianapolis, Indiana

*Ask your Robert East man for "the typical WXLW family" profile!



The road to market has to pass Main Street. **To reach Main Street U.S.A., turn at Mutual.** Main Street, U.S.A. is the big "buy-way"—the street that sells through local radio. Mutual owns Main Street, U.S.A. lock, stock and big town—with 453 listenable affiliates everywhere. If you want to sell where the buying is biggest, check the signpost and turn at Mutual. *LANDMARK: Mutual delivers 97 of the top 100 Main Streets in America.* **Mutual Radio** | **3M** A Service to Independent Stations.





Just wind it up and let it go . . .

THE ALLAN-HENRY MORNING SHOW

Dan Allan and Marv Henry (7 a.m. to 9 a.m.) make getting up almost fun in the Twin Cities. Their two-man show (the only one of its kind in the area) is drawing the raves and the ratings. Allan and Henry bring Twin Citians everything from the weather to school lunch menus to the best-spun music anywhere, and they do it with an abundance of good humor and Marv Henry's incredible assortment of voices. Remember, too, the Allan-Henry Show has WLOL's exclusive Air Watch Traffic Reports. So make time count when you're buying it. Specify the Allan and Henry Morning Show.

RADIO WLOL

MINNEAPOLIS • ST. PAUL

5,000 WATTS around the clock • 1330 kc

WAYNE 'RED' WILLIAMS
Vice-Pres. & Gen. Mgr.
Larry Bentson, Pres.
Joe Floyd, Vice-Pres.
Represented by
AM RADIO SALES



MIDCO

Midcontinent Broadcasting Group

WLOL/am, fm Minneapolis-St. Paul; KELO-LAND/tv and radio Sioux Falls, S. D.; WKOW/am and tv Madison, Wis.; KSO radio Des Moines

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Market Quotation

"WHAT'S THE market situation?"
"Looks like England will get in."

"Not that one."
"Well, hogs are up twenty-five cents."

"I mean the *stock* market."
"Prime beef is twenty-nine dollars at Chicago."

"We're not communicating . . . I mean what was the Dow-Jones Industrial average this noon?"

In Eastern Iowa, you have to be specific. Many markets interest Iowans.

The Common one, for example: Iowa ranks 17th in value of manufactured exports and sends $248 million in agricultural products abroad annually.

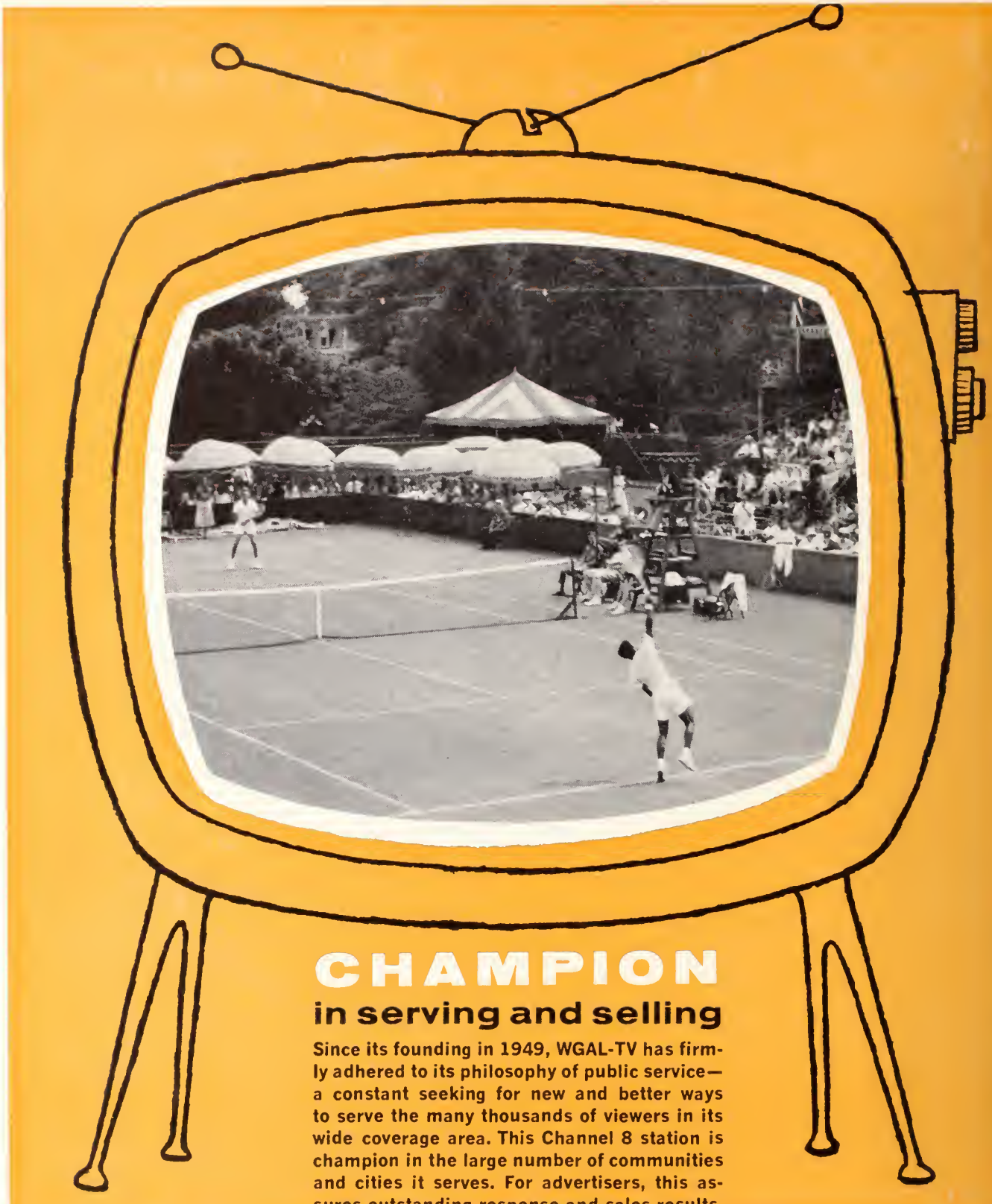
The livestock market: Iowa ranks first in production of beef, pork, lamb, eggs, corn and oats; Iowans own better than 10 per cent of the total value of livestock and poultry in the U. S.

The stock market: With average annual income in the $16,000 bracket, the Eastern Iowa farmer has definite interest in investments.

WMT-TV *is* specific. Our programming covers all of the market interests of Eastern Iowans. Our market covers all of the market interests of time buyers: cities (three of Iowa's six largest), towns, villages and farms. More than half of the state's 734,600 tv homes are in WMTland. In "homes reached" WMT-TV is first in all time periods from sign-on to sign-off. Sunday through Saturday (ARB 3/15/62, Cedar Rapids—Waterloo).

WMT-TV. CBS Television for Eastern Iowa. Cedar Rapids—Waterloo. Represented by the Katz Agency. Affiliated with WMT Radio; K-WMT, Fort Dodge; WEBC, Duluth.





CHAMPION
in serving and selling

Since its founding in 1949, WGAL-TV has firmly adhered to its philosophy of public service—a constant seeking for new and better ways to serve the many thousands of viewers in its wide coverage area. This Channel 8 station is champion in the large number of communities and cities it serves. For advertisers, this assures outstanding response and sales results.

WGAL-TV

Channel 8 · Lancaster, Pa. · NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco



20 August 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

1960 TV SPOT UP 2.3%

FCC reports $9.3 mil. tv spot increase to $468 mil. but total industry higher costs reduce 1960 profits

Washington, D. C.:

Although total tv revenue increased 3.9% to $1,318.3 million in 1961, broadcast profits declined $7.1 million below 1960, according to official FCC data released last week.

The explanation is that revenues were up $49.7 million but expenses rose $56.8 million over the year before. Hence 1961 profits $327.0 million were below 1960's $244.1 million.

(For chart on top 50 three-station spot tv markets in 1961 compared to 1960 and 1959, see p. 10.)

In general, networking was less profitable and stations operations were more profitable in 1961 than 1960. Almost 80% of the uhf stations and only 40% of the vhf stations reported profitable operations. Profits over $400,000 were reported by 37% of the vhf's and none of the uhf's.

Network time sales increased $9 million and national-regional spot sales also increased $9 million, but local time decreased about $4.5 mil.

The three networks and their o&o's revenues (and industry shares) totaled as follows: $675.3 million (51.2%) in revenues, $588.3 million (54.4%) in expenses, and $87 million (36.7%) in profits.

Talent sales are slowly increasing their share of total broadcast revenues. They were $356.3 million, or 27% in 1961, compared to 25% in 1960 and 23% in 1959. The industry share of national spot has held steadily at 40% since 1959. Network, which was 41% in 1959 and 1960, increased to 42% in 1961, and local sales, which were 19% in 1959 and 1960, dropped to 18%.

National spot in 1961 totaled $468.5 million, compared to $459.2 million in 1960 and $424.2 million in 1959. The share in 1961 of the 15 network o&o's in national spot was $102.8 million. The 525 other tv stations (not network owned) reported $365.7 million income from national-regional spot.

After commissions, in 1961, network time sales were $224.4 million, o&o time sales were $140.9 million, other station sales were $598.8 million, and total time sales were $962.0 million.

$3 MIL. TIDEWATER ACCOUNT NAMES GREY

Los Angeles:

Tidewater Oil Company has appointed Grey Advertising as its agency, effective 17 September, it was announced last week.

The Tidewater account which left FC&B last spring is valued at $2.5-3.0 million.

Grey has been picking up accounts at a fast clip, gaining $11 million in accounts and losing none in the first six months of 1962, an enviable record in view of mixed gains and losses at Esty, Bates, JWT, McC-E, and BBDO. (See SPONSOR-SCOPE, 16 July, page 21).

Chester to NBC TV as No. 2 to Werner

Giraud Chester moves from ABC TV to NBC TV and two NBC programing executives move up in the weight of Lester Gottlieb's resignation as v.p., special programs, last week.

Ed Friendly takes over Gottlieb's title and Grant Tinker becomes v.p., program operations, West Coast.

Chester is expected to be elected v.p., program administration. He was ABC's daytime programing v.p. and a plans board member.

WBC PLANS B'WAY PREMIERES FOR TV

The programing sensation of the past week was WBC's announcement that it would televise Theatre Guild broadway openings free in its five cities outside New York.

The programs are to be taped in advance and shown on premiere night.

However, producers and theatre owners are raising some serious obstacles.

Sheuer, Colby elevated to new Triangle posts

Philadelphia:

In an executive re-alignment of the Triangle Stations, John D. Scheuer, Jr., has been made administrative executive, a newly created post, it was announced last week.

At the same time Martin Colby was promoted to Eastern tv sales manager, another new post, reported national sales director Edward H. Benedict.

JUNE NET TV UP 12% TO $63 MIL.–TvB

Network tv gross time billings rose 12.2% in June 1962 over a year ago, reaching $63.7 million, TvB reported last week.

In the month of June alone, ABC TV's gross was $16.0 million, up 5.2% over last year, CBS TV grossed $25.1 million, up 20.4%, and NBC TV's figure was $22.6 million, a 9.1% increase.

For the first six months of 1962, combined network billings were $387.7 million, up 11.6% over 1961. ABC TV was up 6.4% to $100.7 million, CBS TV increased 16.2% to $149.4 million, and NBC TV showed a rise of 11.0% to $137.6 million.

Daytime billings rose 15.4% to $120.8 million and nighttime billings increased 10.0% to $267.0 million.

Audits & Surveys has tv copy points test

Tv commercial copy points are measured quickly and economically by a method devised by Audits and Surveys, reported president Solomon Dutka last week.

Telephone interviews are conducted in 10 or more cities within 24 hours of the telecast of the commercial. Data includes recall of commercials and their points and an unedited transcript of your comments.

Commercials are compared with norms of the same product group and with recall of other commercials in the same program.

Leeds joins TA-Paramount as executive v.p. on coast

An expansion in tv film production at Talent Associates-Paramount Ltd. is expected as the result of an executive realignment announced last week.

Martin N. Leeds is joining the company as executive v.p. and a member of the board, it was an-

(Continued on page 60, col. 1)

Colgate's spot radio on KLAC, Los Angeles

Colgate-Palmolive will use local spot radio heavily for various products for the first time in many years.

An extensive campaign on behalf of Vel, Cashmere Bouquet, Ajax All Purpose Liquid, Ajax, and Ad, is scheduled for KLAC, Los Angeles.

The agencies are Street and Finney and Norman, Craig & Kummel.

The order was placed through Edward Petry. The campaign was announced by Bob Forward, executive v.p. and general manager of KLAC.

McCULLOUGH TO SPONSOR 'DEPUTY' IN 117 CITIES

McCullough chain saws (F&S&R) will sponsor NBC Films' syndicated series, The Deputy, in 117 markets.

The transaction is said to be the largest in tv syndication in 1962. The campaign begins in October with film commercials demonstrating the chain saws.

The program, an off-network series, was introduced to syndication last year by NBC Films, which reports it is sold to a total of 174 stations.

Earlier this year, NBC Films reported three other multi-market sales of its programs, all off-network re-run shows.

Ney succeeds Colihan as Gribbin's assistant at Y&R

Edward N. Ney has been named assistant to the president of Y&R, George Gribbin announced last week.

Ney, elected a v.p. in 1959, has been at the agency since 1951. He succeeds William J. Colihan, Jr., recently elected a senior v.p. and now supervisor of the research, media, and merchandising departments.

ABC TO SYNDICATE RADIO TALK SHOWS

Last week ABC Radio unwrapped at its New York affiliates meetings a plan to provide two new talk programs to affiliates on a syndicated basis.

The two shows, each to be heard daily in October for five minutes, star Dr. Joyce Brothers and Dr. Albert Burke.

Each is already established with a syndication sponsor track record in tv—through ABC Films and NTA, respectively—but the ABC Radio versions will be specially made for radio.

ABC will syndicate the shows on its regular lines on a special basis to subscribers. The shows will, it is hoped, lure local banks, insurance, and institutional sponsors.

The network is hoping the shows will more than pay for themselves, but its main motive is to provide program service that goes beyond music and news, not to accrue a profit to ABC.

Syndication is nothing new in the radio field, but for a network to try it may well be unique. However, co-op plans in use by the radio networks are in effect a form of live syndication. The present plan seems designed to solve the problem of giving some stations the programing they want without all stations having to agree to take a show.

LaCava to FC&B

William La Cava will succeed Roger Pryor as the head of FC&B's tv commercial production department after the latter retires this October.

La Cava, who will be senior producer in charge of the tv commercial production department, has headed his own commercials and industrials firm since 1961.

Earlier, he was v.p. in charge of tv for C&W, and a tv producer at McC-E. He began his agency career in 1950 with B&B.

TV TIMEBUYERS' GUIDE

1962-63 edition

(including 91 page tv market guide)

the book that buyers
told us they need
for everyday desk use

advertising deadline 5 September.
regular rates and discounts apply.

Top 50 spot tv markets—final '61 FCC data

National-regional time sales for 1961 compared with '60, '59

	MARKET	NO. OF STATIONS	1961 (000's)	1960 (000's)	1959 (000's)
1.	New York	7	$59,421	$59,628	$53,851
2.	Chicago	4	30,582	27,932	25,326
3.	Los Angeles	7	28,274	28,012	28,544
4.	Philadelphia	3	19,068	18,519	16,278
5.	Boston	3	15,008	13,869	13,191
6.	Detroit	3	11,240	10,798	10,042
7.	Pittsburgh	3	11,133	10,726	10,782
8.	Cleveland	3	11,031	10,391	9,004
9.	San Fran.-Oakland	4	10,663	9,791	9,715
10.	St. Louis	4	8,248	8,136	7,014
11.	Washington, D. C.	4	7,863	7,579	6,947
12.	Buffalo	3	7,447	6,908	6,081
13.	Hartford-N.H.-N.B.	5	7,059	7,016	5,922
14.	Baltimore	3	6,346	6,204	5,791
15.	Indianapolis	4	6,100	5,406	5,219
16.	Kansas City, Mo.	3	5,846	5,606	4,939
17.	Milwaukee	4	5,844	5,877	5,514
18.	Houston	3	5,837	5,287	4,811
19.	Minneapolis-St. Paul	4	5,716	5,413	5,069
20.	Dallas-Ft. Worth	4	5,706	5,234	4,528
21.	Cincinnati	3	5,427	4,656	5,226
22.	Seattle-Tacoma	5	5,361	5,488	5,421
23.	Miami	3	5,278	4,950	4,658
24.	Columbus, O.	3	4,611	4,597	4,037
25.	Atlanta	3	4,194	4,398	3,882
26.	Portland, Ore.	3	4,008	4,554	4,129
27.	Louisville	3	3,808	*	*
28.	Denver	4	3,719	3,634	3,339
29.	Albany-S'dy-Troy	3	3,702	3,504	3,279
30.	New Orleans	3	3,565	3,471	3,127
31.	Tampa	3	3,277	2,983	2,530
32.	Memphis	3	3,066	3,138	2,851
33.	Oklahoma City	3	2,901	2,833	2,837
34.	Harrisburg-Lancaster	5	2,759	2,791	2,517
35.	Sacramento-Stockton	3	2,739	3,545	3,382
36.	Rochester, N. Y.	3	2,654	2,591	2,246
37.	Omaha	3	2,420	2,360	2,414
38.	Johnstown-Altoona	3	2,319	2,193	1,902
39.	Des Moines	3	2,272	2,387	2,354
40.	San Antonio	4	2,113	2,304	2,066
41.	Tulsa	3	2,047	2,095	2,004
42.	Norfolk	3	1,953	2,156	2,004
43.	Spokane	3	1,943	2,066	1,794
44.	Charleston-Huntington	4	1,917	1,895	1,785
45.	Nashville	3	1,798	1,939	1,609
46.	Shreveport-Texarkana	3	1,779	*	*
47.	Phoenix	4	1,758	1,704	1,467
48.	Springfield, Ill.	5	1,673	1,639	*
49.	Flint-Saginaw	3	1,633	1,579	1,430
50.	Portland, Me.	3	1,594	1,658	1,461

*Not reported by FCC; ADDENDA: San Juan-Caguas, P. R., $2,855,000.
Note: FCC report omits two-station markets such as Providence and Syracuse, estimated at $6 and $4.5 million, respectively.

RADIO CODE LIST GIVEN TO 4A's

The NAB has released to members of the 4A's a complete list of NAB Radio Code subscribers in a move intended to tighten self-discipline.

Such a list has never been available before to advertising agencies. It includes 1,576 radio stations.

For some time the NAB, 4A's and ANA have been cooperating to elevate commercial and advertising standards. The 4A's has asked its members to observe the spirit and letter of the radio code—and the NAB has already endorsed the 4A's new creative code. The 4A's operations committee has commended the latest NAB tv code.

The ANA is also talking informally with the two groups on problems in the tv field.

Last week, the 4A's and ANA formed a joint committee to provide information to the public about advertising.

Max Banzhaf, advertising director of A. C. Armstrong Corp. is chairman of the joint committee and Clinton E. Frank is vice chairman.

Baruch defends U.S. tv

Ralph M. Baruch, director of international sales, CBS Films, warned last week that differences in time zones over the world make Telstar something less than a perfect mechanism for international tv.

He suggested that tape copies of Telstar transmissions were still needed to overcome typical time differences of six hours or more. This has little advantage over tapes shipped by jet plane, he noted.

Baruch sharply criticized an article in the 14 July Saturday Review on international television. He asserted U. S. tv was not giving the nation a black eye abroad.

Baruch pointed to import quotas in many countries which prevent U. S. tv product from flooding the tv screen.

More SPONSOR-WEEK continued on page 60

MICHIGAN STUDENTS

No doubt you remember the incident--it captured national attention. The senior class of Glen Lake High School, Mich., giving up its dream of a visit to Washington by contributing $700 of its fund to a classmate with cancer--then making the trip after all, thanks to the aid of admiring Washingtonians.

What you may <u>not</u> know is that WWDC was among the <u>first</u> to start the ball rolling by making good the entire $700. We are proud of these exemplary young citizens-and of "our home town" too.



...the station that keeps <u>people</u> in mind

WWDC RADIO

WASHINGTON, D. C.

Represented nationally by John Blair & Co.

BLAIR GROUP PLAN MEMBER

with **67%** *share of audience...*

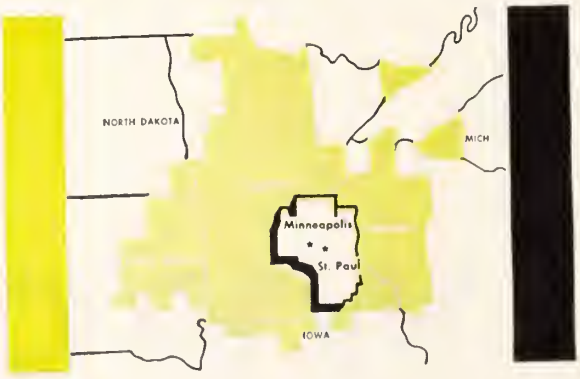
WCCO Radio delivers 2 markets in 1

weekly circulation 670,240 families . .

TWO MARKETS IN ONE—that's WCCO-Land! First, the five-county Minneapolis-St. Paul metro area *plus* another market of 119 surrounding non-metropolitan counties. Adds up to a 124-county region with nearly 4 million population, more than $6.9 billion buying income and $4.8 billion retail sales.

The *only* way to cover it *all* is with WCCO Radio, the station whose 67% share of audience is *twice* as large as all other Twin Cities stations *combined* . . . the station whose weekly circulation of 670,240 different families is greater than that of any television station, newspaper or magazine in the region . . . the station which provides a setting of outstanding *acceptance* for your sales story.





GIANT 124 COUNTY COVERAGE

Sources: Nielsen Station Index/Station Total/6.00 AM-Midnight, 7-day week/8 months ending June 1962.
Nielsen Coverage Service 1961
Sales Management Survey of Buying Power, June 1962


. . . tops all other media
WCCO Radio
Minneapolis • St. Paul
Northwest's Only 50,000-Watt 1-A Clear Channel Station
Represented by CBS RADIO SPOT SALES

ΠΟΤΕ ΣΤΗΝ ΚΥΡΙΑΚΗΝ

"NEVER ON SUNDAY"

The Greeks had a word for it . . . several word in fact. Yes, self-discipline is the core of a civilize society. Stated simply, it means doing what yo should do, not just what you want to do.

Like people, organizations need self-disciplin Individual standards differ. Cooperatively-s standards are "convenient and necessary" insure acceptable performance and to presen the integrity of the whole. In broadcasting this achieved by The Radio and Television Codes.

Finding fault with the Codes is a popular pa time. Like cooperative or democratic governmer cooperative self-regulation is sometimes haltin circuitous and leveling. But this is the price living together in a complex interrelated indust "Life in society," observed Will Durant, "requir the concession of some part of the individua sovereignty to the common order."

Yes, the Greeks had a word for it: "ΠΤΟΤΕ ΣΤΗ ΚΥΡΙΑΚΗΝ." Freely translated it means "Nev on Sunday," which after all is one kind of se regulation. Corinthian goes further. It observ The Radio and Television Codes on Sunda Mondays and all ways.

Responsibility in Broadcast

THE CORINTHIA



KHOU-TV
HOUSTON

KOTV
TULSA

KXTV
SACRAMENTO

WANE-TV
FORT WAYNE

WISH-TV
INDIANAPOLIS

WANE-AM
FORT WAYNE

WISH-AM & FM
INDIANAPOLIS

Represented by H-R

TATIONS

by Joe Csida

Sponsor backstage

A successor to Top 40?



The grail for which broadcasters have searched ever since first sound was transmitted is a program format which would attract and hold by the sheer power of its entertainment quality every person with a radio and a pair of working ears, while at the same time creating a climate in which the sponsor's message would be heard and heeded. Back in 1954 or 1955 I did a column on a music format which Harold Krelstein, president of the Plough stations, (WMPS, Memphis; WJJD, Chicago; WCOP, Boston; WCAO, Baltimore; WPLO, Atlanta) had painstakingly devised, tested, and put into rating-grabbing-sales-producing action.

This particular format of Harold's was one of the very first, if not the first, of the program structures which later became generally and somewhat loosely known as the Top 40 format. In market after market this music technique (which by and large in the music segments of the day's programing simply calls for playing almost nothing other than records which were the most popular in the market, the region, or nationally) began to dominate the ratings. In city after city the Top 40 stations became number one. Advertisers flocked to them. But soon the stations who were not able to, or would not follow the style and whoever fell behind in the ratings race made the claim that Top 40 attracted nothing but sub-teen and low-teen advertisers with atrocious undeveloped musical taste and equally undeveloped producing power.

Birth of new formats

The battle raged for years and suddenly, for reasons which are not pertinent here, ratings of many stations featuring Top 40 and its variations began to tumble. Perhaps of even greater significance, some advertisers began to shun the noisier and more frenetic of the Top 40 outlets on the grounds that the climate was not conducive to properly showcasing the advertiser's story. More and more stations in more and more markets dropped the Top 40 format, or altered it, and 101 "new" format ideas were tried. Some seemed to work. Most failed dismally. The most widely used of the new formats were the infinite varieties of so-called "good music" formats. This term came to be as generally and as loosely applied as "Top 40" before it.

My friend Harold Krelstein, along with other broadcasters who had had a phenomenally successful run with Top 40, watched it lose its appeal and alarming chunks of audience in some of the Plough markets. Well over a year ago Harold began the search and the research for a new format which hopefully would catch on with listeners in the same manner as did Top 40 in the mid-50s. Harold hoped, of course, to find a format which at the same time would

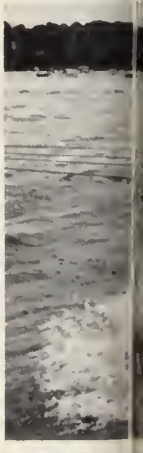
(*Please turn to page* 46)






BEACH BALL BELLE - WOWO









How to give a party

(for 30,000 people)

The host was (secretly) *glad* it rained! For every inch of parking space was bumper-jammed when 30,000 people came, despite the weather, to this week-end affair. They were sure of fun for all the family, because WOWO was giving the party.

Crowds at the station's famous "Beach Ball" at Lake James (52 miles from Fort Wayne) reflect a literally unique fact about WOWO, Fort Wayne. It is a *radio* station which delivers bigger audiences than any *television* station in its area! Indeed, so many people tune-in WOWO, it now delivers the 15th largest U.S. Radio Market.

It takes many things, of course, to give a good party; not the least, a genuine affection and concern between host and guests...both ways.

Such affection and concern are the key to all WOWO operations—as they are for all the WBC Radio Stations. You see this at work, in each area, in their influence as *prime-movers* of ideas, goods ...and people.

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ + WBZA, WBZ TV, Boston; KDKA, KDKA TV, Pittsburgh; WJZ TV, Baltimore; KYW, KYW TV, Cleveland; WOWO, Fort Wayne; WIND, Chicago; KPIX, San Francisco and WINS, New York



Untrumped honor

In meaning and significance the coveted Seal of Good Practice is an unexcelled honor in broadcasting. WPIX-11 is singularly proud in being the *only independent TV station in New York* whose high commercial standards and practices has merited this emblem of the conscientious broadcaster. It is also *your* guarantee that *this* television station measures up.

where are your 60-second commercials tonight?





Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

20 AUGUST 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

Fall spot tv buying keeps coming along, but there are no marked signs on the horizon that can contribute to an intelligent reading of spot radio's prospects for the last quarter of 1962.

The bright radio omens up to last week came out of **Chicago,** and they were these:

- **Kellogg (Burnett) has done well with the radio test on the Homer and Jethro spots so far** and this could swell up to a walloping national thing. The test has been using markets in **3-4-station depth.**
- **American Oil (D'Arcy)** continues to be the biggest user of spot radio in the midwest and gives indication of even getting bigger.
- **S. C. Johnson's Glo-Coat (NL&B)** could be on the verge of a massive plunge after a test along those Kellogg lines. Curious sidelight on this one: **the brand got its original buildup in radio via the Fibber McGee series.**

In New York radio reps are keeping their fingers crossed on at least one account: Cream of Wheat, now administered by Bates. When Bates took over from BBDO, radio rep spirits about the product's future in radio drooped, **obviously due to Bates' strong disposition toward tv.**

Incidentally, **some of the key radio reps,** SPONSOR-SCOPE learned last week in a random check, **emerged from the first six months of this year with substantial increases in billings over the like period of 1962.** The third quarter, they said, looks good, and all they're rooting for is a continuation of this level of action.

This business of using media people on the road to call on tv stations and look over their spot availabilities is getting to be quite a thing this season.

International Latex has two agencies, **Lynn Baker** and **Reach, McClinton,** performing function in connection with 1962-63 schedules.

Needless to say, the reps like the way the two teams have been going at it. The travelers confine themselves to **working out the schedules with the stations they visit,** having in most cases been already equipped with availabilities by reps. **The eventual orders are placed through the reps.**

One facet about this that seems to have bemused reps: **the implications of a contest between the two agencies to show which can come up with better accumulation of spots.**

Gillette and Maxon are in the midst of discussions about renewing for the coming season the razormaker's alliance with disc jockey programs in over 100 radio markets.

The schedule is an across-the-board and rates as one of the choicest pieces of perennial business on the spot side of the medium.

Reps are beginning to wonder whether Brown & Williamson and Bates will have to back away from their position on 15-minute product protection before the new seasons get going.

The reason for their speculation: **B&W has begun to buy ID's** for the fall, but according to the way cigarette participations stack up on the three tv networks **there are only 35 chainbreaks that aren't without cigarette business adjacencies.** And as far as the major markets are concerned, the bulk of these 35 breaks are already committed.

The non-cigarette adjacent niches between 8-11 p.m. break down this way: ABC TV, 12; CBS TV, 11; NBC TV, 12.



SPONSOR-SCOPE *continued*

Looks like the sellers of spot tv will have to go on—at least for another year—regarding the automotives as not one of their brighter sources of revenue.

The Detroit spot-buying picture concerning the 1963 lines as gleaned by SPONSOR-SCOPE might be capsuled this way:

• **Spot tv will again be treated in parsimonious fashion.** The one big exception is **Dodge,** which like the other Chrysler lines, has been completely redesigned. **The Dodge management feels that the spot medium can best do the selective job it needs. Duration of schedule: six to eight weeks.**

• **Spot radio saturation campaigns at announcement time won't be quite as hefty as they've been in recent years.** But slated to buy are Chevrolet (27 September-4 October); Pontiac (1-5 October); Buick (1-6 October); Cadillac (4-18 October). See Spot-Scope p. 57.

• **The bulkier money for spot radio will come in the spring.** Many automen have a theory that while people make up their minds in the fall as to what car they prefer **the actual high level of the buying is done in the spring.**

• According to Detroit rep appraisal, **spot's getting the lighter end of the stick this season because of the increasing costs of network tv,** even though over-all company ad budgets are over what they were for the 1962 lines.

P.S. for spot radio: Chrysler also has fall schedule plans.

The automotives will have a record number of commercial minutes riding for them on the three tv networks during the fourth quarter of 1962.

And as for potential home impressions there's never been an accumulative level anywhere near it.

What gives this sweep an added novel twist is the fact that **for the first time in the medium Ford,** as a line, **will have more minutes than its prime competitor, Chevrolet.**

Following are the last quarter network total minutes for each of the makes, as compiled and estimated by SPONSOR-SCOPE:

ADVERTISER	ABC TV	CBS TV	NBC TV	TOTAL MINUTES	HOME IMPRESSIONS
American Motors	6	8	12	26	210,000,000
Buick	0	0	28	28	290,000,000
Chevrolet	39	39	78	156	2,180,000,000
Chrysler Corp.	0	0	95	95	990,000,000
Ford	0	226	63	289	2,580,000,000
Ford Institutional	0	12	0	12	110,000,000
General Motors	0	0	8	8	90,000,000
Lincoln-Mercury	19	0	8	27	230,000,000
Oldsmobile	0	39	0	39	450,000,000
Plymouth	5	5	8	18	160,000,000
Pontiac	20	0	0	20	310,000,000
Studebaker	0	13	0	13	150,000,000
Willys	0	13	0	13	120,000,000
TOTAL	**89**	**355**	**300**	**744**	**7,870,000,000**

Sellers of spot radio needn't get discouraged by the fact that the Ford Division won't be using that medium for the 1963 model introduction this fall: the money's being held until the spring when the factory figures it will have greater need of the weight.

However, the **Ford Dealers Association,** will spend around **$800,000 for a four-week campaign during the introductory period** in spot radio. **All 36 FDA districts will be involved.** Station list will run around **2,200.**

Last fall the Ford factory had a four-week spot radio campaign in 60 markets. It also used some network radio at the time, but that's also out.

(See 30 July SPONSOR, page 25, for roundup of Detroit ad plans.)

Worthy of note in connection with the networks' fall nighttime schedules: there'll be only three periods with complete new programing on all three networks.

The periods are **Wednesday 7:30-8:30; Thursday, 10-11; Saturday, 7:30-8:30.**

Last fall the schedules showed twice that number of periods.

What it might indicate: **though the casualty rate is higher, with each successive season, the networks are less disposed to reshuffle the niches of holdover shows.**

If print has any doubt about the dependence of the drug and toiletries manufacturers on tv as a sales medium, here's the clincher: the clan will be spending about $4.5 million a week on nighttime network program alone this fall.

As calculated by SPONSOR-SCOPE, the drug and toiletries people will have **128 nighttime commercial minutes spread over 111 programs each week.** Project the estimated fall weekly commitment over the year and you come close to **$225 million,** which makes the drug-toiletries category **nighttime tv's biggest customer by a long shot.**

The same category **last fall** was spending at the rate of around **$3.3 million a week for nighttime network tv,** using a total of **99 minutes over 78 program series.**

Following is how the drug-toiletries group has its **weekly** nighttime participations scheduled for at least the fourth quarter:

ADVERTISER	NO. SHOWS	COMMERCIAL MINUTES	ESTIMATED COST
American Home Products	10	13	$450,000
Bristol-Myers	12	12½	440,000
Block	9	9½	300,000
Warner-Lambert	9	9	310,000
Albert-Culver	7	8	270,000
Menley & James	6	6	210,000
Miles Labs.	5	5½	180,000
P&G	3	5	180,000
Colgate	5	5	190,000
Beecham	5	5	150,000
J. B. Williams	2	4½	160,000
Lever	3	4½	180,000
Sterling	4	4½	160,000
Norwich	4	4	140,000
Leeming	3	3	110,000
Helene Curtis	3	3	120,000
Noxzema	3	3	120,000
Pharmacraft	3	3	110,000
Toni	2	3	120,000
Revlon	1	3	130,000
Squibb, J&J, Vick, Coty, Carter, Breck, Maybelline, Chesebrough	12	13½	470,000
TOTAL	**111**	**127½**	**$4,500,000**

For those interested broadly in what the nighttime rates will be on an hourly basis at each of the networks this fall, here are the figures quoted to SPONSOR-SCOPE by the respective networks last week:

NETWORK	NO. STATIONS	ONE TIME	MINIMUM DISCOUNT	MAXIMUM DISCOUNT
ABC TV	185	$130,000	$110,500	$ 97,500
CBS TV	195	138,800	111,500	102,500
NBC TV	192	137,350	109,800	101,400

Note: the average nighttime hookup runs closer to 160 stations (paid for) and a one-time hour rule of thumb on CBS TV and NBC TV would be close to $130,000. A half-hour would be 60% of this and a minute participation, if not sold as a package, a sixth.



SPONSOR-SCOPE *continued*

The profit squeeze seems to have had a stinging impact on the tv broadcasting industry in 1961.

According to the 1961 figures released by the FCC last week, **broadcast revenues went up by $49.7 million over 1960, but profits (before federal income tax) went down $7.1 million.**

Some of the highlights of the FCC 1961 tv industry report:

- **Total tv broadcast revenue was $1,268,600,000, or 3.9 over 1960.**
- The three networks and their 15 o&o's reported revenues of $675.3 million and a collective profit of $87 million, with all of this and more deriving from the o&o's. In other words, the **networks said they lost money on the network phase of their operations.**
- **National spot tv did $468.5 million, as compared to $459.2 million in 1960.**
- Local time sales came to $211.2 million. In '60 it was $215.8 million.

(For more details and list of top 50 spot revenue markets see SPONSOR WEEK.)

The detergent packets and tablets, of which P&G's Salvo is the frontrunner, has, according to some marketers, **a somewhat difficult hurdle to overcome.**

And that hurdle is this: **not every housewife likes to use the same amount of detergent for the washing task at hand, nor does every washing machine require the same amount of soap.**

What might solve this dilemma: the makers of washing machines getting together on a **standard of detergent requirement** which the soapmakers could use for their tablet purposes.

Interested agencies say they're finding it mighty tough to scrounge up enough budget leavings to buy a participation in the election night returns marathons being offered by the three networks.

And the networks, in turn, appear ready to tailor the segmentation of their packages to fit the available market. **NBC TV has already cut up its package into sixths and thirds, with Lipton Tea becoming the first taker and on a one-sixth basis.**

The election returns offers, by network, as they now stand:

ABC TV: The **whole thing for $400,000** and a **half for $225,000.**

CBS TV: $200,000 for a quarter, with a guarantee of **eight commercial minutes** and a **probability of 11 commercials.** Quoted homes, **85 million,** and likely CPM, **$2.30.** In addition to the returns a buyer participates in two pre-election specials and a post-election wrapup.

NBC TV: $300,000 for a third of the returns package: **$150,000 for a sixth.**

Supp-Hose (Daniel & Charles) is taking with tv for the sixth consecutive year, but on an even larger scale.

It's going to **10-week flights** in spot tv, starting in October, **three weeks more than last year.** There'll be another flight in the spring. **In both cases in 30 markets.**

The supporting nylon hose will also continue with **NBC TV's Tonight** for similar flights.

CBS TV is offering around a 90-minute special with Carol Burnett playing the role Calamity Jane which would be available for scheduling during the 1962-63 season.

Full sponsorship is pegged at **$595,000,** program and talent.

A goodly portion of the show cost **$378,000,** will go for production rights.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Spot Scope, page 56.

First in Hoosier Hearts

Auto pioneer Elwood Haynes built first horseless carriage in Kokomo, 10 years before this 1904 Haynes Model.



First in Hoosier Homes

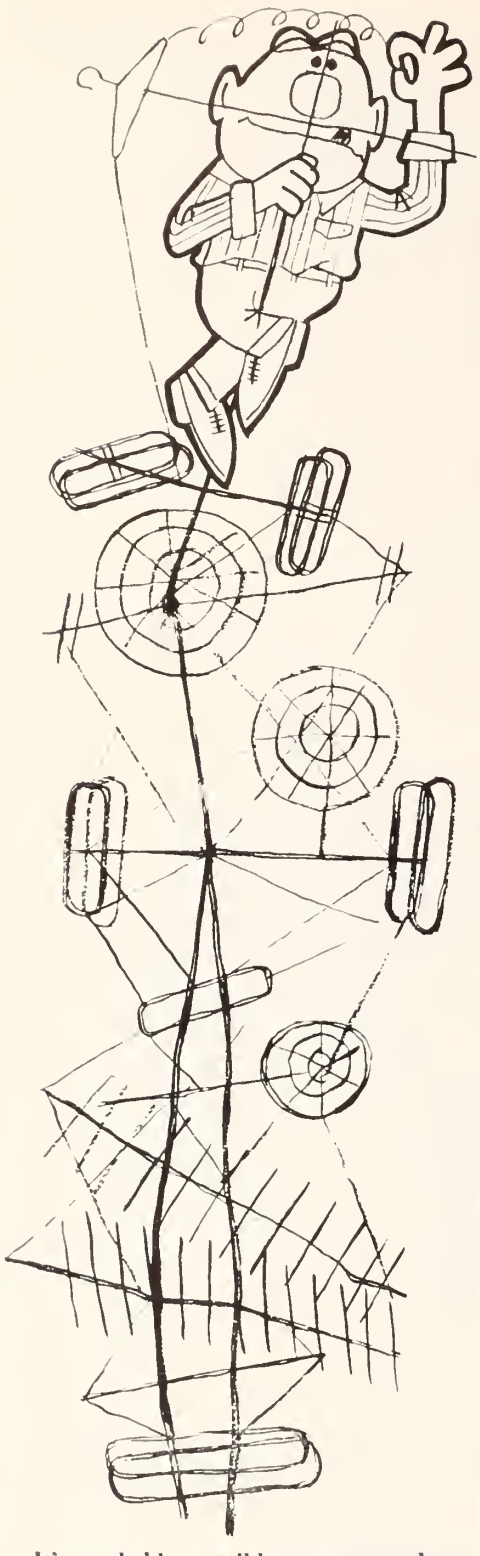
September 22, 1962—A great Hoosier heritage will be recaptured as the 4th Annual WFBM-TV Antique Auto Tour . . . sputtering but determined . . . rolls through the Hoosier countryside from Indianapolis to Terre Haute and back. The reception won't have changed much from the first appearances of the "Haynes" back in 1894. Heads will turn. Kids will laugh. People all along the way will cheer (more than 150,000 spectators last year) as some 125 famous-make vintage and antique automobiles bring a touch of automotive history "*Back Home Again in Indiana*".

WFBM-TV keeps in close touch with viewers in rich satellite markets surrounding Indianapolis. Let us show you why this makes Indianapolis different from other TV markets. Ask your Katz man!

CHANNEL 6
WFBM TV
INDIANAPOLIS

TIME-LIFE BROADCAST INC.

America's 13th TV Market
with the only basic NBC coverage of 760,000 TV set owning families. ARB Nov., 1961. Nationwide Sweep.



It's probably possible to get another television signal in this market, but most people apparently don't bother. Metro share in prime time is 90%, and homes delivered top those of any other station sharing the other 10%. (*ARB, March, 1962*) Your big buy for North Florida, South Georgia, and Southeast Alabama is

WCTV TALLAHASSEE THOMASVILLE

BLAIR TELEVISION ASSOCIATES

555/5th

NAB Radio Code

I was delighted with the terrific section on the NAB Code ("How the NAB Radio Code Aids Advertisers," 23 July).

I hope you are planning to offer reprints for sale as I am interested in the possibility of ordering perhaps between 1000 and 1500 for national mailing.

Thanks again for the tremendous service you performed for the entire advertising industry in this special report.

Cliff Gill
president and gen. mgr.
KEZY
Anaheim, Cal.

We were delighted with the Radio Code story in the 23 July issue of SPONSOR. Your writer certainly did a diligent and able reporting and editing job. We are duly grateful.

Robert D. Swezey
director
NAB Code Authoirty
Washington, D. C.

Please forgive my tardy letter of "thanks" for your handling of the 23 July special report—"How the NAB Code Aids Advertisers." but I think you know I just returned from vacation.

I would appreciate knowing if reprints are available in a quantity sufficient to send to all non-Code stations as an example of your cooperation in helping us get across the point that the NAB Radio Code means "good business."

Charles Stone
mgr. for radio
NAB Code Authority
Washington, D. C.

Detroit, not Boston

Many thanks for the RKO General mention in your 10-second I.D. story ("Are I.D.s on the way out?," 6 August).

In the confusion of putting together material, however, there is a slight error in the reference to our Boston Independent station. This should, of course, be Detroit, since our Boston station is an ABC affiliate as is the RKO General station in Memphis.

Frank Boehm
dir. of research
RKO General Nat'l Sales
New York

SPONSOR's 40-year album

Enclosed is a check for $2.00. Please send two copies of the "40-Year Album of Pioneer Radio Stations"—one for my sister who is an astronomer in Cambridge, Mass., and one for myself.

When we were young our first radio set was one of the old crystal types where one had to shift some kind of a stone over an area until some sound would come through.

Mrs. Gladys Batty
Elkton, Md.

Speaking of advertising

This is a request to use the material specified below for possible inclusion in a book of readings I am preparing jointly with Professor Daniel S. Warner of the University of Washington, Seattle, and in future editions or revisions thereof. The book is tentatively titled "Speaking of Advertising," and is scheduled for publication early in 1963 by McGraw-Hill Book Co., Inc., who published our introductory advertising text in January of this year.

"ETV Gets Big Business Boost," SPONSOR, June 18, 1962, pp. 33-35, 47-50.

It is understood that full credit will be given to your publication, of course. If permission is granted, I would appreciate your sending me, billed at your standard rates, three sets of reprints or tear sheets of this material for manuscript processing.

John S. Wright
assoc. professor of advtg.
Northwestern University



What can a kid teach you about spending $2,000,000?

Watch a boy make a good snowball. He squeezes out all the fluff. Packs it tight, firm, hard.

Whether you're spending $2,000,000 to advertise a product—or $200,000—shouldn't you take this lesson to heart?

The selling message you want to deliver had better be packed tight. Firm. Hard. All the fluff squeezed out.

It can be the difference between a campaign that's solid and hits and sells—and one that can fall apart.

YOUNG & RUBICAM, ADVERTISING

CHECK OUR FACTS, THEN BUY:

TERRE HAUTE

WITH

Indianapolis

WTHI-TV in combination with Indianapolis stations offers more additional unduplicated TV homes than even the most extensive use of Indianapolis alone.

More than 25% of consumer sales credited to Indianapolis comes from the area served by WTHI-TV, Terre Haute.

More than 25% of the TV homes in the combined Indianapolis-Terre Haute television area are served by WTHI-TV.

This unique situation revealed here definitely suggests the importance of re-evaluating your basic Indiana TV effort . . . The supporting facts and figures (yours for the asking) will show how you gain, at no increase in cost . . . .

1. *Greatly expanded Indiana reach*
2. *Effective and complete coverage of Indiana's two top TV markets*
3. *Greatly improved overall cost efficiency*

So, let an Edward Petry man document the foregoing with authoritative distribution and TV audience data.

WTHI-TV delivers more homes per average quarter hour than any Indiana station* (March 1962 ARB)

*except Indianapolis

CBS TELEVISION

Edward Petry & Co., Inc.

WTHI-TV

CHANNEL 10 TERRE HAUTE, INDIANA

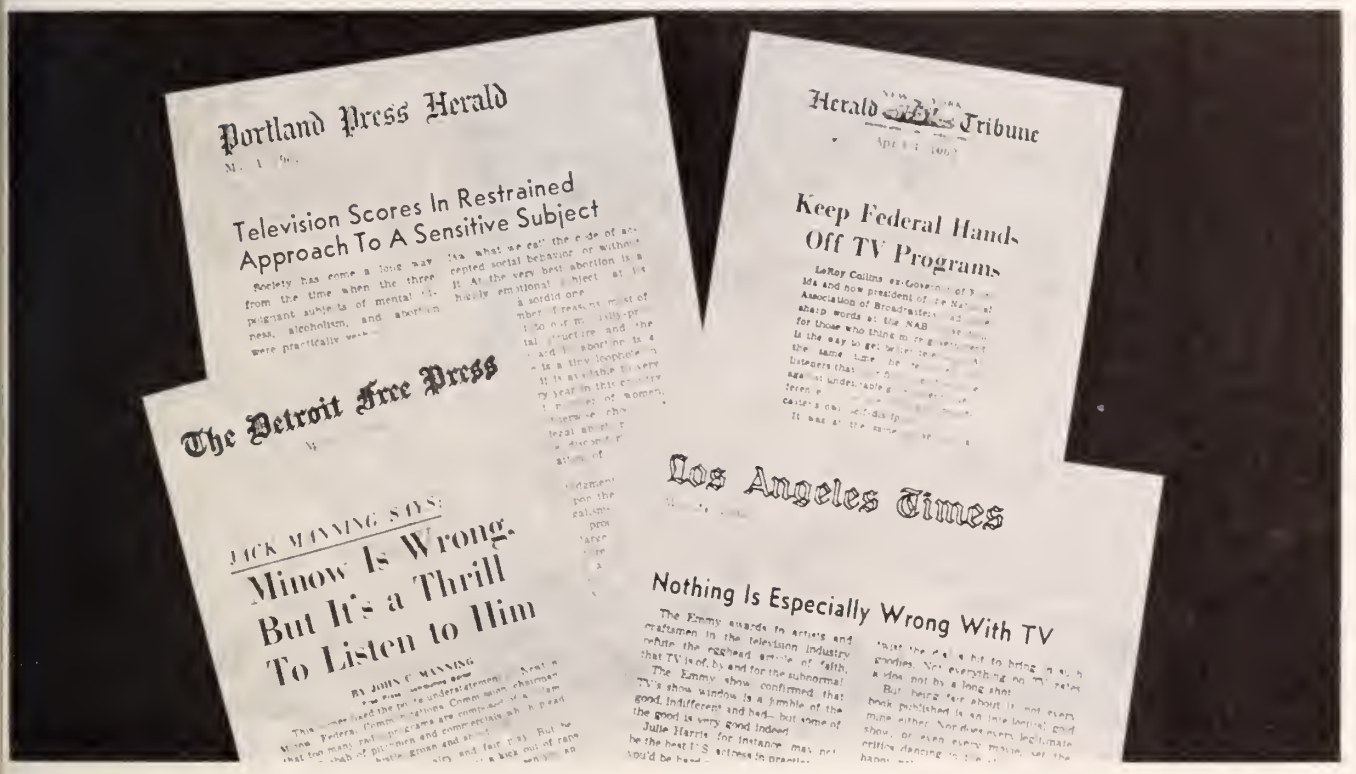


IMAGE-MAKING TECHNIQUE: TIO gathers and distributes to stations those columns and editorials in leading newspapers and magazines which show tv in a favorable light, asks broadcasters to use them to advantage in speeches and correspondence, as well as on the air

SPECIAL REPORT—PART TWO

THE IMAGE-BUILDERS 1962-63

Matching the momentum of advertiser groups like 4As, ANA, AFA, broadcasting's NAB and TIO are all-out to show best face to public

Like their broader sister ships (4A, ANA, AFA), broadcasting's more concentrated image-making associations are routed full-speed-ahead on the high seas of public opinion. 1962 is a banner year. 1963 looms even larger. And while the NAB and TIO differ substantially from the advertiser groups, they both share a tremendous common interest in building up the prestige of the broadcast adverti-sing industry. In particular:

1. Both are appealing, more or less, to the same people. Marion Harper, Jr., chairman of the board and president of Interpublic Inc., has told the 4As, "It's well to remember that for both business and media, advertising is a subsidiary or auxiliary interest. The first allegiance of business is to its products; the first allegiance of most good media

Chief TIO target: schools, educators



BLUEPRINTED for publication and teacher acceptance are two TIO books, "Television for Children," following format of last year's influential "Interaction" public affairs piece (above), and tv/social studies work on order of "Television and the Teaching of English"



is to their product. . . . Advertising is *our* product. Neither business nor media have a primary interest in fighting advertising's battles." Yet the general public, which they all seek to influence, is not so prone to the lines of demarkation. Broadcasting and advertising, chiefly through the inferences of newspapers, are often wayward twins in John Q's sometimes-limited imagination.

2. Both are fighting, on the whole, the same people. Needham, Louis & Brorby, present task force agency for the AFA, pinpointed advertising's problem in its proposal for the 1962 Advertising Recognition Program. "When a Galbraith, Schlesinger, Heller or educator attacks advertising he has two advantages: 1) he speaks from an apparent platform of authority, and 2) he has no selfish interest, and poses as the selfless champion of the money and morals of helpless citizens." Yet these same thought-leaders, these same opinion-makers, have been instrumental in fusing (and, to some industry minds, confusing) broadcasting's image with advertising's image.

3. Both employ like tools to spread the gospel. Making generous use of all the media, NAB and TIO are on a par with 4A, ANA and AFA when it comes to distribution of films, slide presentations, etc. Stock lectures, the commissioning and placing of special articles on broadcasting in professional and intellectual journals, the development of editorial material for use in newspapers, the creation of "authoritative" textbooks, are some of the peas in the p.r. pod. Material slanted toward business and professional groups on the one hand, student, parent, and educator groups on the other with emphasis on the community and community good will —add to the likeness.

4. On the tv level, both are together to a startling degree. Harper's "separation of interests" philosophy notwithstanding, say broadcast spokesmen, the "good taste" and "ethical" criticisms of advertising, so much in vogue, stem primarily from the television medium. Thus advertising's "defense," and tv's "defense," are by nature of the economy interwoven.

Together, the advertiser-broadcaster programs are enough to stagger the imagination of a computer. Taken separately, the broadcaster activities through NAB and TIO alone have already staggered the imagination of SPONSOR editors.

The NAB program. While all areas of broadcasting are grist for the NAB mill, there is a substantial emphasis on radio in its current projection. Not only is there acceleration of the use of radio to carry forward the industry's broad public relations program ("Build Radio with Radio"); there is all-out effort to further radio's public prestige through almost every available channel.

This year's National Radio Month kit was the most elaborate ever prepared by the NAB Public Relations Service. Embodying a salute to radio broadcasting from the President of the United States and all 10 members of his cabinet, the material broke all previous records for station and network use. The typical member station aired the jingles 55 times per week; live copy 62 times per week; the salutes from government officials 15 times per week. In round figures this means there were nearly half a million exposures of the jingles alone during National Radio Month.

The success of this saturation campaign influenced NAB's radio board of directors to keep active the campaign's theme, "Radio . . . the Sound Citizen," through a special sound effects promotional disk now being aired by NAB member radio stations, believed to be the most widely supported, sustained on-air campaign in the industry's history. In addi-

EDITORIAL

Can industry image-building be co-ordinated?

In this two-part article on "The Image-Builders 1962-63" SPONSOR has attempted to throw needed light on the complex activities of advertising men and broadcasters, aimed at building the reputations of these parallel industries with "opinion-makers" and "thought-leaders."

It is, on the whole, a rather staggering and bewildering story.

The amount of time, money, and high level executive attention being given these days to image-building work is without parallel in the history of advertising, tv or radio.

Beyond question there is a great duplication of effort, confusion of aims and activity, and needlessly wasted motion.

What, if anything, can be done about it?

The real problem, in the case of image-building work for advertising, and especially for radio tv advertising, is that there is no single organization charged with planning the campaign.

The 4As, the ANA, the AFA, the NAB, the TIO, and many other groups and individuals are operating their own drives, and so far efforts to co-ordinate their activities have proved largely unsuccessful.

Should there be a brand new organization set up for the purpose? SPONSOR cringes, as do most thoughtful advertising men and broadcasters, at the idea of yet another organization imposed on an industry that is already overpopulated with organization structure. It is utter folly to imagine an additional dues-collecting monolith.

Yet there is a need for organization leadership in image-building, and SPONSOR supports the proposal, advanced by a number of thoughtful people, that the work should be concentrated under the highly respected Advertising Council.

To do this would require a substantial change in the Council's charter, which at present provides only for public service activities.

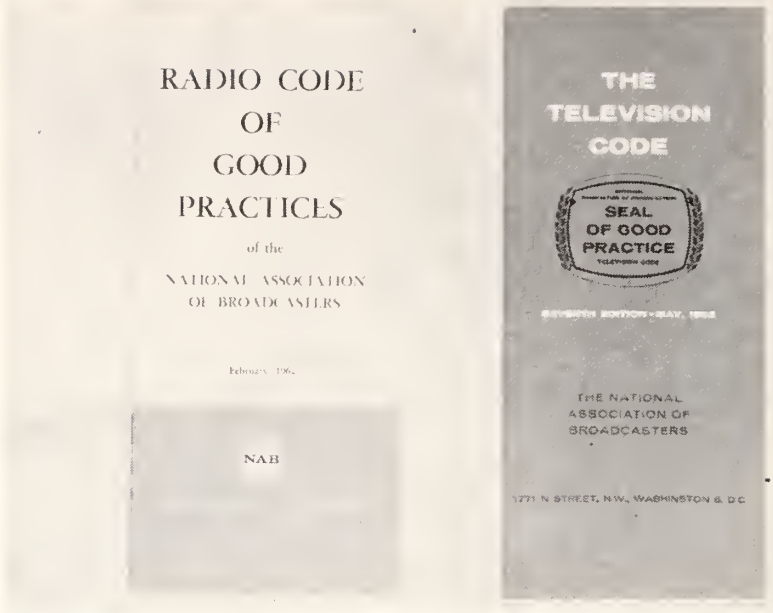
Such a change would undoubtedly be resisted by certain members of the industry who would fear that the inclusion of industry promotion work would weaken the Council's prestige.

SPONSOR believes, however, that with proper care the Council could be expanded without in any way sapping its influence or reputation. And the arguments in favor of this expansion are so great that it ought to be explored.

The Advertising Council has, as charter members and supporters, four of the organizations most vitally interested in the image problem (4As, ANA, AFA, NAB).

It presently needs additional sources of income. It has strikingly proved that it can administer both substantial funds and programs with dignity and integrity.

SPONSOR urges consideration for the idea that *advertising* image-building (quite aside from broadcast image-building) be concentrated in the Ad Council.



CODE STRENGTHENING by NAB, like the tight "Creative Code" of 4As, is considered by industry image merchants to be of major significance in public relations efforts by broadcasters

tion, a continuing program "to launch NAB on a positive tack regarding radio" is being highlighted by the distribution of both new and updated booklets on the medium, as well as a campaign called "Look for a Room with a Radio," designed to persuade hotel and motel operators to provide radios for their guests.

In the area of booklets, "If You Want Air Time" and "Radio U.S.A." are two of the pieces written, produced, published, and distributed this year. Another, "If You Want Air Time," now has more than 70,000 copies in circulation. NAB has also updated, expanded, and reissued its 1960 edition of "Program Material Available from Government and Civic Agencies for Use by Radio Stations."

The "Look for a Room with a Radio" campaign, while generic in nature, is aimed at the local level. NAB has sent its stations a set of six spot announcements telling radio listeners why they should demand radios in their rooms whenever they stop at hotels or motels, as well as two sample letters for adaptation by individual stations, one explaining the campaign to hotels and motels already supplying radios to guests, the other telling why it's "good business for a motel or hotel to offer travelers the service of radio."

But while radio is much in NAB's limelight, it certainly has not buried the association's other 1962 programs. If anything, it has accelerated the overall approach to industry image-building. Recent activities include:

1. Speech aids to members. Some 1,076 stations have been using NAB's 11 different, full-length speech texts in their communities.

2. Contacts with public service organizations. Liaison with public service groups has been stepped up, ranging from the aforementioned Presidential tape for use during National Radio Month to arrangements for the presentation of a special award to the broadcasting industry from the President's Committee on Employment of the Handicapped, an award presented at the White House by President Kennedy and received by Governor Collins. In addition, NAB officials have made talks before the national conventions of the American Public Relations Assn., the National Aviation Trades Assn., and the Assn. of Civil Defense Public Information Officers, as well as advertising clubs, service organizations, and parent-teacher groups across the country.

3. Speakers' bureau. Currently underway is the establishment of a National Speakers' Bureau composed of broadcasters who would be available on a state or regional basis to talk about the industry at meetings of local, state, and national organizations. Names of volunteers are being compiled for publication in booklet form.

4. Direct mail. Telling the industry's story through direct mail has involved communications to individuals, institutions, and organizations of far-flung interests. Latest analyses show a sharp increase in this type of activity.

5. Joint communications program. Last month, NAB announced a joint communications program with the General Federation of Women's Clubs for some eight million clubwomen in the United States. Designed "to give clubwomen a better understanding of the ways in which radio and television serve America, and to provide broadcasters with an additional means of gauging public reaction to their efforts," the program will focus on three distinct areas: distribution of NAB's soon-to-be-published Speaker's Bureau Directory to about 16,000 women's clubs in the 50 state federations; preparation of study guides by NAB for dissemination to individual clubs and state federations; and participation by NAB in a program of awards to be given by local women's clubs to local radio and television stations.

The NAB Code program. Though largely interior, pretty much a "family" affair, the recent strengthening of both the Radio and Television Code has a direct influence on the industry's exterior activities. Like the 4A's new "Creative Code," which provides for expulsion from the Association any agencies which violate it, the revised Television Code, for example, is not only a tightened document; it allows for stronger administering of it. The New York Code Office has just employed a new staff member to research product claims in advertising copy. Plans are underway to draw up concrete guide lines for acceptance of commercials. The first of these, a guide line on arthritis and rheumatism commercials, will be issued within

the next two months.

Among the revised code provisions which many broadcasters feel will strengthen their public image:

• The dealing with sensitive or adult themes in programing, such as the Code's view on the recent "Benefactor" episode on CBS TV's *Defenders* series.

• A "community responsibility" interpretation, which reads, "Requests for time for the placement of public service announcements or programs should be carefully reviewed with respect to the character and reputation of the group, campaign or organization involved, the public interest content of the message, and the manner of its presentation."

• Stronger provisions on advertising in relation to children.

The TIO program. The TIO, under the chairmanship of Clair R. McCollough, is comparable to Santa's workshop in early December. Unlike any of the other image-building organizations discussed thus far, it has the advantage of concentration on a single medium. That practically every avenue of that medium is being explored with elaborate machinery is attested to by the organization's roster of current top priority projects:

1. TIO is just completing distribution of a four-part color-slide presentation "to help inform interested groups in local communities about television." These materials have found a wide variety of uses, being shown not only to community groups, legislators and educators, but —at the national level—to conventions of the General Federation of Women's Clubs, the American Library Assn., the Broadcasters Promotion Assn., and similar groups. Illustrated copies of the script have been used as special mailings and as informative give-away literature for presentation audiences and for visitors to stations.

2. Feeling that no comprehensive course on television was available to the nation's teachers, TIO—in cooperation with the New York City Board of Education—developed a 12-lecture course covering all significant aspects of commercial tv, a project now in its second year and attracting nearly 250 registrants each semester. The full set of lectures, ranging from technology to criticism, is now being sent to broadcasters for undertaking in local schools.

3. Within 90 days, TIO will issue a major-project book entitled "Television for Children," which will be widely circulated among educators, parent groups, and others, in addition to broadcasters. The project grew out of the success of "Interaction"—a report on public affairs programs created by stations—and, like that work, will provide "a statement of the industry's current performance in an important program category, as well as a source of program ideas for broadcasters."

4. First steps have been taken toward the preparation of a television resources book for teachers of social studies, patterned after the recently completed volume, "Television and the Teaching of English," which has already been distributed to some 60,000 teachers. Like the "English" book, the social studies work will "provide teachers with practical suggestions for using commercial television as an adjunct to their conventional teaching methods."

More, perhaps, than any of the other trade associations, TIO targets to the nation's schools. Its "bulletins of programs of special interest," for example, are now posted in schools and churches throughout the country, often as the basis for classroom assignments. Some 87 tv stations, serving 28 cities, now cooperate in this particular venture. Approximately 140,000 bulletins leave the TIO offices in New York each month. Bibliographies of TIO publications relating to television are

(*Please turn to page* 17)

The three men most responsible for building radio/tv image



ROY DANISH
Director, TIO



ROBERT D. SWEZEY
Director, NAB Code Authority



JOHN M. COURIC
Manager, NAB Public Relations

PUBLIC AFFAIRS SHOWS CLIMB

✔ Popularity with consumer advertisers is one of the reasons for the increase in public affairs programing

✔ The introduction of minute participation plans helps low-budget advertisers enter institutional-message realm

Partly responsible for the 60% increase in public service programing since 1958, is the infiltration of consumer advertising into an area once nearly dominated by institutional advertising.

This practice—nourished by the institution of the minute participation plan—is exemplified by NBC TV's *Today*, which has sold minutes this fall to Washington State potatoes, Eureka Williams vacuum cleaners, Champ Hats, and Revere Copper & Brass kitchen utensils. The Pacific Hawaiian fruit drinks campaign, which began in February, will continue until December. Sterns Nurseries, beginning in the spring, will advertise horticultural roses and gladioli.

On CBS TV's Morning Minute Plan, commercials of numerous advertisers are rotated on four programs beginning at 10 a.m. with *Calendar* and continuing until noon.

But the advance of consumer advertising on public affairs programs is not confined to the lower-budgeted clients. Lipton Tea, to name one, has bought one-sixth participation in NBC's 1962 election coverage. Again, as in the 1960 conventions and election coverage, Lipton's spokesman, George Fenneman. will deliver the company's soft-sell messages.

P. Lorillard Co., on behalf of Newport eigarettes, will be another public affairs program user this fall via one-half sponsorship of the "America's Cup" yachting race 17 September from Newport, R. I.

Consumer advertisers on a few other NBC public affairs programs are: R. J. Reynolds for Camels cigarettes; Reynolds Metals for aluminum wrap, and American Home Products, which has replaced Texaco on the Huntley-Brinkley Report.

Some consumer advertisers on CBS TV are Polaroid (Doyle Dane Bernbach) and Pepperidge Farms (Ogilvy, Benson & Mather) on *CBS Reports*, and again Polaroid, Vick Chemical (Morse International), and Liggett & Myers (J. Walter Thompson) on *Eyewitness.*

The daily, afternoon and evening CBS News telecasts are sponsored by Squibb (McCann-Marschalk), Menly & James (Foote, Cone & Belding), Anahist (Ted Bates), Johnson's Wax (FC&B), Bristol Myers (Young & Rubicam), Lever Brothers (Sullivan, Stauffer, Colwell & Bales), Carter Products (Bates), Philip Morris (Benton & Bowles), Goodyear Tire & Rubber Co. (Y&R), and Whitehall Pharmacal Division of American Home Products (Bates). The buys are all in the Harry Reasoner, Douglas Edwards and Walter Cronkite programs and Eric Sevareid's Sunday evening program. CBS News with Robert Trout on Saturday afternoons is sustaining.

At ABC. the *Sunoco ABC News Final* with Bill Shadel at 11 p.m. (EDT) is sponsored by the Sun Oil Co. via the William Esty Co. *ABC's Evening Report* (at 6 p.m. EST) is backed by Squibb (Donahue & Coe), American Tobacco (SSC&B). Kemper Insurance (Clinton Frank), and Schick (Norman, Craig & Kummel). *American Newsstand* with Roger Sharpe and *Mid-day Report* with Alex Drier, both afternoon programs. are sponsored on a participating and







HANDLING the mikes as anchor man or man-at-the-scene for the three major tv networks' news and public affairs programs are CBS TV's Walter Cronkite (above), ABC TV's Howard K. Smith, and NBC TV's Frank McGee. Sponsors often advertise in news shows via participations

News and public affairs shows and specials in the fall lineup

NBC

Program	Time	Sponsor	Agency	Cost
NBC Election C'ge	6 Nov.	Lipton Tea (1 6)	SSC&B	$900,000
Huntley-Brinkley Report	Mon-Fri 6:45-7	R. J. Reynolds American Home	Wm. Esty Ted Bates	125,000
NBC News Morning Report	Mon-Fri 10:25-10:30	General Mills (MWF) Bristol-Myers (T,Th)	Knox Reeves Y&R	12,500
NBC News Day Rep't	M-F 12:55-1	General Mills	Knox Reeves	15,000
NBC News Afternoon Report	Mon-Fri 4:55-5	Bristol-Myers (MWF) General Mills (T, Th)	Y&R Knox Reeves	15,000
Today	M-F 7-9*	Participating		2,500 seg.
Meet Mr. Wizard	S 1:30-2	Sust.		17,500
This is NBC News	Sun 4:30-5	Sust.		30,000
Update	Sun 5-5:30	Sust.		30,000
Meet the Press	Sun 6-6:30	Wheeling Steel Co-op	C&W	35,000
David Brinkley's Journal	Mon 10-10:30	Pitts. Plate Glass Douglas Fir Plywood	Maxon Cole & Weber	90,000
Chet Huntley Reporting	Tues 10:30-11	Xerox Corp. Mentholatum Co.	PK&L JWT	75,000
Instant Specials	on occurrence	Most by Gulf	YR	50,000
Election Specials (8)	2 Sept.-5 Nov.	S'gs & Loan F'n	McC-E	500,000
NBC White Papers	TBA			150,000 ea.
6 Actuality Specs on DuPont Show of Week	TBA	DuPont	BBDO	100,000
Nation's Future	TBA			150,000
Ed. program (kids)	12:30-1:30			60,000
News Specials:				
"The 44th National Automobile Show"	21 Oct. 6-7	Reynolds Metals	L&N (N.Y.)	300,000
"Riddle of Lusitania"	27 Aug. 10-11			150,000
"America's Cup"	17 Sept. 10-11	Newports (½)	L&N	150,000
"The River Nile"	TBA			150,000
Shakespeare	TBA			150,000
"Who Goes There?"	TBA			100,000

These are estimated costs for program, time, and talent. All programs are afternoon or evening programs unless marked by asterisk (*).

rotating basis.

Public service programing—defined by A. C. Nielsen vice president T. R. Shearer as "informational in nature in contrast to regular entertainment programs"—totaled 152 hours from October 1961 through January 1962. This compares with 94 hours in 1958-59. While the number of hours rose steadily in the past four years, so did the percentage of sponsored hours, going from 46% in 1958 to 54% in 1962.

As evidence of acceptance of public affairs programing, the Nielsen Tv Index shows that in 1958 15% of the public affairs programing hours were placed in evening slots and 85% in Sunday-afternoon slots. This year, the evening percentage rose to 54% and Sunday dropped to 46%.

Also, the audience rating level, according to Shearer, of the average sponsored public service program in 1958 was 10% and is still 10%, although the 1961-62 audience of 4,700,000 is 400,000 larger than the 1958-59 audience due to the increase in the number of tv homes.

The most recent advertiser to schedule a prime-time public affairs program is Metropolitan Life Insurance Co. which makes its tv debut this fall with full sponsorship of CBS News extras.

Other CBS programs on the schedule which will appear in prime time include coverage of campaigns and elections, Project Mercury, religious and holiday specials and a number of full-hour informational programs produced by the Public Affairs Department of CBS News, slotted for Wednesdays from 7:30-8:30 p.m.

The news and public affairs shows "are often ideal vehicles for advertisers who have special seasonal problems or particular product or service

Partial list of news and public affairs programs for 1962-63

CBS

Program	Time	Sponsor	Agency	**Cost
CBS Reports	W 7:30-8:30 (3 of 4 Ws)	Participating		$50 000
20th Century	Sun 6-6:30	Prudential	Reach, McC	
Lamp Unto My Feet	Sun 10-10:30*	sust.		
Look Up and Live	Sun 10:30-11*	sust.		
Eyewitness	F 10:30-11	Participating		25,000
Calendar	M-F 10-10:30*	(minute plan)		
CBS News Washington Rep't (Schoenbrun)	TBA Sun ½ hr.	sust.		
Reading Room	S 12:30-1	sust.		

ABC

Program	Time	Sponsor	Agency	**Cost
H.K. Smith News Comment	Sun 10:30-11	Nationwide Ins.	B. Sackheim	16,500
Winston Churchill— The Valiant Years (rpt)	Sun 6:30-7	Menly & James, N. American Philips Ovaltine U.S. Rubber	SSC&B, C.J. LaRoche Tatham-Laird FRC&H	
A. Stevenson Rep't	Sun 3:30-4	sust. alt wks		
Editors Choice	Sun 3:30-4	sust. alt wks		
Issues and Answers	Sun 4-4:30	sust.		
Directions '62	Sun 3-3:30	sust.		
Meet the Professor	Sun 2:30-3	sust.		
B&H Close-Up!	various	Bell & Howell	McC-E	49 000 ½ hr.

*Times are a.m. (all others p.m.) **Prices refer to average cost for programs only. These are net prices (agency commission not included).

messages that require a distinctive setting," according to John Karol, vice president, special projects for CBS TV Network Sales.

Noting that these shows cost from $20,000 to perhaps $100,000 for full-hour presentations, Karol said that the variety of subjects and treatments possible is enormous, and that the network is ready to help any client develop a program to suit his specific needs.

At ABC, Robert Lang, vice president in charge of operations and sales for the ABC News department, said that there are three forces at work which should help increase sponsor interest in news and public service programs for 1962-63.

"First," he said, "the public is more aware each day of its immediate stake in the events of the day. Secondly, news organizations are becoming more proficient at projecting information more attractively and thirdly, sponsors are learning that most of the old bugaboo—worries of association with controversy—are groundless."

He added that ABC's award-winning *Bell & Howell Close-Up!*, which often takes up controversial themes, is scheduled for four one-hour and 14 half-hour programs this season.

The variety of available news and public affairs programs on NBC TV "attracts all kinds of messages from a one-minute commercial for cranberries (Ocean Spray) to Gulf Oil's sponsorship of a series of 'instant' news specials," Carl Lindemann, Jr., special projects vice president, said.

He stated that low-budgeted advertisers "have found *Today* a highly successful and inexpensive vehicle to showcase their products, while the larger company, with a greater and more flexible advertising budget, has found participation in a series of NBC News specials to be the exact means of reaching its market."

Lindemann added that association with important news events gives advertisers "the opportunity to be recognized as civic-minded public servants."

INSURANCE FIRMS HOP INTO TV

✒ SPONSOR finds remarkable breakthrough in insurance industry as more companies realize the value of tv

✒ Metropolitan Life, nation's largest insurance company, enters television with series of special news shows

Television, come autumn, will be the principal beneficiary of an unprecedented amount of business from insurance companies. It is estimated that at least 10 companies and several allied professional groups will be shelling out large premiums to the video networks starting with the fourth quarter of '62.

First quarter '62 billings of insurance advertising was 23.2% over the similar period last year. Experts in the field predict an infinitely higher increase for the fall of this year. Also, there'll be income from insurance companies venturing into tv for the first time.

Gross time tv billings last year for insurance outfits added up to $14,957,099. Of this sum, $11,204,099 went into network tv and $3,753,000 was allocated to spot.

Authoritative sources in the insurance field told SPONSOR that the profession spends approximately $60 million in total advertising annually. About 20% of this sum will go into broadcast's coffers next season for the purpose of fashioning a climate in which the insurance man can function with the greatest of ease.

The top tv insurance advertiser in the first quarter of this year was Mutual of Omaha with expenditures of $961,915. Prudential was second with $875,070. Allstate was third with $468,777. Other first-quarter leaders were State Farm Mutual, Nationwide, Liberty Mutual, Blue Cross, Blue Shield, and Kemper Insurance Group.

Insurance advertising breaks down into several categories, all of which tv handles with considerable esteem and high potency. Of the $11 some odd million in network billings, nearly $6 million advanced the cause of life insurance; more than $5 million plugged fire, casualty, and other types of insurance.

Perhaps the most significant occurrence in the field of advertising investments of life insurance companies is Metropolitan Life's determination to enter tv. A longtime user of magazines, newspaper, and radio, this marks the first time for the giant company's sampling of network tv. Metropolitan Life's debut will be made at the end of September with a series of specials tentatively titled *CBS News Extra*.

It is expected that Metropolitan Life's instant specials will be seen approximately once every two weeks. A Metropolitan executive told SPONSOR that the commercials will feature Family Security Checkup as well as health and safety messages offering the insurance companies celebrated booklets. As a result of the company's venture in tv, it was indicated that more people will hear about Metropolitan at one time than ever before.

Said a Metropolitan spokesman: "Metropolitan's advent in tv continues the company's tradition of public service. For many years, Metropolitan has been a well-known sponsor of radio news. Its radio



INSURANCE field is using tv to prepare way for salesman's call and helping build favorable attitude toward agent. During fourth quarter of '62 above logos will be seen on net and local shows. Above, l-r: Allstate, Mutual of Omaha. Below, l-r: Nat'l Assn. of Insurance Agents, Prudential

Television has made friends for agents



COPY theme will be agent service, says Blake Newton, Jr., pres., Inst. Life Insurance



AGENTS approve the CBS TV program, says Henry Kennedy, second v.p., Prudential Ins.

messages, like its advertisements in national magazines, have emphasized health and safety hints and good citizenship. Adding tv to the media used gives Metropolitan an even more comprehensive program of public service. Today, tv news specials have become an increasingly important source of information for the American public. Metropolitan, in its sponsorship of news specials, will be helping to inform American citizens on important news at a time when it is in newspaper headlines—or even before." In 1961, Metropolitan spent more than $4 million in magazines and newspapers.

In another important life insurance business development, a proposal to up the national ad budget of the Institute of Life Insurance (supported by life insurance companies which represent 95% of the assets of the business) to include both network and spot tv was approved by the Institute's board of directors recently. Approximately $1 million has been added to the Institute's budget and this sum will go into video. There will be continued use of newspapers, but in addition, the Institute will buy two network tv specials and a series of tv spots in 55 markets. SPONSOR learned that the Institute is dickering with both NBC TV and CBS TV regarding the purchase of an election package. The theme of all commercials, according to Blake T. Newton, Jr., president of the Institute will be the services of the life insurance agent.

Newton told members of the Institute that "the opportunities for individual companies and their field forces to identify themselves with both the print and television messages would be more extensive than ever before." Newton added that "the Institute will offer participating companies the broadest portfolio of promotion, merchandising, and tie-in materials it has ever developed." Also, Newton said the aim of most of the promotion material would be to give a company and its agents clear identification with the messages, and to inform them and the general public where and when the messages will appear. Newton was confident that the program's "potential lift to agent and employee morale may well be one of its most significant aspects."

The Institute of Life Insurance plans to utilize spot tv in the following markets: New York/Newark, Los Angeles, Chicago, Philadelphia, Boston, Detroit, Cleveland, San Francisco, Pittsburgh, St. Louis, Washington, Minneapolis/St. Paul, Indianapolis, Dallas/Ft. Worth, Cincinnati, Kansas City, Buffalo, Seattle, Milwaukee, Atlanta, Charlotte, Houston, Baltimore, Memphis, Huntington, Miami, Hartford, Portland, Ore., Kalam/Grand Rapids, Birmingham, Syracuse, Columbus, Ohio, New Orleans, Albany, Schenectady, Troy, Louisville, Denver, Oklahoma City, Omaha, Norfolk, Tampa, Davenport, Nashville, Dayton, Greensboro, Des Moines, San Diego, Champaign, Tulsa, Salt Lake City, Wilkes-Barre, San Antonio, Richmond, Ft. Wayne, Chattanooga and Portland, Me.

The Institute's new budget is being increased from $1,785,000 to $2,787,000 with the object of solving two problems. The first is to educate the public about the guarantees that only life insurance can provide. The second is to create in the public mind a more accurate understanding of the purpose, ability, and service of the life insurance agent. Commercials will be of 60-second duration.

There is virtual agreement among insurance executives that television offers an unusual opportunity to demonstrate the good-will role of the insurance agent. Furthermore, it is no surprise in the industry to see so many insurance organizations express their interest in network television.

"Life insurance companies are expanding their advertising programs in all areas, and it is understandable that tv should be one of those areas," Donald F. Barnes, v.p. of the Institute of Life Insurance, told SPONSOR. "I don't think this is so much a question of switching media as it is a question of expanding coverage. The immense growth of life insurance in the last 20 years has been consistent with the increase in life insurance advertising. As the insurance companies and their agencies learn how to use electronic media more effectively, part of this growth will certainly be reflected in these media. Perhaps the best summation is to say that life insurance companies are supporting their agents through advertising more compellingly today than they ever have in the past."

Network officials also saw a re-

(*Please turn to page 47*)

1972: the voice of the adman will be heard in our land



Editor's note: If current trends in the advertising industry (automation, program divorcement, global expansion, etc.) continue their sweep, it is likely that the agencyman of a decade hence will bear little or no resemblance to the present day model. Here is how the phenomenon might be reported by a well-known news-magazine if, in 1972, it chooses an adman for its Man of the Year.

The changing climate

"The destiny of Western civilization turns on the issue of our struggle with all that Arnold J. Toynbee stands for more than it turns on the issue of our struggle with Madison Avenue."

—Mrs. Hattie Kipple,
Peoria housewife

Although it took housewife Kipple over 10 years to think up this snippy answer to British historian Toynbee's 1961 attack on the ad industry, the fact that she thought of it at all points up how temperate the public climate for advertising has become. While it may not yet be *de rigueur* to grab and shower with kisses every stranger carrying an attaché case, it at least has become unfashionable to point the finger of scorn at every man behind a tv commercial.

Status-wise (and it is now hotly denied that admen ever talked that way) the agency and the agencyman have never had it so good. Cleansed of such fabled stigmata-of-the-trade as show control, gray flannel suits, martini breath, the 1972 adman rides forth in an "image" more shiny than Galahad's armor. In a recent poll of 100 Denver grade school children, only 3.2% recalled *The Hucksters*—

and they thought Wakeman had written it in the 14th Century about some other line of business.

It is not surprising. Today's adman is a brand new breed, forged in the crucible of dwindling agency profits, nurtured on automated time-buying, reared with one eye on Telstar and the other on the FTC.

Gone are the days. Concerned no more with account-switching is today's agencyman. By now every client has tried out every agency several times over; most are back where they started, and pretty well tuckered out. (Giant client P&G is still looking for a sandwich spread it left behind in some agency but can't remember which one.)

Agency-merging, once as popular as water-skiing, ground to a halt awhile back, complicated out of existence by the phone company's direct distance dialing system (a Yale University study showed that the human brain breaks down when faced with such a sentence as, "I am with BBDOEWRROBMDD&B Agency and my phone number is 1-212-687-9570, extension 3114.").

No longer does the adman suffer from ulcers, analyst couch fatigue, or commuter's hoof. The new breed has picked up much more intriguing syndromes: 1) *Glassphobia*, the fear of becoming transparent induced by working in all-glass offices; 2) *Electronic Ear*, a metallic clanging in the middle ear caused by working too close to computers; 3) *Triple-spotting*.

Probably no ad agency executive is more representative of this new breed than Kestrel J. Kumquat—Man of the Year for 1972. A hard look at Kumquat is a hard look at modern advertising.

Sweet blur of youth. Younger and younger grow the ad execs. It is a natural outgrowth of advertising's pet obsession with the youth market (which came to full flower in the early '60's) and the idea that the only consumers worth reaching were young married millionaires in their early teens, and that anyone over age 30 had stopped spending money long ago. At 23, baby-faced, bull-headed Kestrel Kumquat ("Big Kes" to his friends, International Broadcasting czar Grub Wieder, Scoutmaster Mervin Schuck, Schrafft's headwaiter George) has welded together the world's largest global ad agency—Winch, Davit, Hoist, Kartoffelgeschnitzelplatzen, Frere Jacques, Sukiyaki Maru & Gallagher (branches in 219 principal cities around the world and an arrangement with Project Apollo for a piece of the moon when they get there).

"Twenty-three may seem young," diffidently declares Kumquat with the boyish squint that confuses media people, "yet I am the old man of the organization. Why, some of my analog computers are only a matter of weeks old—just off the lab assembly lines, in fact. Their transistors aren't even broken in yet."

Cybernetics vs. creativity. Just how big a part does automation play in the Kumquat agency? Kumquat doesn't know, or claims he doesn't. Still around are a few human employees below the media director level, but they are hard to find, so expert have they become at looking like or ticking like machines in order to hold onto their jobs. (A decade ago, the first electronic computers were introduced into agencies "as a general guide" for mediabuyers; 3,162 years before that, the Greeks got a horse into Troy).

"There is a lot to be said for automation," says Kumquat. "It has all but eliminated coffee breaks and job-hopping. And since machines don't smoke cigarettes, drink beer, or drive automobiles, we have no client problems along the lines of employee brand loyalty."

On the creative side, Kumquat feels machines do a grand job of copywriting because they are non-creative. The electronic brain is too unemotional to deal in "hard-sell," has far too many moving parts to bother with "soft-sell." So it has come up with the "medium-sell," and tv viewers seem to like such commercials fine. (Electronic audience research bears this out: "Fine," replied 1,036 Chicagoans when interviewed by computers last week; a tape-and-drum memory system is presently trying to recall what the question was.)

Significant is the fact that since

(*Please turn to page 49*)

RADIO:

Radio works around the clock in all seasons to make Z-Frank, Chicago, one of the largest Chevy dealers in U.S.

CHICAGO

New cars will be unveiled next month in showrooms across the U.S., and the perennial battle between the dealers will be on. Many will take the yearly jump into all media for the new car introductions. To others the new season means simply a hypo of advertising frequency. To Z-Frank, Chicago, one of the largest Chevrolet dealers in the country, it means the beginning of another year of using one medium *all* year. The medium, radio.

Through the Chicago office of W. B. Doner & Co., Z-Frank has used local radio as its only advertising medium since the start of the agency-client association in 1954. With a budget of $35,000 that year, Z-Frank Chevrolet embarked on a 100% radio venture that has expanded each year to a current $400,000 investment.

Largely responsible for the dealership's radio consistency is Doner's president, Marvin H. Frank (no relation to his client, Zollie Frank).

Frank, through practical application, has developed some theories on how radio works most efficiently for

SERVICE mgr. Robert Swanson notes dial position of car radio. 200 are checked daily



A DRAGNET FOR CHEVY SALES

advertisers. So firm are his convictions—from daily observations of radio results—that 60% of Doner's total billing goes into the medium for such clients as William A. Lewis, a retail clothing chain; Dial Finance Co.; Allied Radio Corp.; and Atlantic Brewing, in addition to Z-Frank.

The radio philosophy of Marvin Frank embraces every facet of the medium from audience research to writing words and music for commercials for specific types of retail pull.

According to Frank, "Many companies misuse radio. When used properly, it should produce next-day business, not merely institutionalize a company or product."

Frank believes that many radio clients do not give the medium a valid opportunity to perform for them, or do not thoroughly understand how best radio results can be achieved. One of the most important factors often overlooked by radio advertisers, Frank feels, is length of schedules—the importance of radio's cumulative effect.

"Consistency, continuity, and dominance," says Frank, "is the reason Z-Frank has the edge on its competition. The account has never been off the air a day since it started."

Consistency, Frank emphasizes, is one of the factors to which the success of his client's radio schedules can be directly attributed. "We never cut back in slack selling seasons," he says.

One of Frank's convictions is that radio has a particularly strong retail pull, in spite of the fact that retailers seldom avail themselves thoroughly of radio's total advantage. An automobile dealership, he points out, is essentially a retail establishment. And, for Z-Frank, commercials stress the establishment rather than individual product. It is Frank's theory that the factory advertises to sell the car, and it's up to local advertising to sell the dealership.

Copy and production of radio commercials are given too little attention, also, contends Frank. "To be effective, commercials must be remembered." And he has learned that listeners do remember musical commercials, whether they are jingles, or straight talk with musical close. Combined with the music, however, Frank feels that commercials for his Chevy dealer client contain a very hard sell. A *convincing sell*, Frank calls it, combined with an offbeat, unorthodox attention-getter.

"We don't believe in live copy," he says. "It's too easy for a concept or an idea to be misconstrued when delivered by a third person. To justify the advertising expenditure, it is vital that the message be delivered as originally intended each time a spot runs."

All Z-Frank commercials emphasize the deal (save up to $300), and the widest selection of models. The dealership's greatest selling point is that a customer can drive out with just about any Chevrolet model and color.

"We don't have to hold off on delivery but can supply on the spot almost any car a customer has in mind," says Frank. "That's how we attract him in the first place—with one of the worlds largest selection of Chevys in one location."

On campaign lengths, Frank believes that for a special push featuring the urgency of a sale or new model arrival, schedules should be short. But, he says, if commercials are built around a really clever gimmick they can be continued indefinitely in order to achieve the greatest cumulative effect.

Frank composes all the Z-Frank jingles and music himself. At a spinet piano, which he taught himself to play ("I still can't read a note, I just put them on the staff in sequence"), he plinks out notes and jots down words to achieve the final result, striving to maintain a balance between music and hard sell in each.

"The music in a commercial helps provide impact," says Frank, "whether it be a jingle or an orchestral arrangement. But the commercial must be developed so that the listener re-

GIANT service center handles repairs on 1,000 cars per week. Z-Frank dial-check system tips the advertiser on which station most customers listen to. Tabulations are compared with ratings reports. WIND, Chicago, has been used for 10 years; WGN was added to schedule recently



members the advertiser name and the product or service that is being offered."

Frank believes that radio is basically a *visual* medium. The individual image the listener creates in his own mind is more effective than any picture that might be presented to him.

The ability to reach people while they are driving is another one of radio's great benefits, Frank says. "Radio is the only medium where the listener gets the message without taking his eyes off the road. And what better time to give him the feeling of a new car than while he's actually driving?"

In addition to these on-the-air factors, Frank and his client hold definite theories about station selection, based on their own audience research technique conducted in the Z-Frank establishment. And this is followed up by a post-purchase survey to determine customer awareness of Z-Frank radio advertising.

Frank and his client learn a great deal about customer listening habits by a check of car radio dials to determine which station the owner listened to last. This technique is carried out in the Z-Frank service center where, according to dealership records, more than 200 cars are handled each day.

MUSIC is a must in Z-Frank commercials. Seated at office piano, Marvin Frank, Doner pres., plays theme for client Zollie Frank



Based on 1,000 cars each week, including those not originally sold by Z-Frank, the company checks more than 50,000 dials in the course of a year with a duplication of less than 20%.

"While we would not suggest that our own research is as controlled and scientific as that of the rating services," says Frank, "we find a high degree of correlation between what the rating people report and our own dial settings."

As to which has the most influence in deciding what stations are used—the dial checks or rating services—Frank says, "We equate both of them in making our decisions."

The determining factor in station selection for Z-Frank schedules is the number of listeners. "The biggest value in radio is the mass audience delivered. Radio provides the most people for the advertising dollar," asserts Frank.

So far, the Z-Frank dial check has not indicated any significant shifts in Chicago listening habits. But if a change were evident, schedules would probably be shifted to concur with the change, says Frank.

Since 1954 (and prior to the Doner and Z-Frank relationship) the station that has continuously been used is WIND. Schedules, which run on a TF basis, consist of about 40 one-minute spots per week. About half go on at peak city drive times. Others are scattered, including some in late night.

Last fall WGN was added, creating a two-station lineup for Z-Frank. Schedules are of the same frequency, running in news, traffic and sports. In the fall, Z-Frank also schedules announcements in college football broadcasts.

Schedules on WGN also aim primarily at the male listener, although a certain amount of the female audience is considered important, too. The programs on WGN include the morning *Traffic Copter Report* the 9 a.m. news and 4:55 p.m. Brink-House-Hubbard Sports Show. The sports program runs daily.

"With these two stations," says Frank, "we can more than cover Chicago's entire population in one week."

From time to time other stations are added for special promotions; Z-Frank has used as many as seven Chicago radio stations concurrently for super-saturation campaigns.

At the start of this agency-client relationship eight years ago, Frank wanted to produce immediate results from the advertising. Results, he reasoned, meant not just producing traffic—it had to be a buying type of traffic.

As he studied the public's car-buying habits, he learned a basic fact: "The decision to buy an auto is basically the man's." There are exceptions, he points out, but the preponderance of auto buyers is men. The wife may choose the color, accessories, and style, but it is the man who signs the contract. To reach the man, Frank wanted a medium "that would tap his buying impulse at just the right time and in the right way. The time to talk new cars to a man is while he's driving. That's when we emphaize drive time in Z-Frank schedules."

A questionnaire mailed to each customer within two weeks after new car purchase probes his tastes to determine the best means of reaching others.

To assure high response, a $100 bond is offered in a monthly drawing to those answering the questions and returning the numbered card. An unusually high return—about an 80% average—is realized. To the question "How did you hear of Z-Frank?" the answer radio (call letters are often mentioned) indicates audience awareness of Z-Frank schedules.

The growth of Z-Frank is adequate testimony to the effectiveness of its advertising and sales program. The current year's volume is close to double that of 1961 which was a record year for the dealership. (The Chevrolet factory itself was up 30% last year.)

As to future advertising plans, Frank indicates that because of its continuity, sufficient saturation ability, easy use of auditory transcription, and message timeliness, radio will continue as the spearhead of Z-Frank's promotion plans.

NEEDED: FAITH IN ADVERTISING

U. S. Steel's advertising director, John Veckly, challenges media salesmen to sell advertising first

Speech delivered to magazine promoters definitely applies to all broadcasters, Veckly tells SPONSOR



JOHN VECKLY
dir. of advertising, U. S. Steel

John Veckly, director of advertising, United States Steel Corporation, admonishes admen in a much-quoted speech presented recently to the Magazine Promotion Group at the Sherry-Netherland Hotel in New York City. SPONSOR *contacted Veckly and asked if his challenge applied to broadcasters. His answer was an emphatic "yes." With his permission the speech is reproduced here in the belief that its message will benefit the industry.*

I have decided to talk to you about the thing I know best—advertising. After all, you are fellow advertising managers. Your business existence is dependent on the belief in the effectiveness of advertising by a lot of people. Not a belief that *Life* is better than *Look*, or *Look* is better than *Life*, or that one radio or tv station is better than another, but a belief that advertising is good for the advertiser. Not a belief that 13 ads or spots are better than one, but a belief that one ad or one commercial is better than none.

This belief on the part of many has been developed over the years by the hard work of dedicated and determined men. Men of faith who imparted their faith to a few management leaders who approved and protected the advertising function. Now advertising is accepted to the tune of $12 billion a year.

How much of this $12 billion is spent on faith, how much on fear and how much on conviction?

Let me quote from a management survey made by the Assn. of National Advertisers in preparation for their book, "Defining Advertising Goals for Measured Advertising Results."

A company president said, "I am afraid some of the advertising we do is because it is the established thing to do—because competition is doing it."

An executive vice president said, "I have never been exposed to an advertising study that gave any evidence of what it (advertising) contributes to the sale of a product."

A vice president and general manager: "I used to be with a company in which the president was imbued with the philosophy that the only way to sell was to have your salesmen call on the customer and deliver the message. Yet at the same time, this president approved an advertising budget of five million dollars. I have to admit I do the same thing here in my present job."

I admit these statements are taken out of context and the tenor of the interviews was not nearly as negative as these imply. However, these are the questions that come to mind when budgets are up for review or when cost reductions are considered. These are also the questions that limit the horizons of advertising.

A study of advertising space, time and revenue for the last five years would indicate that advertising has reached a plateau and, in fact, a chartist might show an indication of a downward trend.

Printers' Ink in an editorial in the May 18 issue says, "Over the past few years, advertising has just inched ahead and the gains made in dollars were largely attributable to increased rates—not the purchase of more time and space."

If it is true that advertising is on a plateau, then media are fishing in the same pool for the same tired fish. When the fish gets off one line, it is picked up on another. But who is stocking the pool? Who is selling advertising in the first place?

Those of you whose work with advertising dates back more than 20 years can find in your files presentations on why companies should advertise. You will also find case histories of advertisers who started small and became big national advertisers. Those of us who were struggling in those days to make our advertising function more important to corporate management can remember the great media salesmen who stood shoulder to shoulder with us to convince management on the importance of advertising.

If my memory serves me correctly, most of the salesmen of national media in those days were recruited from the ranks of advertising. Salesmen came with backgrounds in advertising from such companies as Procter & Gamble, Vicks, Talon, National Cash Register, General Electric: from apprenticeships in retail advertising or with broadcasting experience—jobs where they worked with advertising and saw advertising work for them. With the need for more and more advertising sales personnel and the more competitive requirements of media, the professional salesman replaced to a large degree the experienced advertising man.

(Please turn to page 50)



TV RESULTS

Capsule case histories of successful local and regional television campaigns

BANKS

SPONSOR: Brookline Bank AGENCY: Lou Sautel

Capsule case history: Brookline Bank invested in a new idea in advertising, deposited their tv budget at WHC. Pittsburgh, and the results paid off in new customers for the bank. This idea originated at the Lou Sautel Agency, which did a survey of banks and found that the girls outnumbered the men 18 to 1 during the daytime, and 12 to 1 during the evening period. With this knowledge, the ageney convinced the bank to break away from spots on conventional news and sports shows, and to concentrate on a woman's show in order to reach the distaff side of the family. WHC's "Luncheon at the Ones," with an audience of 63% women, was the logical choice, and the Brookline Bank purchased three spots a week on the one hour show. Alice's sincere approach in delivering commercials persuaded the bank to have her give the spots from a fact sheet, which she has been doing with much success. The branch offices report new customers weekly, and many volunteer this info: "Alice sent me."

WHC, Pitt-burgh, Pa. Participation

FURNITURE

SPONSOR: Harvel's Furniture Store AGENCY: Direct

Capsule case history: WSJS-TV showed a one store operation in Winston-Salem that the "big money myth" about advertising on tv just wasn't so. Harvel's Furniture Store, one of the area's most exclusive furniture and decorating stores, had never advertised on tv before going on WSJS-TV in May of this year because of a false idea of production cost. After two months on the station the results were so good that the store now concentrates 50% of its ad budget on tv. The production crew at the station created the commercial, about which Claude Harvel, owner and manager of the store, commented: "People stop me on the street to praise the quality of my commercial." It is the wide coverage of tv that gives Harvel the most pleasure. "We are going into counties we have never reached before," declared Harvel. His schedule includes three nighttime I.D.s a week, which has continued throughout the summer, and will increase in the fall.

WSJS-TV, Winston-Salem, N. C. Announcements

HARDWARE

SPONSOR: Rocky's Hardware Store AGENCY: Direct

Capsule case history: Two dozen calls a week were counted by Rocky's Hardware Store for a 13-week period due to an advertising campaign on WWLP-TV, Springfield, Mass. Jim Falcone, an officer of the store, decided to try television out of curiosity, and because he heard of its success from business associates. He found the "results very satisfactory and as good or better than any other medium." Rocky bought one minute announcements on *World News* which was aired from 11:08 to 11:13 p.m. The commercial was presented live by WWLP-TV's announcer, Ed Hatch. One half of the announcement dealt with regular sales items, and the other half told of Rocky's special services. The first promotion, advertising lawn mower specials, produced a maximum return for the ad money invested within a few days. Falcone hopes to use television again in the fall, and feels that tv is better suited for his type of business when advertising fast-moving items.

WWLP-TV, Springfield, Mass. Announcements

AUTOS

SPONSOR: Brady Oldsmobile AGENCY: Bozell & Jacobs

Capsule case history: For their spot announcements on tv in the Minneapolis-St. Paul area, Brady Oldsmobile emphasizes an unusual copy point. "The Twin Cities' smallest Olds dealer." Why? Jerry Brady has just one showroom location in a rather out-of-the-way section of the community. Previous to opening his own business three-and-a-half years ago, he worked for another Olds dealer who had lots of tv experience. He patterned his advertising on what had been successful for others, realizing at the same time that newspapers could not deliver his unique selling proposition: "The smallest Olds dealer." But television could be used effectively to transmit a warm and friendly approach. Brady uses a few spots over and over on four stations, KMSP-TV, WSTP-TV, WCCO-TV, and WTCN-TV, Minneapolis-St. Paul. His television budget is $20,000, or 33% of his total advertising expense. He has been using tv now for two years, getting excellent traffic from it, he says.

VARIOUS, Minneapolis-St. Paul Announcement

Media people: what they are doing and saying

TIMEBUYER'S CORNER

Although specific timebuying assignments haven't been handed out just yet at Papert, Koenig, Lois for its latest coup—the $1 million Clark Oil account—it's official that the media buying course will be chartered under the supervision of the agency's **John Collins.** Collins, who left Benton & Bowles to join PKL last November, will add the Clark Oil chores to his growing list of accounts—Dutch Masters Cigars, New York *Herald Tribune*, Xerox, National Sugar (Jack Frost). At B&B, he was an assistant media director on such accounts as Johnson's Wax, Norwich Pharmacal, Florida Citrus, Kentile, and Chemical Bank New York Trust.



FULL of surprises is the life of a timebuyer, as Gumbinner's Janet Murphy can testify. Here she gets unexpected lift in WHN, N.Y., bus promoting new *Bob and Ray* show

One man's meat could easily be another one's poison dept.: Current example: **Dave Yoder,** who bought for Campbell Soup at BBDO, left there three weeks ago for Kudner, where he buys for General Motors and General Telephone. On the other hand, **Bob Mahlman,** who bought for some of the American Chicle products and Waterman Bic pens at Bates, switched to BBDO. He now buys for Pepsi-Cola, F. F. Goodrich, New York Telephone, the New York *Times* and the *Wall Street Journal*. **Bob Mahlman's reason for the switch:** "At BBDO, you're allowed more scope as a creative buyer."

It's vacation time for Foote, Cone & Belding's **Arthur Pardoll.** And for Ketchum, McLeod & Grove's (Pittsburgh) **Peter Turk** who is spending it in New York City with his wife, Ellie.

Returned vacationers: FC&B's **Frank Hajek,** BBDO's **Ed Fleri,** and Y&R's **Tom Adams.**

(Please turn to page 41)

PRIME BUY

for

SHREVEPORT

NOW 64th TV MARKET*

Kay-Tall — with Tall-Tower Power (1,553' a.a.t.) — sells Shreveport and the Booming Ark-La-Tex by delivering MORE HOMES (49,200) in PRIME TIME* than any other station in the market! Check either ARB or NSI — then call BLAIR TELEVISION ASSOCIATES.

*Mon./Sun. 6:30-10:00 P.M. ARB & NSI, March, 1962. Market ranking based on prime night time Avg. Homes, ARB March, '62.

ktal ☆ tv

Channel 6—NBC for SHREVEPORT

Walter M. Windsor, Gen. Mgr. — James S. Dugan, Sales Dir.

"IT PAYS TO USE KTVE"



So says Jim Dana of OUACHITA FEDERAL SAVINGS AND LOAN in Monroe, La.

OVER 100 LOCAL ADVERTISERS USE KTVE REGULARLY TO GET SALES RESULTS & PROFITS

NBC abc

KTVE

CHANNEL 10

EL DORADO MONROE GREENVILLE

REPRESENTED NATIONALLY BY: VENARD RINTOUL & McCONNELL CECIL BEAVER SOUTHERN REP

ONE BUY! FOUR MARKETS!

walb-tv CH.10-ALBANY, GA.

- ALBANY
- DOTHAN
- TALLAHASSEE
- PANAMA CITY

GRAY TELEVISION

ABC NBC

Raymond E. Caraw General Manager

wjhg-tv CH.7-PANAMA CITY FLA.

366,000 TV HOMES*

* ARB, Nov. '61

One buy—one bill—one clearance!
Or stations may be bought individually for specific markets!

Represented nationally by Venard, Rintoul, McConnell, Inc.
In the South by James S. Ayers Co.

TIMEBUYER'S CORNER

(Continued from page 43)

There's a lot of favorable comment making the rounds on Madison Avenue about Warner Bros. preview of its *The Music Man* (by those who were invited during the two-day showing, of course). The most pleasant surprise: no attempt was even made to throw out a sales pitch to the attending buyers. Among those seen enjoying the two-and-a-half hour movie: Grey's **Joel Segal, Joan Stark, Joan Shelt;** SSC&B's **Jeanne Sullivan, Vera Brennan;** K&E's **Lucy Kerwin, Mary Dwyer;** OBM's **Sue Morrell;** Gardner's **Ruth Clinton;** Lennen & Newell's **Jack Duffy;** B&B's **Rudy Maflei, Roger Clapp;** J. Walter Thompson's **Thurman Pierce;** BBDO's **Herb Maneloveg, Mike Donovan;** Bates' **Chet Slabaugh.**

We doff our chapeaux to McCann-Erickson's **Beverly Felton** who traveled all the way from the Houston office to attend the private showing of the CBS fall program schedule in New York City. The preview was sponsored by Blair-TV and Portland's (Me.) WGAN-TV. About 50 buyers attended.



GOTHAM showing of CBS net shows sponsored by Blair-TV and WGAN-TV, Portland, Me., brought together (l-r) George Lilly, gen. sls. mgr., WGAN-TV; Richard Mayes, a/e, Blair-TV; Betty Nasse and Jerry Rettig, Grey; and Lloyd Heaney, a/e, Blair-TV

Promotion dept.: J. Walter Thompson's **Peter Levins,** former timebuyer on Rheingold beer, 7-Up, Ford, and Brillo, has been promoted to radio/tv sports producer. No news yet on who is handling his accounts.

Shed no tears for K&E's **Bob Morton** over his recent Washington, D. C., chore—helping to weed out, from some nine lovelies, a Miss District of Columbia. He was assisted in the WWDC-sponsored task, by F&S&R's **Frank Delaney** (New York office) and **Les Sterne,** F&S&R, Pittsburgh. Also McCann-Erickson's **Phil Stumbo.**

Why it pays to advertise your station in a broadcast book

BECAUSE YOU PINPOINT THE BUYER

In a personal interview survey of "top-billing timebuyers" made by the salesmen of a national representative firm 97% of the respondents specified broadcast books as their *first* reading choice; 95% as their second.

How did the non-broadcast magazines fare? Only two votes for first; three for second.

Which underscores a cardinal point when buying a business magazine schedule. Put your dollars where they impress readers who can do you the most good.

Whether you are shooting for $2,000,000 in national spot billing or $200,000 the principle is the same. Sell the men and women who *really* do the buying.

In the world of national spot placement actual "buyers" number fewer than you might think. Perhaps 1500-2000 "buyers" (some with job title, others without) exert a direct buying influence. Another 3000-5000 are involved to a lesser and sometimes imperceptible degree.

Unless your national advertising budget is loaded (is yours?) we recommend that you concentrate exclusively on books that *really* register with national spot buyers. In this way you avoid the campaign that falls on deaf ears.

a service of

SPONSOR

RAHALL RADIO STATIONS

WCHS — **No. 1 RADIO** — Tampa - St. Petersburg, Florida — Sam Rahall, Manager

WKAP — **No. 1 RADIO** — Allentown-Bethlehem-Easton, Pennsylvania — "Oggie" Davies, Manager

WWNR — **No. 1 RADIO** — Beckley, West Virginia — Tony Gonzales, Manager

WNAR — **No. 1 RADIO** — Norristown-Philadelphia Area — John Banzhoff, Manager

. . . the above Rahall Radio Stations are proud to be associated with one of America's foremost national representatives.

HR

Representatives, Inc.

N. Joe Rahall, President

also: **WQTY**, Jacksonville, Fla.
Represented by The Bolling Company



Sponsor backstage (*Continued from page 15*)

attract an audience with high buying power. Finally he strove simultaneously to create a climate in which a sponsor's sales pitch would be listened to and acted upon.

Last April, during the National Assn. of Broadcasters convention in Chicago, my wife June and I visited with Harold and spent the entire afternoon listening to tapes of the new format he had evolved. We were both highly impressed with it. A little over a month ago, after much additional work and refinement, Harold sent a 12" 33⅓ rpm long-playing record to about 1,600 advertising agency radio timebuyers. The record was called "Name the Sound" for the simple reason that in the seven bands on side one and the six on side two Harold was presenting these agency men with a clear and concise sampling of the new Plough format and asking them to come up with an accurate and promotable name for it. It's bright, bouncy, melodic and has an over-riding air of optimism and happiness. The best way for me to give you an idea (if you know pop artists and music at all) is to list the bands on each side in order:

Side one has "Stay as Sweet as You Are" by Luther Henderson and his Orchestra; "Baubles, Bangles and Beads" by The Kirby Stone Four; "Sweet Sue" by Al Hirt and his Orchestra; "Waiting for the Robert E. Lee" by Tennessee Ernie Ford; "Afrikaan Beat" by Bert Kaempfert and his Orchestra; "Jump For Joy" by Peggy Lee; "Bye, Bye Blues" by Felix Slatkin.

Side two presents: "Say It With Music" by Ray Coniff; "Til We Meet Again" by Gordon MacRae; "Whispering" by Art Mooney; "Hit the Road to Dreamland" by The Ames Brothers; "Swingin' Sweethearts" by Werner Muller and his Orchestra; "Get Me to the Church on Time" by Rosemary Clooney.

Boarding the bandwagon

Plough is giving over $9,000 worth of prizes to the timebuyers who come up with the best musical word, coined word, or phrase of less than 10 words that best describes this new musical sound. First prize is a Magnavox tv am-fm stereo hi-fi phonograph which retails for $895. Second prize is a portable Ampex stereo-mono tape recorder which lists for $545.

Harold kicked off the new format on WJJD in Chicago August 2 and on WCOP Boston on August 8. While it is obviously a little early to say precisely how successful this new Plough format is going to be there are some straws rippling in the wind to indicate that it may be a winner. As far back as I can remember—and that's quite a throw—the minute one bright broadcaster comes up with an exciting new idea scores of his friendly competitors write, wire, and phone for details on "how to—:" I saw this happen many times ever since the Bernice Judis days at WNEW.

And Harold has already begun to get such requests from fellow broadcasters. A number of agency men to whom Harold sent the above-mentioned long playing record were so pleased with it they asked him to send copies to key clients. Harold obviously is not too fascinated with the idea of passing his long and carefully developed "new sound" on to the entire industry.

Chances are, however, that if it clicks as the Top 10 did in its day hundreds of other stations around the country will adopt it.

IMAGE-BUILDERS

(*Continued from page* 31)

also being sent to librarians, educators, etc.

In line with its "quality" approach, TIO now advertises in opinion-leader publications such as *New Yorker, Reporter, Saturday Review*, etc., mainly with previews of programs of "timely or special interest to meet the needs of thoughtful or discriminating viewers." It also mails copies of TIO-initiated speeches to a sizeable national list of opinion-makers.

At the broadcaster level, TIO is now providing two additional services which it lists as "background" aid:

1. Reprints of columns and editorials from the more influential newspapers and magazines. These upbeat commentaries are indexed for station selectivity in local speeches, mailings to community leaders, etc.

2. An exhaustive list, by category, for the individual station manager's use, in the building of an opinion-leader list. Included are all "influential types" to be found in government, education, religion, industry and trade, civic groups, art and culture groups, medicine, law, political parties, the press, and the armed services.

INSURANCE

(*Continued from page* 36)

markable breakthrough in the insurance industry as more and more companies realized the value of tv advertising. "Television has the ability to reach large quantities of young families, and at the same time the messages of the insurance companies can be seen by the harder-to-reach quintile groups," John M. Otter, v.p., national sales, NBC TV, told SPONSOR. "Evidence of this is the Union Central Life purchase and the Mutual of Omaha purchase of sponsorship of NBC News Actuality programs."

Time and again, one hears how television has assisted the insurance companies in their campaigns to open the public's doors to salesmen. As Henry M. Kennedy, second v.p. of Prudential, put it to SPONSOR: "Life insurance is rarely, if ever, sold directly by advertising—the role of advertising is that of preparing the way for the salesman's call. Television has built a more favorable attitude toward the Prudential and the Prudential agent, not only through the commercials we use, but by the type of program we sponsor. This has helped create the kind of atmosphere in which our local representatives can be most successful."

The pair of NBC TV specials featuring *The Ordeal of Woodrow Wilson*, a personal memoir by Herbert Hoover and Eisenhower on *Lincoln . . . a Military Memoir*, under the sponsorship of Union Central Life Insurance, will stress the theme: "Procrastination is the highest cost of life insurance. It increases both your premium and your risk." As in previous specials, Union Central will eliminate the middle commercials. The opening, according to John A. Lloyd, president of Union Central, will be a prologue, rather than a selling commercial. Included as a portion of the closing commercial will be this invitation: "These Americans-in-crisis telecasts are available on film. Arrangements for showing any one of them to your civic or service organization can be made by contacting the Union Central agent in your vicinity." Shortly after each tv program has been aired, films will be shipped to the agencies of Union Central. This coupled with the promotional assistance provided by NBC TV, including on-the-air announcements, premium notice enclosures, etc., should make it easier for the company representative to get through to potential policyholders.

ABC TV is carrying a whopping amount of insurance company business and its fall lineup promises to be a record-breaking one judging by the advance bookings. Presently in the Wednesday 7:30 to 8 p.m. slot, with *Howard K. Smith—News and Comment*, Nationwide Insurance, via Ben Sackheim, plans to move into the Sunday 10:30 to 11 p.m. niche in the fall. With time and talent, it is estimated that the Smith program should cost the sponsor about $80,000 per show. The Insurance Company of North America, via N. W. Ayer, is in for minute participations in *The Sunday Night Movie*. Kemper Insurance Group, via Clinton E. Frank, is in the ABC *Evening Report*

IN NORTHEASTERN NEW YORK AND WESTERN NEW ENGLAND

WRGB AGAIN

Total Homes Reached—Average Quarter Hour

		WRGB	STATION A	STATION B
ARB Mar. '62	9 AM to Midnight—Mon.-Sun.	48.3%	29.0%	22.7%
NIELSEN Mar. '62	6 AM to 7:30 PM—Mon.-Fri.	48.6%	30.8%	20.6%
	7:30 PM to 2:00 AM—Sat.-Sun.	47.4%	25.3%	27.3%

992-16B

A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

THE KATZ AGENCY, INC
National Representatives

across the board from 6 to 6:15 p.m. General Insurance, via Lennen & Newell, is on *ABC News Final* Monday through Friday from 11 to 11:05 p.m. and Liberty Mutual Insurance Co., via BBDO is in the fall line-up with ABC's *Wide World of Sports* (Saturday from 5 to 6:30 p.m.).

NBC TV, which carried a good amount of insurance business in the past, has lined up the following business for the fall. The Insurance Co. of North America on a minute basis in *Saturday Night at the Movies*. The company bought a total of three minutes and will be seen from 22 September to 20 October. Mutual of Omaha Insurance Co. is due this fall with a new color series tagged *Wild Kingdom* featuring Marlin Perkins, naturalist and director of the Lincoln Park Zoo in Chicago. The Sunday 3:30 to 4 p.m. program gets underway next January. *Wild Kingdom* is a Don Meiers Production. Bozell & Jacobs, Inc. is handling the Mutual of Omaha account. Among other significant insurance account buys on NBC TV in upcoming months is the Union Central Life Insurance Co. sponsorship of two half-hour shows, described previously. Last season on two separate occasions, Union Central telecast stories of Ulysses Grant and Robert E. Lee. Aetna Casualty will return to the *Tonight* show.

A survey of insurance company fall commitments on CBS TV reveals an equally impressive array starting with the rock-ribbed Prudential's continuing full weekly, half-hour sponsorship of *Twentieth Century* via Reach, McClinton; State Farm Mutual's alternate-week, half-hour sponsorship of *Jack Benny Show*, via Needham, Louis & Brorby and Allstate's backing of *The Defenders* on an alternate-week, half-hour arrangement. Leo Burnett is the agency for Allstate. Moreover, Metropolitan will get its feet wet for the first time in tv with a series of special news programs.

There is ample evidence to indicate that this is the mere beginning of insurance company business for broadcasting. Presently missing from video is Equitable Life Insurance Society of U. S. It previously sponsored *Douglas Edwards and the News* on CBS TV, and also *Our American Heritage* on NBC TV. SPONSOR learned that Equitable's ad agency, Foote Cone & Belding, is on a continuing search for the right property for its client, and in the event that such a property materializes, Equitable will return to tv in the fall of '63. Meanwhile, Equitable has launched a 16-week radio spot campaign on some 396 stations in 125 markets across the country. The campaign started 19 August.

Travelers Insurance has been co-sponsoring the Masters Golf Tournament for several years and will do so again in '63 over CBS TV. Young & Rubicam is the agency for the account.

To improve public understanding of the business of property and casualty insurance, as differentiated from life insurance, the National Association of Insurance Agents, via Doremus & Co., has been staging an aggressive and remarkably successful campaign on television over a five-year period. A good hunk of its more than $1 million annual advertising budget is being allocated to the medium. The agency has been buying local station programs as well as spots with emphasis on news, weather, sports, etc. The National Association of Insurance Agents consists of some 33,000 member agencies with over 100,000 independent insurance agents. The group will be launching its sixth year of television programing starting March 1963. During its first year it was a participating sponsor on *Today* over NBC TV.

It is estimated that approximately 15% of both the NAIA's 1961 and 1962 national advertising budgets have been spent in television. Frank Schaffer, executive v.p. of Doremus & Co., who is group supervisor of the NAIA account, told SPONSOR that throughout the country tv continues to play a highly important role in the establishment of the NAIA's Big "I" Seal as the symbol of quality insurance. Schaffer said that the NAIA's national advertising program stresses the many advantages of the American public's buying car, home, and business insurance through professional, independent insurance agents. It also establishes the Big "I" Seal as the quick and easy means of identifying independent agents. The NAIA's slogan—"Your Independent Insurance Agent Serves *You* First"—also is prominently featured in all campaigns.

Last year there was about $685 billion of life insurance in force in the land. Some 120 million policyholders paid insurance premiums. According to Lloyd of Union Central, only 78% of the families are insured, and in the average home there is only $10,200 of life insurance on the entire family. In Lloyd's opinion, this is woeful under-insurance.

But all this is apparently being changed rapidly. Evidence now seems to indicate that with stepped-up ad campaigns, notably in television, there should be many more policyholders in the near future.

As one insurance executive expressed it: "In the old days we left the insurance man nearly naked. We gave him a rate book and told him to go out and sell. It is a different story today. Insurance is no longer a stodgy business. We are arriving at a stage that other industries arrived at seven or eight years ago—and it is exciting. Television is helping to make it so."

Pronto!

TOTAL SPANISH TV IN LOS ANGELES!



KMEX·TV

CHANNEL 34

Represented by:
Spanish International Network Sales
247 Park Avenue, New York, N. Y.

1972 ADMAN

(*Continued from page 38*)

computers write all the tv commercials. the FTC and various House Committees have gone back to jumping on General Motors and the Communists again. "The adman today is as safe in Washington as on his own front porch" (last words of CBS Public Affairs programing v.p. Bruno Critchwell just before he was shot by the FCC in April).

"As buyers of media," says Kumquat, "computers are the bees' knees. They never go out on long lunches with the computers sent around by station reps. They can digest and store the data from an entire Nielsen in under three seconds, scan a two-hour pilot film in two minutes." (Scanning pilot films is a traditional courtesy still shown to networks and syndicators, a hangover from that distant era when agencymen used to have something to do with programing—if it was only seeing the starlets home after rehearsal.) "Computers can even figure out a network's discount schedule, and they don't expect profit-sharing plans either," adds he.

The minor profits. It is just as well that they don't (expect profit-sharing, in case you've forgotten). Twenty years ago, according to Kumquat's grandfather (advertising pioneer with long-gone Lord & Thomas, and one-time Indian fighter), an advertising agency which minded its p's & q's could net a profit of as much as 6% (15% commisison plus 2% for cash minus 11% for frayage of rope ends). Ten years later (circa 1962), it was a lucky agency which netted a measly 3%, and some that did were burned for witchcraft.

"Today," says Kumquat, "WDHK-FJSM&G bills $2.2 billion—not counting pfennig credits in the Common Market—yet our losses run second only to the New Haven Railroad's. I don't know where the money goes, unless it's the cost of translating all those commercials for Telstar."

As a result of this profit squeeze, Kumquat shows up at the agency wearing old tennis shoes and a sport coat patched at the elbows.

Man in a Pyrex tower. High above the clouds, in the new all-Pyrex-and-plastic Jim Dandy Building perched on the Queens side of New York's East River, sits adman Kumquat, cuddling his teak clipboard and listening via super-stereo radio to durable Frank Sinatra sing top-tune, *You May Call It Multiplexing, But I Call It Love*. How Kumquat's agency wound up in Queens is the story of advertising.

Originally (June 1969), the agency was on Madison Avenue. Then one day Kumquat noticed his was the last agency left on Madison, so he quickly moved it to an unfinished building on Lexington, but just as the last ballpoint desk set was being moved in, the much bigger Farmer & Corn Alliance Building was suddenly put up over on Sixth Avenue, so Kumquat hastily took out a lease there and moved west. The moving men overshot, however, and the agency landed instead on the three top floors of the spanking new Baking Powder Building on 10th Avenue. Here Kumquat remained for as long as it took to draw up a new lease on the nearly-finished Jim Dandy Building, moved in last week, will stay through the summer until the new Breadfruit Tower is completed in the Bronx.

Divorced from wife No. 3 and from all tv programing, Kumquat lives (he was born in Westport, could hardly go back after success) in a stately Colonial mansion with 34 rolling acres right on Madison Avenue where the agencies used to be.

He is the adman's adman with all the cultivated charm of one who, through electronic client servicing and loss of show control, has nothing to do with his time and knows how to do it. Recipient of last year's Trade Press Award for The Ad Executive Most Reachable By Phone, Kumquat lives up to the prize by never having his secretary tell a calling trade press editor, "Sorry, but Mr. Kumquat's in Timbuktu." This, despite the fact that Kumquat often *is* in Timbuktu.

On the rare occasion that an account drops his agency, Kumquat never say, "We resigned it." Instead, his stock reply is, "Oh, did they leave? I hadn't noticed."

How did a man of Kumquat's caliber (.30-06 Win.) come to choose advertising? "Easy," says communicator Kumquat. "Back in '64, my parents took me in to see the agencyman that was on exhibit in the 4A's Building at the World's Fair. I fell in love with its image."



WRITE FOR YOUR COPY

New 76-Page Research Study of Quad-Cities

Covers living habits, media preferences

National advertisers and their agencies have long called for "local market" research comparable to that available on an over-all national basis. WHBF decided to answer these repeated pleas by engaging Frank N. Magid Associates, independent Midwest research organization. The result is probably the most comprehensive and helpful marketing guide ever prepared for a market of nearly 275,000 people. For a beautifully printed 76-page digest of the original report, return coupon

Some of the contents

- Living habits of Quad-City residents.
- Attitudes toward entertainment sources.
- Attitudes toward communication media.
- Television program preferences.
- Radio program preferences.
- Preferred news sources.
- Media to reach farm population.

About the Research Method

Study is based on 500 personal interviews, averaging 45 minutes in duration. An 11 page interview schedule containing 64 questions was used. The validity of the sample was checked through comparisons with data from the recent census. The correlation of projected census data and empirical data compiled for this study indicate a margin of error less than 5%. Data is broken down in detail by age, sex, education, income and occupation, where possible.

WHBF

CBS FOR THE QUAD-CITIES

Rock Island, Moline, E. Moline, Ill.; Davenport, Ia.

Station WHBF, Rock Island, Illinois
Attention: Mr. Heber Darton

Please send my FREE copy of your Qualitative Media Study of the Quad-Cities Market.

Name_____

Title_____

Company_____

Address_____

City_____ State_____

VECKLY CHALLENGE

(*Continued from page 41*)

I do not quarrel with media management's judgment in this definition of their needs, nor do I under-rate the contribution in new thinking, hard selling and audacity that this new breed brought to the communications industry. I am, however, wondering whether in the training and indoctrination of these men they have been soberly imbued with faith in the power of advertising. Faith in advertising comes from experience—either a personal, moving experience that is the reward of those of us who have devoted our lives to its pursuit or faith acquired by the transmittal of one's experiences to another.

Is it possible that you are taking advertising for granted? Is it possible that you have accepted this $12 billion pool as your God-given right and the present fish as your legitimate prey? The banks of the pool are getting crowded and already there are not enough fish to go around. Are there no more pools to conquer?

I think there are. I'm reminded of the patent office clerk who resigned in 1893 because there was no future in patents—everything had been invented. What about the new companies that have sprung up in the last 10 years? What is their advertising performance? Has anyone sold them on advertising? What about the growth companies that are doing only token advertising because their competitors do? Is anyone selling them advertising? What about regional editions and regional networks? Are they only an expensive fragmentation of national advertising or are they used to develop new advertisers. Do you have someone beating the bushes for the Yuban Coffee or Neiman-Marcus that may be in embryo in Springfield, Massachusetts or Peoria, Illinois? And more important, what about all present advertisers whose need for advertising may be far beyond their immediate sights?

Arno Johnson, vice president and senior economist of J. Walter Thompson, in a talk before the AFA last fall said, "There seems to be quite general agreement among economists that the United States productive ability within 10 years will grow to somewhere between $800 billion and $900 billion—but in these economic discussions, major emphasis usually is placed on the needs of government and private investment with little recognition of the changed standard of living possible for the mass of the population, or recognition of the critical importance of *expasnion of consumer markets* which must continue to utilize nearly two-thirds of the total production.

"The whole structure of an expanded $835 billion production economy would topple if consumer markets are not expanded to utilize what can be produced. It must be remembered that U. S. government revenues come almost wholly from taxes on corporate profits and individual incomes which are related directly to the level of consumption."

"To sell the volume of goods and services necessary to support an $835 billion level of production in 1972 could well require about $27 billion of total advertising—or double the present." Yet, your promotion and selling activities do not indicate a strong belief in advertising.

If I correctly interpreted some estimates given me by my agency, general magazines are spending less than 1% of their revenue from advertising in their own promotion in air and print media. And incidentally, only 15% of the dollars spent was in general magazines.

I am not at all certain my estimates are correct. I am also not telling you how to run your business. I am only saying that these figures do not show a strong conviction on your part of the effectiveness of advertising.

While considering this talk, I have taken the occasion to ask several media salesmen—"Why should U. S. Steel advertise at all?" Their answers are not going to help me in my budget presentation this fall. I realize this was an unfair question and an unnatural situation, but it did indicate to me that media salesmen are not too well prepared to defend or promote advertising per se.

I have learned another rather startling thing in the past 30 days. I will get little argument from media salesmen on a reduction in my advertising program provided I am making similar reductions in their competition. The fact that I am advertising less is not disturbing providing I don't upset the competitive report. Are you selling advertising?

NEWS
will have a
NEW DIMENSION
soon in
SPONSOR





WATCH FOR IT!

Let me remind you of the foreign invasion of Schweppes, Volkswagen, and Beefeater Gin. And here at home, the success of Duncan Hines Cake Mixes, Metrecal, and Mr. Clean to mention only a few.

I think we need a re-affirmation of the principles of advertising. I think we need a new exposure of case histories of advertising at work. Just as you have a new breed of salesmen, not personally acquainted with the development of the advertising process, so management in the companies you are selling is new.

Radio from its beginning has done a fine job of developing new advertisers and selling advertising effectiveness. I believe that television as the lusty, infant medium has already demonstrated its ability to make big advertisers out of little ones. Three of the advertising successes which I have just mentioned—Mr. Clean, Duncan Hines Cake Mixes, and Metrecal—certainly owe a portion of their success to intelligent use of television.

How about trotting out those success stories of advertising results? How about developing some new case histories? How about selling advertising?

A new development that should increase the opportunity for effective case histories, that should broaden the understanding of advertising effectiveness, is the publishing by the Association of National Advertisers of the book, "Defining Advertising Goals for Measured Advertising Results."

You should read this book if you have not read it. You should read it again if you have.

This concept is not the final answer to a statistical determination of the results of advertising per dollar invested. This concept is, however, a giant step in reestablishing the principles of advertising and furthering the understanding of, and faith in, advertising.

It starts with the simple statement that to measure the accomplishment of advertising, a company must have a clear understanding of the specific results it seeks to accomplish through advertising.

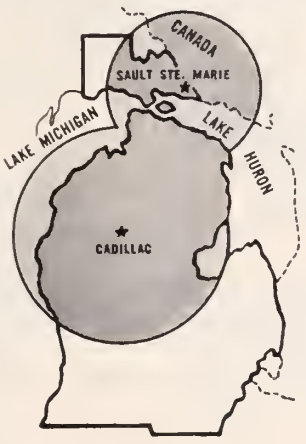
Let's take a hypothetical case. An advertiser has determined his market and your publication or station has been selected to reach that market. His goal is to increase awareness of a product advantage among your prospects—his market. If you're in on the ground floor, you can help him with his message—from your intimate knowledge of your audience—from your research techniques, etc. Then a before-and-after survey is conducted and the increase of awareness is measured. Now what have you got? If the results are good (and if properly planned and executed they should be), you have the type of result story that can get you more business—can sell more advertising. Not a story that your publication pulled 10% more awareness than X's, but that advertising did the job.

Exposure of this type of result stories is, I am sure, going to answer many of the questions raised by man-agreement and to a great extent offset the lack of understanding of advertising in all areas. I believe it is necessary that all of us, advertisers, agencies, and media, concentrate on selling the fundamentals of advertising to ourselves, to our management, and to America.

Suddenly we offer

35.9%

ADDITIONAL VIEWERS in NORTHERN MICHIGAN!



WWTV's new satellite (WWUP-TV at Sault Ste. Marie) is now on the air — delivering 35.9% more of the television homes in 39 counties of Northern Michigan!

WWTV/WWUP-TV combined now cover 874,100 people in Michigan and contiguous Canada. The effective buying income of people in this area is $1,304,145,000 annually.

This unique combination really saturates our fast-growing industrial area. To get equivalent coverage with other media, you'd have to use 20 radio stations, or 13 newspapers!

Ask your jobbers or distributors in this area. They know the story!

FLASH! As we go to press, A.R.B. reports of telephone coincidental surveys arrive (started 10 days after WWUP-TV began operation as full-time satellite). Results indicate that 35.9% expected listenership increase has been greatly exceeded.

The Fetzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJEF-FM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

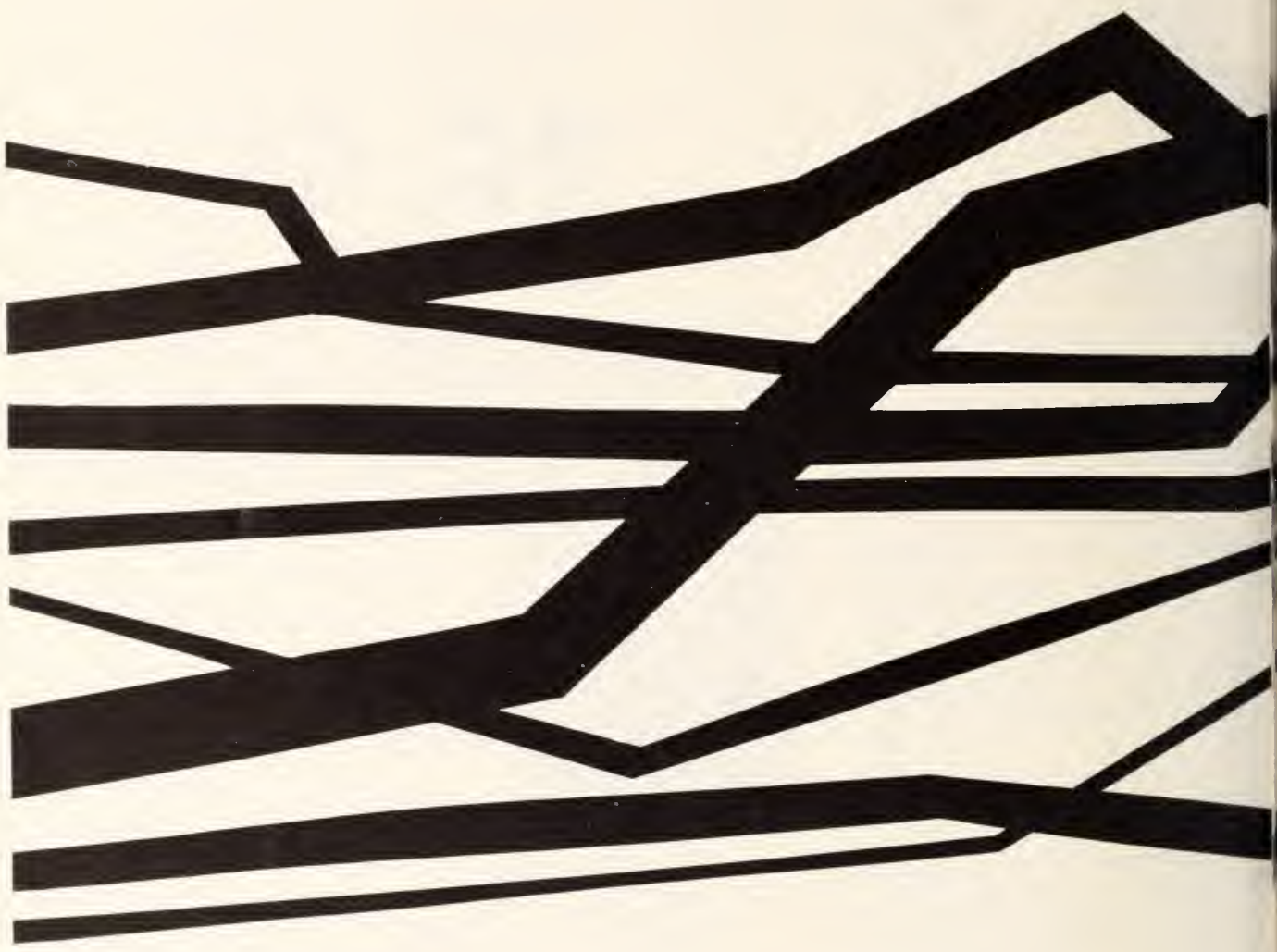
TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV/ CADILLAC-TRAVERSE CITY
/WWUP-TV SAULT STE. MARIE
KOLN-TV/ LINCOLN, NEBRASKA
/KGIN-TV GRAND ISLAND, NEB.

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY
CHANNEL 9
ANTENNA 1640' A A T.
CBS • ABC

SAULT STE. MARIE
CHANNEL 10
ANTENNA 1214' A A T.
CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives



Tangled with any trends lately?
Rising marketing costs, for example.
They're a big part of 62's first-half reports. And a big part o the profit squeeze.
So nowadays your advertising money has to work harde than ever.
That's where we come in.
In Outdoor Advertising, you reach more people, more often- at 1/10 to 1/5 the cost of most primary media.



You reach 94% of all car-owning families 21 times a month. And you reach them only three minutes from the cash register. Practically at point-of-sale.

There's no editorial competition. No back-to-back spot placement. No distracting ad section. Just your message—selling in compelling color, bigger than life.

That's why the smart money trend is to Outdoor. Ask anyone. Then ask for your Outdoor representative. Soon.

OUTDOOR ADVERTISING



"It won't be long now!"



Keep your eye on September 10 SPONSOR!



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

20 AUGUST 1962
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FCC Commissioner Robert E. Lee has declared himself pretty much in the Minow camp.

In a speech at Woodstock College, Lee said in effect that the law is the law, and regardless of his personal opinions it's his duty to **administer the applicable statutes as they are written.**

For a long time, Minow has been complaining privately that he can swing only one vote on the Commission, his own. This didn't mean he voted alone in every case, but except for a fair consistency on the part of Bartley, Minow had no way of knowing who would be with him and who against him on any specific vote. Often, **Minow and Bartley were a minority of two.**

The tenor of Lee's speech seemed to indicate **the two will in the future more often be three.**

Everybody now expects still another vote to be added on Minow's side when a new Commissioner is named.

In short order, the Craven seat will also be vacated, and nobody doubts that another Minow adherent will get this post. Craven's term ends next 30 June.

Craven could be replaced earlier. When and if the new communications satellite bill becomes law, there is talk that Craven will be retired from his present job to take over important duties—perhaps the top government post—in relation to that new field. He could also be retired when he reaches his 70th birthday.

In any event, chairman Newton Minow appears to have the worst of his loneliness behind him. His position at the FCC had deteriorated when the other commissioners **resented the personal publicity following his long-ago "vast wasteland" speech.** Now a new ascendancy appears to be coming with almost startling suddenness.

Lee's turnabout was far from sudden, though the speech illustrates how far it has gone.

He started out as one of the most conservative of the commissioners, but began to switch toward tighter regulation even before John Doerfer resigned as chairman. **The change speeded up under the tougher policies of Frederick Ford.** Now under Minow he seems to have gone full circle.

Lee spoke on a much broader topic than just broadcast regulation. In fact, the title was "Ethical and Social Responsibility of Advertising." He said that the decline in number of newspapers and concentration of control of those remaining can be countered by radio-tv. He agreed that advertising increases consumption and thus keeps the economy moving, but argued that **advertisers should not use the power of their purses to impede the free flow of information to the public.**

Sounding quite a bit like Minow, Lee said. "I am sure the mass media want no more of government control and, I might add, neither do I. But to prevent such an incursion by government, **we must achieve and maintain the plateau where the public has confidence in the ability of any given industry to manage its own affairs with acceptable morality."**

He said responsible members of an industry suffer because of "the cheat and sharp practitioner," in broadcasting, to be specific, **those who don't join the associations or observe the codes.** He added: "We must find a way to answer the statement 'if I do not handle

(*Please turn to page* 57)



Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

20 AUGUST 1962
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It'll be Christmas in September for tv stations in Northern California and Nevada markets when campaigns hitting as high as 230 one-minute spots weekly start, compliments of a small Oakland agency called Jubilance Advertising.

The push on behalf of **American Toy Company of Oakland,** a wholesaler handling lines of major toy manufacturers, opens 1 September and runs through 22 December in San Francisco and Oakland. The **full run of kids shows** on KGO, KPIX, KRON and KTVU are included, opening with **a total of 100 spots a week and increasing to 150 in early November.**

Magic Carpet Toy Stores of Fresno and Reno will open its pre-Christmas guns on 1 October with 32 spots a week on KFRE-TV, Fresno and a 20 a week on KOLO-TV, Reno. KOVR-TV, Stockton will be used to cover the Stockton-Sacramento market, with all schedules also running right up to the final shopping days of the year.

The National Assn. of Insurance Agents (Doremus) is readying a spot tv campaign for the fall which will mark the group's fifth anniversary in air media.

While plans are still somewhat vague, **markets in 10-12 states can safely bank on schedules** from the association, which spent $117,330 in the medium last year. The kick-off is mid-September, for 13 weeks in some markets and four weeks in others where the frequency will be heavier.

Paul Zappert is doing the buying.

On the Chicago scene, tv is still rolling along with the week's biggest buy from Leo Burnett: For the new **Pillsbury Cake Decorator** introduction, a market by market strategy is being used, with heavy frequencies in each provided by day and night minutes, as well as prime 20's.

Schedules are for 34 weeks, with some markets starting late August. Mary Lou Ruxton is the buyer.

Also at Burnett, **P&G Joy** is adding a bit of frequency to schedules already in existence.

Northern Tissue (Y&R) is coming back into tv for the first time in at least five years, with a 4-week schedule to supplement newspapers. Markets are mostly southwest right now.

SPOT TV BUYS

Block Drug is lining up markets for its Rem Cough Medicine. Schedules will start around the middle of October and run from 10-17 weeks, depending on the market. Time segments: day and fringe minutes. Agency: Lawrence C. Gumbinner. Buyer: Tessa Allen.

Wonder Bread (Continental Baking) is shopping around for nighttime minutes, 20's and 10's and minutes adjacent to kid shows. Campaign is slated to start 10 September and will continue through 27 October. Agency: Ted Bates. Buyer: Dan Monahan.

Hanes is getting set to break out a fall push for its hosiery and although no one's saying how long the campaign will last, it's slated to begin 1 October. Prime ID's and 20's are being sought. Agency: James Flanagan, N.Y. Buyer: Walter Bowe.

Chesebrough Pond is shelling out a sizeable chunk of ad money for a 16-week campaign for its Angel Face cosmetics and face creams. Fringe night minutes are in order and 10 September is the starting date. Buying is being done by Helen Davis out of J. Walter Thompson.

Fels & Co. is looking for day and fringe minutes for a 15-week campaign (no product specified). Agency is Richard K. Manoff.

R. T. French's Copper Kitchen Sauce will be getting tv exposure for nine weeks beginning 17 September, via nighttime and daytime minutes and chain breaks. Agency is J. Walter Thompson. Buyer: Don Miller.

Keebler Biscuits is buying prime ID's and daytime ID's for a two or three week push beginning 12 September. Buying is being done by Evelyn Walmsley out of Lewis & Gilman, Philadelphia.

Corn Products is kicking off a 6-week push for its **Rit Dye,** 3 September. Daytime and fringe minutes will be used. Agency: SSC&B. Buyer: Chuck Woodruff.

Southwest Tablet Manufacturing, Dallas, is breaking out a back-to-school tv campaign 27 August in 17 Texas markets for its Skyblen social stationery and Aladdin School Supplies. Animated minutes are being used. Agency is Rogers & Smith, Dallas.

SPOT RADIO BUYS

Oldsmobile will be getting its exposure during the week beginning 1 October in 25 markets via 7 minutes. Agency: D. P. Brother. Buyer: Jack Walsh.

Pontiac is buying 110 markets and will use 21 minutes and 10 30's during the week of 1 October. Agency: McManus, John & Adams. Buyer: Dick Shepard.

Cadillac will use 30 minutes in 1400 markets for the week of 4 October. Of the 1400 markets, all except 155 are single dealer markets. Agency: McManus, John & Adams. Buyer: Dave Balnaves.

Chevrolet is going into an estimated 150 to 200 markets for the week of 27 September using an unspecified number of minutes, 20's and 30's. Agency: Campbell-Ewald. Buyer: Bill Kennedy.

Buick is buying some 20 minutes in 82 basic markets for the week of 1 October. Agency: McCann-Erickson. Buyer: Judy Hudson.

Harrison Radiator is giving spot radio a substantial boost this season in 123 markets to introduce its combination heater-air conditioner (optional equipment in all General Motors 1963 cars, except Oldsmobile). The schedule is for one week per month from September. 1962 through July 1963. Agency is D. P. Brother, Detroit. Buyer: Joe Archer.

Wolverine Shoe & Tanning Corp. is buying participations in farm programs in 34 markets for a 10-week flight beginning 3 September. Agency: McManus, John & Adams. Buyer: Dave Balnaves.

Burlington Mills is using radio in 30 markets for its Supp-Hose. Donahue & Co. is the agency.

WASHINGTON WEEK *(Continued from page 55)*

questionable advertising copy, my competitor will'." He noted that the NAB is, if anything, stricter than the FCC program policy statement. **but that the NAB has no effective sanctions, where the Commission has.**

"If the history of the industry is prophetic, and the (NAB) Code fails to do the job and more of the FCC policy statement may become a matter of rule and regulation, the noncompliance with which could mean a license revocation," Lee warned.

After having served this sharp warning about his new regulatory attitude, Lee turned around and said **consumers shouldn't be spoon fed.** He argued that they have a responsibility not to buy the product of the irresponsible advertiser, or the paper which carries the ads, and to **tune out the stations which carry the offending commercials.**



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

20 AUGUST 1962
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Among the items of scuttlebutt circulating along Madison Avenue last week:

• **General Mills was readying a second shakeup in agencies,** the first being the switch of the cakemixes from **BBDO to NL&B.** A corollary to the report: **The Mills was getting out of the flour packaging business.** Also that **Doyle Dane Bernbach was a serious prospect** for a piece of the Minneapolis giant's billings.

• **One of the important bottlers was on the verge of making an agency change.**

• **Chrysler Corp. is mulling a migration** for a chunk of its ad outlay.

One of the soaps has, after a random feeler via personnel calls on tv stations, **given up any thought it had nurtured of competing with barter merchants.**

On the premise that the barter gentry are able to get unsold time without fixed positions at 40% of the cardrate, **the soap company offered to pay a net of 25% for the same ROS arrangement that it, in turn, would pay its agencies a 15% commission.**

Lately the barter operators have added a variation to their approach to stations. **They're willing to make it 60% of the cardrate for fixed positions.**

Speaking of the unusual in client-agency relations, the late William Esty perhaps was in a class by himself in one respect: an ex-client paid him an **annual retainer not to take on an account in the same field.**

It happened back in **1933 when Esty quit JWT to set up his own agency.** The person who paid the retainer was the late **Francis A. Countway,** who was at that time head of **Lever.**

Esty had been the top accountman on the Lever business at JWT.

Before Chet LaRoche decided to bring in James McCaffrey and William McCall from OBM, he had offers for a buyout from Campbell-Mithun, Tatham-Laird and Maxon.

As **president** and **vice-chairman,** respectively, **McCaffrey and McCall become holders of substantial blocks of stock in LaRoche,** but LaRoche still retains control.

One of the agency propositions included a **retainer of $50,000 a year for five years.**

A major user of tv must have misunderstood a claim made by an agency in the process lately of pitching for his account.

As the advertiser interpreted the statement, **the soliciting agency was responsible for all the buying of spot for a client it had in the house whose billings run well over the $30-million mark and whose business is spread among three agencies.**

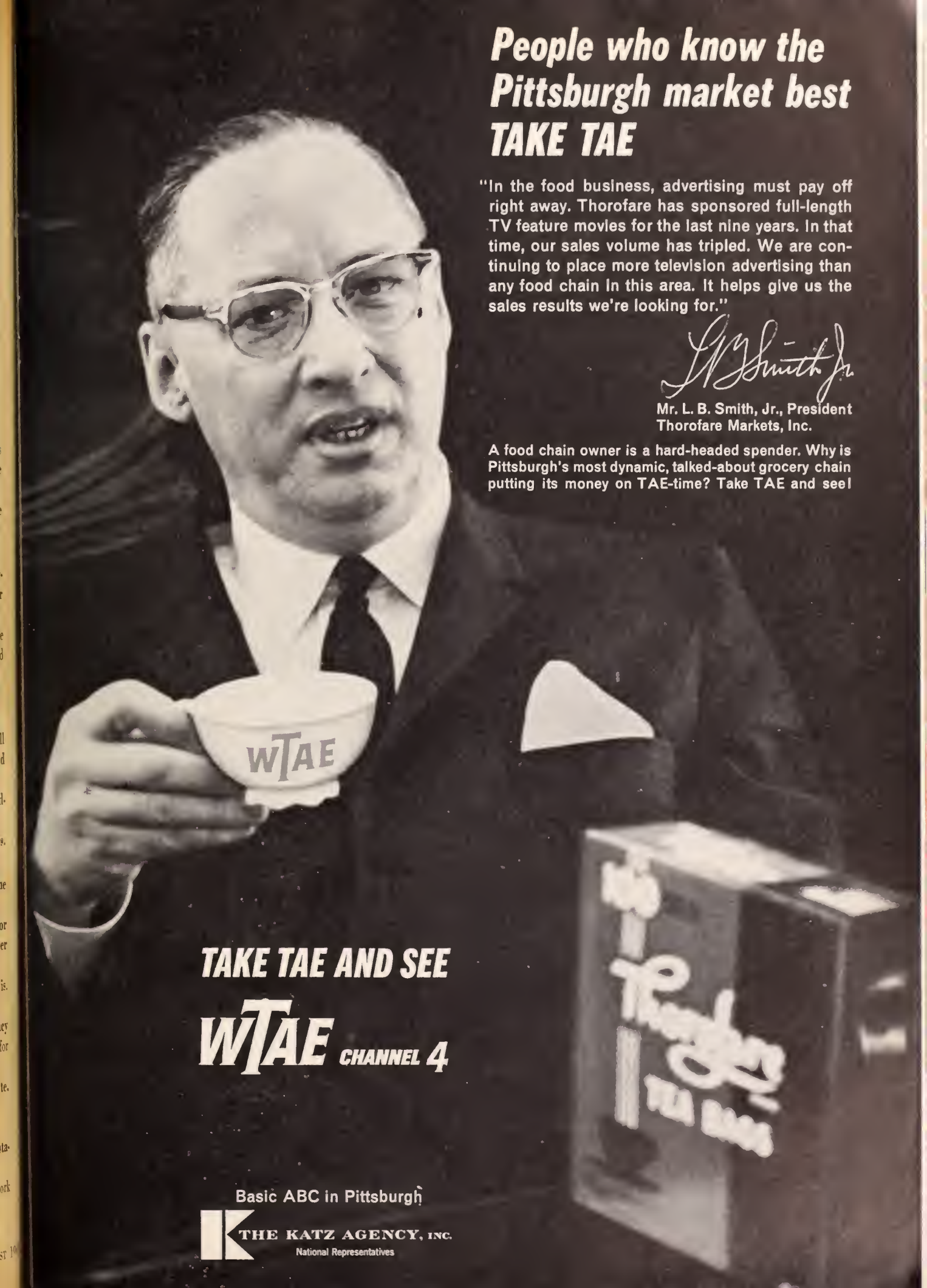
What the soliciting agency must have meant was that it was the **control agency,** that is, **the keeper of records for the client's complete air media operations.**

The customary procedure for an advertiser with several agencies is to **let each agency buy for its own brands** and to **relay details of the buy to the control agency** for purposes of **discount** and other **protection.**

For instance among the soaps, **Bates** is the control, coordinating, agency for **Colgate, Compton** for **P&G** and **FC&B** for **Lever.**

For those buyers who may not as yet be privy to it, Alaskan tv offers on stations renting network programs something they can't get in the States.

The added availability up there: **minutes between nighttime programs.** A New York agency bought a flock of these for a pre-Christmas promotion.



People who know the Pittsburgh market best TAKE TAE

"In the food business, advertising must pay off right away. Thorofare has sponsored full-length TV feature movies for the last nine years. In that time, our sales volume has tripled. We are continuing to place more television advertising than any food chain in this area. It helps give us the sales results we're looking for."

Mr. L. B. Smith, Jr., President
Thorofare Markets, Inc.

A food chain owner is a hard-headed spender. Why is Pittsburgh's most dynamic, talked-about grocery chain putting its money on TAE-time? Take TAE and see!

TAKE TAE AND SEE WTAE CHANNEL 4

Basic ABC in Pittsburgh

THE KATZ AGENCY, INC.
National Representatives

SPONSOR WEEK WRAP-UP

Leeds to Paramount Ltd.

(Continued from Sponsor Week)

nounced by president David Susskind. He will acquire an extensive stock interest in the company, 50% of which is owned by Paramount.

Leeds will be in charge of the west coast operation. Paramount has long wanted to expand in film, live and tape tv, its president Barney Balaban noted.

Leeds was executive v.p. of Desilu Productions for seven years and was director of business affairs for CBS TV in Hollywood for six years.

Agencies

J. Walter Thompson's Detroit office can boast of four executives in the media department who have had media director experience or something close to it.

For a regional office that is, it'll have to be admitted, quite unusual.

The foursome, including James Luce v.p. and media director, are:

Cliff Badger, formerly media director of JWT's San Francisco office.

Rodney Holbrook, formerly associated media director of Y&R and the Ford Division's media supervisor.

Bob Clark, former media supervisor at FC&B.

ROYAL WELCOME was given to Marie Torre, who recently joined news staff of KDKA-TV in Pittsburgh. Mayor Joseph M. Barr (l) presented the former New York *Herald Tribune* columnist with a key to the city. Paul Houck, Sigma Delta Chi chapter pres., gave a plaque





BEACH BALL run by WOWO, Ft. Wayne, included many events, but at least one young lady wasn't distracted from "mugging" for the camera. Two-day affair was big success



TIEING THE KNOT, execs pose under right sign. (l-r): WJRZ, Newark gen. mgr. Sy Levy; Adam Young radio v.p. Cliff Barborka, stn. pres. Lazar Emanual; Adam Young



FIRST PRIZE in Plough Broadcasting 'Name the Sound' contest is a boat. Admiring the model are WJJD, Chicago, v.p. Boyd Lawlor (l), Plough pres. Harold Krelstein

Agency appointments: Reston to **Henry J. Kaufman & Associates,** Washington, D. C. . . . The New England Fish Co. of Seattle to **Geyer, Morey, Ballard** . . . Laco Enterprises, St. Louis to **Richard C. Lynch** . . . Painter Carpet Mills of Dalton to **Liller Neal Battle & Lindsey,** Atlanta . . . Mead Johnson Laboratories to **Robert A. Becker** for pediatric vitamin products, effective 1 January 1963 . . . Transcontinental Bus System to **AD-PR** of Dallas, effective 1 September, from **Sanders Advertising** . . . Hook Drugs to **Ruben Advertising Agency** for radio and tv advertising for the 75-store chain . . . Taystee Bread ($500,000) to **The Wesley Associates** for the New York area. **Y&R** has the rest of the country . . . Cranson Rambler, Washington and Cranson Cars in northern Virginia to **Leon Shaffer Golnick** . . . LePage's, Inc., makers of glues, adhesives and tapes, to **Lando** . . . Sauter Laboratories, New Jersey to **Kastor Hilton Chesley Clifford & Atherton.**

Top brass: William J. Gillilan and **William E. Pensyl** have been named to the newly-created post of senior vice president of Ketchum, MacLeod & Grove. Gillilan is director of advertising and Pensyl is coordinator of creative and media services.

New v.p.'s: Lou E. Sargent, marketing and merchandising director, at R. Jack Scott Chicago . . . **Richard M. Detwiler,** director of public relations, at BBDO . . . **Victor F. Boero,** art director, at Fuller & Smith & Ross, Pittsburgh . . . **Arthur W. Atack** in charge of radio-tv department at Gillham . . . **Howard Colwell** and **Stanley Freeman** at Kudner.

PEOPLE ON THE MOVE: John G. Leach to public relations manager at BBDO . . . **R. Bruce Oliver** to account executive at K&E Boston . . . **Millie T. Trager** to creative director at Cole Fischer Rogow . . . **Ralph D. Rose** to the Washington, D. C. office

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AT THE MOVIES—Warner Bros.' recent preview in New York of new film "The Music Man" was attended by 150 agency media people, including Benton & Bowles' Rudy Maffei (l), chatting with Joseph Kotler, v.p., W.B. tv division. (See *Timebuyer's Corner*)



HAPPY ANNIVERSARY—William M. McCormick, pres. and gen. mgr. of WNAC, accepted the invitation of WGBH (FM) to tell of his station's 40 years of service. He's interviewed by Tom Connolly (l), host of WGBH's "Kaleidoscope," which offers news on the arts



JUST A TASTE of things to come when zany comic Jerry Lester (c) starts his new late-night tv show "Weekend." Extracting arrow from Lester's head are Ted Grunewald (l) and Vernon Becker (r), pres. and exec. producer respectively of Arrowhead Productions, packager



of Ketchum, MacLeod & Grove . . . **Tom Scholts** to account supervisor for the Seven Up Bottling Co. of Los Angeles at Wade . . . **Warren Menaker** and **Robert Zschunke** to associate media directors, **Carson Morris** to administrative supervisor for the media and research departments, **Ed Berg** and **Harvey Mann** to media supervisors at Campbell-Mithun, Chicago . . . **James Cammisa** to account executive at SSC&B, from associate product manager at General Foods . . . **Henry Franz** to general manager of the Indianapolis division of Bonsib, from manager of WFBM, Indianapolis . . . **Mort Adams** to account executive in the food division of Mogul Williams & Saylor . . . **Lowell R. Jackson** to account executive and **Gerreld L. Pulsipher** to research department at Gillham, Salt Lake City.

Retirement: Dr. Wallace H. Wulfeck, vice chairmen of the board at William Esty and one of the most distinguished of agency researchers, has retired.

New quarters: Peter Zanphir Advertising has moved to offices at 663 Fifth Avenue, New York 22. Phone: PLaza 5-1085.

New branch: Universal Advertising is expanding into the Kansas City market and has opened an office in the Davidson Building, 1627 Main Street.

Advertisers

P&G reported record sales for the fiscal year ending 30 June, but lamented that exploitation of new products and expansion into foreign fields prevented them from showing as large a profit increase.

This year sales reached $1,619,383,226 while last year they totaled $1,541,904,779. Profits rose to $109,356,179 or $2.61 a share from $106,632,804 or $2.56 a share the year before.

The date has been set, 28 September, for the vote on the proposal to merge Warner-Lambert Pharmaceutical Company and American Chicle Company.

Warner-Lambert showed $110,630,000 in sales for the first half of '62 compared with $97,994,000 for the same period in '61. Earnings for the 6 months were $8,573,000 or $.54 per share, a 13% increase over last year.

Net income of American Chicle for the first half hit $4,928,000 or $1.72 per share; tally for the like period in '61 was $4,759,000 or $1.66 per share.

Campaigns: One minute filmed spots and live inserts will herald the introduction of **Pressman Toy's** new product, Wonder Art. The $300,000 campaign, handled by Crestwood Advertising, will get under way on 4 September.

Financial report: Dow Chemical reported sales of $890,638,726 for the fiscal year ended 31 May and net earnings of $63,004,064 or $2.16 per share. This represented a new high in sales but a decline of seven cents per share in earnings as compared with the preceding fiscal year. Sales for fiscal 1961 totaled $817,514,653 and earnings $64,439,878 or $2.23 per share.

PEOPLE ON THE MOVE: Francis J. Abbruscato to manager of advertising and sales promotion for Allied Chemical's International Division . . . **Robert J. Ruff** to the newly-created post of manager of advertising and sales promotion for the temperature control segment of Minneapolis-Honeywell.

Associations

The NAB Code Authority has set up a new series of guidelines on hard liquor accounts and commercials for radio and tv stations.

The guidelines in effect supercede all previous interpretations and rulings on hard liquor and the presentation of acceptable beer and wine commercials.

Highlights of these guidelines:

1) The taboo against hard liquor advertising includes, but is not necessarily limited, to whiskey, brandy, rum, gin, vodka, cordials, liquors and wines containing more than 24% alcohol by volume. Also included are mixed beverages containing these products.

2) Use of the corporate name of an organization that distills or distributes hard liquor is permissible in connection with the advertising of a non-alcoholic product. However, the use of the corporate name of an organization that distills or distributes hard liquor in connection with the advertising of an acceptable liquor product is permissible only if it is required by law to be included in the advertisement—and then must be confined to simple identification.

3) Advertisements for stores which sell liquor in addition to other beverages or products are acceptable, provided there is no mention or display in any way of distilled spirits or implied reference thereto. The use of the word "liquor" as part of the sponsor's name is prohibited.

4) If copy or visual material is used to advertise an establishment whose principal business is the sale of alcoholic beverages and no mention is made of acceptable products or services, it will be construed as an implied reference to distilled spirits.

5) Restaurants and others advertising the availability of distilled spirts are not acceptable. The word "cocktail lounge" to describe a place of business is also out.

The NAB has asked the FCC to extend the deadline for filing comments on its fm rule-making proposal from 31 August to 1 October.

The association asked for the extension so it can reactivate its AD HOC committee on fm allocations and assist in the development of comments on such important issues as how to deal with existing fm stations operating with more than maximum power specified for their class under the new rules.

The Georgia Assn. of Broadcasters wound up its convention with the election of new officers.

The new president is C. C. Smith, WDEC, Americus. Elected vice president, radio was Charles Doss, WROM, Rome. Ray Carow, WALB-



"The thoughts expressed in your editorial get to the heart of the problem in a forthright manner . . ."

HERBERT C. GODFREY, JR.
Director Hillsborough County Aviation Authority

"I appreciate the intelligent and informed view which you expressed . . ."

WILLIAM R. VINES
Planning Director
Manatee County

". . . I could not help but notice the soundness of the ideas presented . . ."

PAUL E. DIXON
Tampa City Attorney

"I wish to express my appreciation and commend you and your staff for the fine editorials . . ."

RUSSELL M. O. JACOBSEN
Planning and Zoning Director
Pinellas County

"It very clearly states the facts and is certainly in the interest of the taxpayers."

ELLSWORTH G. SIMMONS
Chairman Hillsborough County Board of Commissioners

**Editorializing daily since October 20, 1958, to stimulate thoughtful community action.*

WTVT
channel 13
TAMPA/ST. PETERSBURG
THE WKY TELEVISION SYSTEM, INC.
WKY-TV & Radio, Oklahoma City
Represented by the Katz Agency

CBS

THE STATION ON THE MOVE!
IN THE MARKET ON THE MOVE!

TV, Albany is tv vice president while Esther Pruett, WTOC, Savannah is treasurer.

Tv Stations

TvB has issued status reports on advertisers using both spot and network tv.

There were a record number (276) of companies on network in the first five months of this year. The previous high for that period was 262 different companies in 1960. Of the 276, 139 or more than half have now used network tv for five or more consecutive years and of these, 82 or 31% have used the medium for 10 or more consecutive years and 31 have been in since 1949. There were 25 newcomers.

On the spot side, the notable fact was that 214 products or services were advertised for the first time in the second quarter of 1962. Of the top 100 advertisers for 1961, 22 had 26 brands appearing on the spot list for the first time.

The concern over the cholesterol content in natural dairy products has proved quite hypo for tv, which registered a sharp hike in margarine billings the first five months of this year.

Network billings increased 59.7% to $2,259,030 from $1,414,756 a year ago and spot tv billings (available for the first quarter only) rose 25.9% to $2,655,140 against $2,108,810 in 1961.

Leading network brand was Lever's Imperial Margarine, which spent $578,295 in the first five months, vs. $323,326 last year. Standard Brands' Blue Bonnet, which used no network tv in 1961, had five-month billings of $437,076 in 1962.

Fleischmann's Margarine was the leader in the first quarter on spot tv with billings of $517,330 against $570,110 in the first 1961 quarter. Blue Bonnet followed closely with billings of $509,500 compared with $419,060 in 1961.

Happy birthday: Biscayne Television is celebrating the seventh year of broadcasting by **WCKT,** Miami and the sixth anniversary of **WCKR,** Miami. Accompanying the announcement: a digest of WCKT's record for the year just completed, including programing objectives, actions and achievements.

Football sales: Two Washington Redskins pre-season games on **WTOP-TV** to American Oil and National Brewing Company.

Offbeat sale: A 13-week series of Boston Symphony Orchestra concerts on **WNEW-TV,** New York to Manufacturers Hanover Trust. The first concert was broadcast last night from 8-9 p.m.

PEOPLE ON THE MOVE: Arthur L. Hecht to director of advertising and program promotion of WCBS-TV, New York . . . **Robert B. Farrow** to account executive for regional and national sales for Plains Television stations WICS, Springfield-Decatur; WCHU, Champaign-Urbana; WICD, Danville . . . **Patricia L. Wright** to research manager at KTTV, Los Angeles, from KHJ-TV and radio . . . **Dick T. Hollands** to new post of manager of personnel at Triangle Stations, Philadelphia. . . . **John S. Kirk** to sales manager for WABC-TV, New York . . . **Theodore C. Streibert** resigned as vice president and general manager of WTCN (AM & TV), Minneapolis-St. Paul, to establish an international business consulting service, based in New York.

Radio Stations

WKZO, Kalamazoo made a virtue of an eyesore.

Prompted by a listener's call, the station devised a post-election gimmick to encourage the citizens to clean up electioneering material on telephone poles and elsewhere and do so with glee.

WKZO received a rousing response to its offer to pay listeners a penny apiece for campaign posters tacked on poles and buildings.

A station group has gone in for scheduling expensive live name talent.

Rollins Broadcasting has signed Nat "King" Cole to star in a daily one-hour program on five of its stations. It is reported that Cole will receive over $150,000 for the initial 39 weeks of the contract.

The show will offer celebrity interviews, show business and sports features, in addition to music.

Ideas at work:

- **WWDC,** Washington, D. C. has selected Miss Washington of 1962. This marked the 21st consecutive that the station has conducted the contest as part of the nationwide search for Miss America.
- The Midnight Ride of Paul Revere would never have taken place if the new wireless transmitter used by **WBZ,** Boston had been invented. In the first live broadcast from the steeple of the famous Old North Church, the station's Mort Dean made radio history. It was part of a 30-minute tour of Boston's famous Freedom Trail.
- Some radio time buyer will win a beautiful picture of Ben Franklin suitable for framing or spending by coming closest in a contest to guess what the next Hooper Radio Audience index will be for **WAPE,** Jacksonville. The next 10 closest will get transistor radios.

Football sales: The 19-game schedule of the New York Giants games on **WNEW,** New York to P. Ballantine (Esty), L&M (JWT), Howard Clothes, (Mogul Williams & Saylor) and Great Atlantic & Pacific Tea (Gardner). In addition, Emerson Radio (Robert Whitehill) has the 15-minute pregame report, a 10-minute half-time show and the post-game report . . . Zayre Department Stores (Bernstein) and Lincoln-Mercury Dealers of New England (K&E) will co-sponsor the 19-game schedule of Boston Patriots professional football on **WEEI,** Boston.

Here and there: The **A-Buy** in California radio station group added two stations, KCKC, San Bernardino, and

KSEE, Santa Maria, hiking its total membership to 12.

Kudos: WNAC, Boston host Bill Hahn received a citation from the Massachusetts Federation of Music Clubs for work in the field of musical achievement and the cause of musical art.

Obituary: Harry S. Goodman, a pioneer in the field of radio transcriptions, died on 8 August; he was 68 years old. Mr. Goodman was president of Harry S. Goodman Productions and chairman of the board of Radio Representatives. He was also a charter member of the Radio Pioneers, an honorary society.

Networks

Robert R. Pauley, president of ABC Radio Network, reported to affiliate representatives on the network's gains in 1962.

At this first of five regional meetings, it was underlined that sales were up 48% in the past six months as compared with the like period last year. The network had already booked more business by the end of this past July than it did in all of 1961.

With eight selling weeks to go for the third quarter as of 1 August, business was 25% ahead of the full third quarter total last year.

Increased sales for the past six-month period were particularly noted for the following: Don McNeill's "Breakfast Club," up 61%; sports programing, 118%; "Flair," 63%; weekday news, 62%; weekend news, 63%.

It was also pointed out that ABC Radio now has a total of 412 affiliates while last year, at this time, it had 371. It had replaced 45 stations with "more responsible affiliates" and added another 41 stations.

Financial report: AB-PT has declared the third quarterly dividend of 25 cents on the outstanding common stock, payable 15 September to holders of record on 24 August.

Representatives

The latest contribution to the coloring book craze comes from Bob Dore Associates.

Done by Jack Allen and Tad Gesek, "Uncle Bob's Madison Ave. ABC Book" combines sophisticated humor with this serious business reminder: "the door is always open . . ."

Rep appointments: WJRZ, Newark to **Adam Young** for national, regional and local sales . . . KTVT-TV, Dallas-Ft. Worth, to **Katz** . . . WBOF and WYFI (FM), Norfolk, Va., to **Walker-Rawalt** . . . **John E. Pearson Company** announced it has added the following stations since its reorganization: WMMW, Meriden, Conn.; WMEG, Cape Canaveral; KHAI, Honolulu; KATZ, St. Louis; KVER (AM & TV), Clovis, N. M.; KASE, Austin; WTIP, Charleston; Deep East Texas Broadcasting Group . . . WASK, Lafayette, Ind. to **Prestige Representation Organization.**

PEOPLE ON THE MOVE: Bernie Kvale to the Chicago office of CBS Radio Spot Sales, from Avery-Knodel . . . **Howard Rothenberg** to senior account executive for the New York office of Select Station Representatives, from Communications Industries national sales manager.

Film

A "first" may have been scored recently when, on a major studio lot, videotape and film worked together on a series of tv commercials.

Filmways of California, with headquarters at M-G-M studios, shot videotape spots for a national advertiser in conjunction with MGM Telestudios of New York.

Inspiring this unusual harmony: a national advertiser on the Compton roster.

ITC has kicked off the selling of its new series for the fall with deals signed with two old-time syndication sponsors, Ballantine and R. J. Reynolds.

Via William Esty, both companies will sponsor "Broadway Goes Latin" in the New York market.

The show takes top tunes from Broadway's musicals and in song and dance and lavish production numbers, does them in the Latin American rhythms that are the craze of the country.

There are 39 episodes, starring Edmundo Ros.

Sales: Banner Films has sold the second group of 130 new Debbie Drake episodes to 10 stations since its 1 July release. The first group is in 102 markets . . . **Allied Artists** Tv made sales in 10 more markets for its Science Fiction Feature package . . . **Twentieth Century-Fox** Tv's "Adventures in Paradise" to six new markets, upping total markets to 51 sold within the past two months . . . **Fred Niles Communications Center** sold "Ed Allen Time" to 5 more stations.

New programing: CBS Films will syndicate Burr Tillstrom's Kukla and Ollie, containing 130 five minute segments seen on NBC TV plus 65 new episodes, 195 in all . . . UAA executive v.p. Erwin H. Ezzes says **UAA** features are being released years ahead of what he expected, noting UA Showcase's 33 pictures were sold in 28 markets in 14 days.

International: Frederick L. Gilson appointed assistant international sales manager of CBS Films, a new post. He was manager of the St. Louis office, and before that headed the Atlanta office.

PEOPLE ON THE MOVE: Buddy Young to assistant publicity manager of United Artists. . . . **Joan Chaffee** to supervising editor of commercials for Dolphin Productions. . . . **Hal Styles** to midwestern sales representative for International Video Tape Recording and Production, Los Angeles. . . . **Hershel Harris,** general manager of ITC of

Canada, Ltd., has been elected a vice president of that company . . . **Charles S. Chaplin** to vice president and Canadian sales manager for Seven Arts Productions, Ltd., . . . **Mike Kraft** to account executive at MGM Telestudios . . . **Clifford Wells** to account executive at Sterling Movies USA.

Public Service

WXYZ-TV, Detroit discovered that many wives do as much political campaigning as their husbands and decided to encourage the trend.

The wives of Michigan's gubernatorial candidates, Mrs. George Romney and Mrs. John B. Swainson, were offered free prime time, 15 minutes apiece, to present their reasons why they think their husbands should be elected.

Both women have been touring the state for the past month to aid their husband's electioneering.

Public service in action:

• **KRON-TV,** San Francisco is blazing trails in the field of adult education with a series of 100 half hours called "Operation Alphabet." There are some 150,000 adults in the area who are functionally illiterate and the series attempts a new approach to help them learn to read and write. Its on in early morning, before working hours.

• **WHK,** Cleveland believes in the impact of dramatization. The station has written and produced public service announcements that have the city not only listening but enjoying as well.

• **The Northeast Radio Network** has announced plans to cover the New York State Democratic and Republican conventions to be held 18-19 September in Syracuse and Buffalo respectively. Proceedings will be fed to a network of some 60 am and fm stations in New York.

• **WSOY,** Decatur picked the toughest time of the year to solicit blood donations—vacation time. Nor did the station merely "talk a good game." Many staff members joined in making contributions for the Red Cross blood program.

Kudos: WIBG, Philadelphia was cited in a letter by the Delaware Valley Chapter of the National Hemophilia Foundation for the overwhelming response to a blood appeal aired on the station for a young hemophiliac in need of surgery.

Equipment

June distributor sales for radio hit a record high for this year by increasing from 772,479 in May to 1,040,598 in June.

According to monthly EIA figures, tv distributor sales in June also increased, reaching 480,510 compared with 310,799 for the month before.

This year's cumulative distributive sales of radios stood at 4,800,574 against 4,370,863 reported for the same period in 1961. There were 2,724,038 sales recorded through June this year for tv against 2,491,744 last year at this time.

Despite its opposition to the recently-passed all-channel set legislation, the EIA is cooperating with the FCC and offering industry suggestions on the discharging of the new law.

Engineering management reps of receiver and tuner manufacturers have agreed on recommendations which will be submitted to the FCC on 22 August.

Note: a survey conducted by EIA revealed July 1964 to be the set makers preference as a date on which manufacture of both uhf and vhf receivers should be terminated.

PEOPLE ON THE MOVE: Dr. Elmer W. Engstrom, RCA president, who was awarded the 1962 EIA Medal of Honor, has been appointed chairman of the EIA Annual Award Committee for fiscal year 1962-63.

Station Transactions

KSUM, Fairmont, Minn. has been sold for $250,000, subject to FCC approval.

Charles V. Woodward, formerly an executive in the radio division of Westinghouse, bought the station from J. E. "Jack" Hyde, Jr.

Hamilton-Landis brokered the deal.

Cleveland Broadcasting has purchased KFAC (AM & FM), Los Angeles from Los Angeles Broadcasting.

KFAC is the third am station under the ownership of Cleveland Broadcasting; the other two are WERE, Cleveland and WLEC, Sandusky.

Broker: Howard Stark.

Southeast?

If you're interested in buying or selling a broadcast property in the Southeast, it makes sense to deal with Cliff Marshall and our Atlanta office. Cliff has been dealing with Southeastern broadcasters for over 20 years and knows his markets intimately.

Call him at JAckson 5-1576.

BLACKBURN *& Company, Inc.*

RADIO • TV • NEWSPAPER BROKERS

NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick Gerard F. Hurley RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois FInancial 6-6460	Clifford B. Marshall Stanley Whitaker John G. Williams 1102 Healey Bldg. JAckson 5-1576	G. Bennett Larson Colin M. Selph Bank of America Bldg. 9465 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-8151





Advertising helped it happen

By stimulating mass demand, advertising helped create a mass market for washing machines. As demand grew, more and more companies got into the act. Result: new and better washers mass produced for more people by America's remarkable and competitive economic system. Is this worthwhile? Then, so is advertising worthwhile.

Prepared by the Advertising Federation of America and the Advertising Association of the West / Published through the courtesy of this publication.

WHAT ARE YOUR PHOTO REQUIREMENTS?

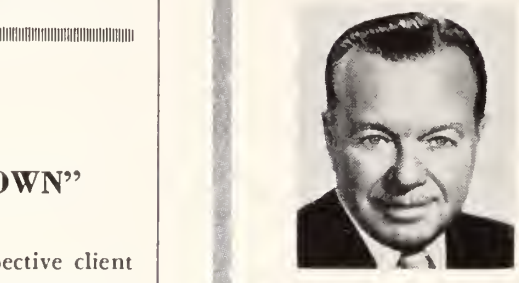
"HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only $22.50 for 3 pictures, $6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't *you* call now and have our representative show you a few samples of our work?

BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19

212 CI 6-3476



Tv and radio NEWSMAKERS



J. W. Knodel has been elected president of Avery-Knodel, tv and radio rep, succeeding Lewis H. Avery. Knodel has been in the advertising field for 32 years, and in broadcast for 22 of those years. He joined Lew Avery in October 1946 as executive vice president of the rep firm. Before that he was director of national sales, radio division, Feld Enterprises, vice president and manager of the Chicago office of Free and Peters, and on the national advertising sales force of Hearst Newspapers.



C. George Henderson has been promoted to vice president and general manager of WSOC-TV, Charlotte. A charter employee of the station since 1957, Henderson was most recently general sales manager. He is a veteran of 13 years in the broadcasting industry. A native Missourian, he was formerly general sales manager of Crosley Broadcasting. Henderson serves on the board of TvB, is a member of the Advertising Club of Charlotte, and is past president of both Charlotte and Columbus ad clubs.



James J. McCaffrey will join C. J. LaRoche on 1 October as president and chief executive officer and a member of the board. He'll also acquire a substantial ownership of the agency. McCaffrey is presently senior vice president and board member at Ogilvy, Benson & Mather and a management account supervisor. He began his career in 1944 at Y&R, where he became associate media director. In '52 he went to OBM and was named a vice president in 1953 and a senior vice president and director in 1955.



Robert Temple has taken over as general sales manager of KTVI, St. Louis. He comes to the station from Spokane where he has been station manager of KREM (AM-FM & TV). At the conclusion of his military service Temple became an account executive for KREM and subsequently served as sales manager of the Spokane outlet. In 1954 he moved into television as sales manager for KREM-TV and in 1958 became tv station manager. In 1960 he was appointed station manager for the entire KREM group.

frank talk to buyers of air media facilities

The seller's viewpoint

"It is a mistake for stations to shy away from discussions and polemics in programing," says M. E. Richmond, president of WMEX, Boston. "It is good business, good public service, and sells advertisers' products." Richmond, who also owns and operates other broadcast properties, has developed strong ideas on programing. He believes that talk programs need not be dull, but on the contrary can be lively and stimulating. He also feels that the nighttime hours can be among the best investments for advertisers and most profitable for broadcasters.



Public service programs can be excellent sales vehicles

There is one important lesson I believe broadcasters can learn from newspapers, and that is that commentary and discussion sells! In the case of newspapers, it sells copies, and in the case of a broadcast station it sells advertisers, as well as increased listenership.

There's been a lot of wailing going on in the business about the so-called "dead" hours of nighttime radio. This too can be readily remedied.

WMEX solved both these problems by instituting a three-hour live-talk show, which sparked a considerable amount of listener interest in nighttime radio, besides giving a number of the stations' advertisers a boost in their cash register.

The case in point is our *Jerry Williams Show*, which has now been on the air five years, since September 1957. It is programed Monday through Saturday from 10 p.m. to 1 a.m., and presents three solid hours of talk centering around any and all topical matters, some whimsical but most serious, with a heavy helping of politics.

But its one biggest product is discussion and polemics. The show feeds on it.

There are many broadcasters who think that three hours of straight talk would be dull. Nothing is further from the truth when you get stimulating guests discussing lively issues and everything is kept whipped into a ferment by a knowledgeable moderator-emcee. Dull? Things get so exciting on the show that Jerry Williams has become the most widely quoted personality in the area, at times receiving front-page newspaper coverage and at times being mentioned by other radio stations.

But in order to bring such a program to the air, the station manager must first conquer a host of misconceptions. As we mentioned, he must first rid himself of his idea that talk, per se, is dull and that late night is sterile.

But that's only the beginning. He must divest himself of his fear of discussion of burning questions, which is largely, though not entirely, unjustified. But certainly, here, the end justified the means.

When the program first went on the air, it was received cautiously by advertisers. It started with three or four shows. Now it boasts an average of 18 sponsors per week. Advertisers in Boston have gradually overcome their fear of being associated with a discussion program. Such advertisers as Filene's have complimented the station on successful campaigns.

One of the keys to the success of such a program is that the general public—the radio audience—must be allowed to participate. In this way they develop a close rapport and identification with the program and the station, and feel that they are direct participants—which they are.

In the case of the *Jerry Williams Show*, the public is invited to phone the station with comments, viewpoints, and rebuttals. What is more, their voices are aired so that they are heard by the audience. The station protects itself from the dangers of airing profanity by a special circuit that delays the voice transmission for six seconds, allowing a monitoring system to operate.

The hours of 10 p.m. to 1 a.m. were selected because of the lack of distractions. The audience can listen uninterruptedly. I believe that audience concentration is vital to the success of a show of this type.

The program has developed into a great sales vehicle. The growing popularity is evidenced by the constant renewals and a steadily climbing share of audience.

Which all goes to prove that mature, public service fare can sell most successfully if lively enough and showmanlike. To quote FCC Chairman Newton Minow: "It is up to you, the broadcaster, to fulfill the country's need for many voices, many sources of information, and many viewpoints."

SPONSOR SPEAKS

Truth, accuracy and backbone

From time to time any publication worth its salt gets criticized for inaccuracy and untruthfulness.

SPONSOR is no exception. We get brickbats of course. Sometimes we deserve them. But we'd like our friends to know just what our editorial policy is on these matters:

1. SPONSOR strives at all times to be scrupulously accurate and truthful in every word it prints.

2. SPONSOR does not knowingly print as *fact* anything which is clearly hearsay, rumor, or opinion.

3. Whenever SPONSOR does print rumor, hearsay or opinions it clearly labels them as such.

4. SPONSOR makes every effort to check out facts with original sources. When unable to do this it says so.

5. SPONSOR exercises extreme care in printing *any* hearsay, rumors, or predictions because of the possible harm such publication can bring. It exercises extra-special care in the case of *individuals* on matters of possible hirings, firings, new assignments, or corporate shakeups.

6. SPONSOR believes that truth, accuracy, and good judgment are the most priceless possessions of any publication, and that inaccuracy, untruthfulness, and unfairness can never be justified on the grounds that an item might scoop the competition or titillate readers.

Now, a word on another subject. We'll call this one *publication backbone.*

SPONSOR is a crusading magazine. We believe that a worthwhile industry book must lead rather than follow. This calls for lots of backbone.

If you read something in SPONSOR that doesn't suit your thinking, remember—we're not trying to please everybody. Remember, too, we're writing from honest convictions.

We won't kow-tow to advertiser pressure unless we decide we're wrong. We've lost some valued accounts because of this firm policy.

Whether it's truth, accuracy or backbone, we want you to know that each one is a foundation block on which we build.

10-SECOND SPOTS

Snob: A timebuyer from Miami, Fla., while visiting New York City last week, was taken on a tour of the much-publicized and soon-to-be-opened Americana Hotel at 52nd St. and 7th Ave. Asked by his influential guide what he thought of the new hostelry, the sun-and-sand expatriate said: "Well, I do think it's very nice—but it's not near any of the beaches."

Add-man: On his WCBS radio show, Jack Sterling told about the first-grade teacher who asked: "Johnny, how much is four and four?"

"Eight," answered the boy.

"That's good," commented the teacher. "Very good."

"Good?" exclaimed Johnny. "Good nothing—that's perfect!"

Work! Work! Work!: An NBC accountant told us that his office has voted to take vacations this summer by leaving the office at 5 p.m. (Note: he smiled when he said it, Bob!)

Fame: Veteran MBS newscaster Westbrook Van Voorhis (formerly called "The Voice of Mutual," he is forever identified with the phrase "Time Marches On!") stopped at a small general store a few years ago while enroute to his summer home in New Milford, Conn. He needed some mulch for his garden and the store-owner sent a handyman out to get it. While passing the time in talk, the owner looked at Van Voorhis closely and asked him what line of business he was in.

"Radio," said The Voice, anticipating recognition.

"Mmmmm!" mused the unsophisticated man. "Sell 'em or fix 'em?"

Holy smoke: Graeme Fraser, Crawley Films Ltd. (Canada) vice president, tells of the two friars who were given special permission to run a fish-and-chips business near their monastery. The first customer asked the friar behind the counter, "Are you the fish frier?"

"No!" was the reply. "I'm the chip monk."

-THINK-

Why does the largest local television advertiser spend over 90% of his advertising budget on KRNT-TV? And why has he for several years?

Try to think like the owner does.

If it was all your own money and all your own sweat and tears that had built up an outstanding business, and that business was all you had between your family and the poor house, you'd soon find out the best television station to use. If it was a question of sink or swim, you'd swim or you wouldn't have been smart enough to start the business in the first place. You would want advertising effectiveness—want it real bad . . . have to have it. You could take or leave alone all that jazz about ratings, total homes, cost per thousand and on ad infinitum. You'd seek to buy sales at your dealers' cash registers for your advertising dollar. Every moment would be the moment of truth for your advertising because you had to eat on the results.

Well, thats' the way this local advertiser thinks and acts and so do many more like him here in Iowa's capital city.

Think of this . . . nearly 80% of the total local television dollar is spent on this one-rate station and has been since the station's inception. In a three-station market, too, by government figures! Such popularity must be deserved!

Think—Tis the till that tells the tale.

If you seek to sell your good goods in this good market, this is a good station for you to advertise them on. People believe what we say. We sell results.

KRNT-TV

Des Moines Television

An Operation of Cowles Magazines and Broadcasting



MORE

- MORE Adult Men 18 to 49
- MORE Adult Women 18 to 49
- MORE Teenagers and Children

LISTENERS THAN ANY* OTHER STATION IN CINCINNATI

*CALL
robert e. eastman & co., inc.

He'll prove it to you with the latest Pulse and Hooper Figures!

wsai Radio in cincinnati

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THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

27 AUGUST 1962—40c a copy/$8 a year

A SHOCKING LACK OF RADIO FACTS— *Special report on the need for more dollar data* p 25

SAN FRANCISCO— *A close look at this West Coast ad world, which builds $140 million yearly* p 36

WEEKEND WITH JERRY LESTER

"WEEKEND ahead with 55% program preference over movies among regular late night TV viewers" . . . PULSE, August 1962. Big name performing variety guests and informal comedy adds excitement and interest for that "live TV feeling" . . . extends the TONIGHT habit through Saturday and Sunday.

"WEEKEND will dominate its time period," says Robert Leder, V.P. of WOR-TV in New York City. "We re-scheduled our programing to carry WEEKEND 11 PM to Midnight, Saturdays and Sundays."

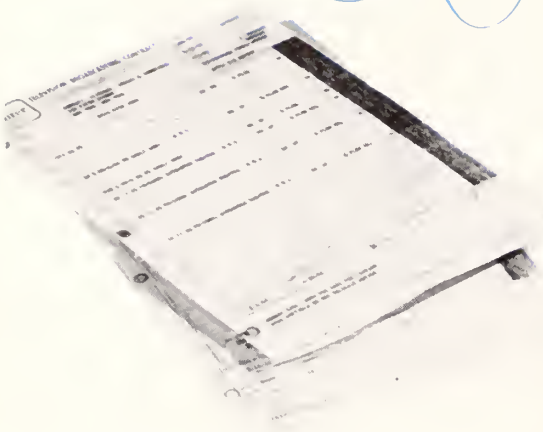
Join the growing list of TV stations and advertisers who are tired of tangling with second run movies . . . get all the WEEKEND facts.



ARROWHEAD PRODUCTIONS, INC.

331 MADISON AVENUE, N.Y. 17, N.Y.

Paper Anniversary



STS, We Love You!

We're proudly celebrating the first anniversary of what has proved to be the very happy marriage of Storer Television Sales and WJBK-TV Detroit.

In our book, STS rates as America's No. 1 rep, a most appropriate partner for the station that rates No. 1 in all the books for share of audience, adult and women viewers.

STS has the facts to prove it. Give them a call and find out why Detroit's Channel 2 is your No. 1 buy for action-packed results in the rich Southeastern Michigan market.



WJBK-TV DETROIT 2

MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WHN	*IMPORTANT STATIONS IN IMPORTANT MARKETS*
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	STORER BROADCASTING COMPANY

STORER TELEVISION SALES, INC., representatives for all Storer television stations

WPEN wins more top awards for news in Associated Press Competition than any other radio station in Pennsylvania . . .



Results of Associated Press Awards to Radio Stations in Pennsylvania . . .

OUTSTANDING WOMEN'S NEWS	OUTSTANDING COMMENTARY	EDITORIALIZING	OUTSTANDING REPORTING	OUTSTANDING NEWS OPERATION
FIRST ..... WPEN	FIRST ..... WPBS SECOND ... WPEN	FIRST ..... WCAU SECOND ... WPEN	FIRST ..... WPEN	FIRST ..... WCAU SECOND ... WPEN

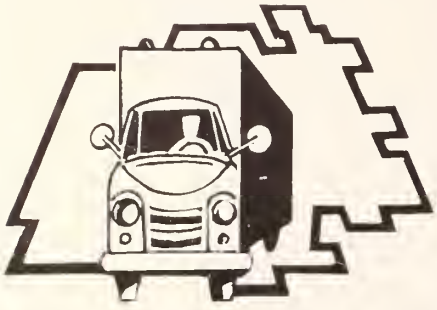
You can't win 'em all, but we believe the above record supports our claim that your commercial gets a pretty good break on WPEN.

WPEN

THE STATION OF PERSONALITIES

REPRESENTED NATIONALLY BY GILL-PERNA, INC., NEW YORK

● HOW TO BARREL YOUR SALES CAMPAIGN THROUGH 73,496 SQ. MI. OF THE U.S.A.



The KELO-LAND market is that big! And yet so easy to cover completely—but only if your commercial is on KELO-LAND TV. This major midwest market cannot be reached from Minneapolis channels. Nor can it be reached from Omaha. Just one television medium — the KELO-LAND TV network—puts it solidly in your "sold" column! That's because your commercial on KELO-tv SIOUX FALLS automatically flows through interconnected KDLO-tv and KPLO-tv to blanket every one of KELO-LAND'S 73,496 square miles, every one of its 103 counties. There just isn't any other time buy to match it!

CBS • ABC

KELOtvLAND

KELO-tv SIOUX FALLS; and interconnected KDLO-tv and KPLO-tv

JOE FLOYD, Pres. • Evans Nord, Executive Vice Pres. & Gen. Mgr. • Larry Bentson, Vice-Pres.



Represented nationally by H-R
In Minneapolis by Wayne Evans

MIDCO

Midcontinent Broadcasting Group

KELO-LAND/tv & radio Sioux Falls, S.D.; WLOL/am, fm Minneapolis-St. Paul; WKOW/am & tv Madison, Wis.; KSO Des Moines

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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SELL BIG

in 6 of America's Top 10 Markets

Sell big on the chain that's big in six of America's top ten markets, plus one of the South's richest areas. How big? RKO General sells your product in areas populated by over 70 million consumers. And RKO General delivers the cream . . . puts you in tight touch with people who are interested in your message and have the buying power to act. That's because RKO General captures their interest and wins their respect with mature programming that sets your message in a framework of imagination and excitement. Discover the big new dimensions in sales on America's biggest, most powerful independent radio and TV chain. Call your nearest RKO General Station or your RKO General National Sales Division man.

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NEW YORK WOR-AM FM TV | LOS ANGELES KHJ-AM FM TV
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in serving and selling

Since its founding in 1949, WGAL-TV has firmly adhered to its philosophy of public service —a constant seeking for new and better ways to serve the many thousands of viewers in its wide coverage area. This Channel 8 station is ahead in the large number of communities and cities it serves. For advertisers, this assures outstanding response and sales results.

WGAL TV

Channel 8 · Lancaster, Pa. · NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York · Chicago · Los Angeles · San Francisco



27 August 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

TV SPOT'S 19% LEAP

First six months data indicate tv spot 19% rise to $371.5 million; network up 11% to $387.8 million

Television advertising and viewing are both setting new records of performance. Advertising is increasing at its most rapid rate in many years and is setting the pace for all media in 1962, while tv viewing in June and July has set new records, TvB reported last week.

In the first six months of 1962, national tv gross time expenditures increased 15.2% to $759.3 million.

Network billings were up 11.6% to $387.8 million and national spot was up at even a greater rate, 19.1% to $371.5 million.

Not since 1956 have network billings shown such a rise. There is no presidence for the spot tv rise since the TvB Rorabaugh compilations began.

(By comparison, magazines were up 6% and newspapers were up 1.4% in the first half of 1962.)

June and July highs in average daily home viewing were reported by A. C. Nielsen. The figures, each a few minutes above 1961, were four hours and 32 minutes in June and four hours and 15 minutes in July.

Hence, tv in the first six months of 1962 was looking very good, compared to itself or to other media.

However, if spot continued its heavy growth, it could equal network tv in the next year or two. Last year the six-months totals showed a network advantage of $35 million, cut in 1962 to $16 million.

B-M, HUDSON SHARED FIGHT CAST

Bristol-Myers (DCS&S) and Hudson Vitamin (Pace) will co-sponsor the championship Liston-Patterson fight on ABC Radio 25 September.

Price for each half-sponsorship is understood to be $220,300. Audience is projected at 60 million. Network is guaranteeing six commercials per half-hour of the main event.

Bout is fully sponsored in Canada by 7-Up.

Walter Reade-Sterling merger takes place

The merger of Walter Reade and Sterling Television became effective last week with the approval of stock holders.

More than 94% of the outstanding shares of Sterling were exchanged for the stock of Walter Reade-Sterling. As a result, the Reade company, private for 50 years, went public.

Reade and its affiliates are active in motion picture areas.

In recent years Sterling's image in the tv film field has changed drastically, trade observers note. Once it had been a clearing house for business films, but recently it had created several notable program series of the documentary type.

NBC TV books $2 million for nighttime, sports

NBC TV added about $2 million in sales last week, most of it coming in orders by L&M (JWT) in two more nighttime shows, bring that advertiser's total to eight shows on the network.

Bristol-Myers (DCS&S) bought an eighth of the Liberty Bowl game, General Mills (K-R) bought four of seven pre-World Series Game shows, and National Brewing (Doner) and Falstaff (D-F-S) bought 25 and 54 stations, respectively, in the quarter of the Pro Championship Game being sold regionally—for which 100 markets are still open.

ARB's new computer data on spot activity, sales areas

ARB will increase its custom services in 1962-63, using computers to perform tasks hitherto too difficult to do manually, agency sales director Jack Gross reported last week.

A spot activity report will be available for agencies and advertisers, summarizing all spot activity for specific brands. This can be ranked by market, station, or efficiency, since all the data are available in the report.

Another service produced with computers is the sales territory analysis. This will show total homes reached by particular network programs, by local shows, by spot, and by combinations. These reports are expected to be especially useful in planning future advertising budgets and in competitive comparing.

A-C's COMMAND GOES PROTEIN

Chicago:

Alberto-Culver is entering the $75 million men's aerosol shaving product market.

It will be the first protein-based instant shaving lather and unlike alkaline products, is said not to irritate the eyes.

Product will be under the Command label and will be available in 10 oz. cans in regular and menthol formulas for $1. Color is light blue.

Buchanan elevated to WJW-TV gen'l manager

Robert S. Buchanan has been named general manager of WJW-TV, Cleveland, it was announced last week by Storer Broadcasting tv division v.p. Bill Michaels.



Robert S. Buchanan

Buchanan succeeds Joseph Drilling, who resigned recently to accept the presidency of Crowell-Collier Broadcasting Corporation. Buchanan had been general sales manager of the station and it is expected his successor will be named shortly.

The new WJW-TV general manager has spent his entire career in the Storer organization, starting while a student at the University of Detroit.

He began at WJBK-TV, Detroit, as a film editor and rose through the ranks to become film director, local

(Continued on page 60, col. 1)

Goldman to assist Shaker

Robert T. Goldman has been elected assistant to Theodore F. Shaker, president of the ABC owned tv stations division, the latter announced last week.

Goldman had been treasurer of ABC TV spot sales.

Tv 5's just caucus smoke

The politician's dream of buying local five minute segments in prime time on network tv stations in a non-presidential year is not coming true this year—despite trade reports that NBC had agreed to such a deal.

As matters stand now, ABC TV has stated it will consider orders for national political advertising, but simply can't get into the complications for offering local or regional parts of network shows.

CBS TV and NBC TV have definitely turned down the idea of national political business—not likely to be much in a non-presidential year—and refer political buyers to the stations.

Obviously stations can't take a five minute bite out of a 9 p.m. network show (the substance of the unfulfilled political "dream") and would have to either pre-empt entire network programs, or else divide up local time.

ZUZULO BACK AT MBS AS PUBLICITY DIRECTOR

Francis X. Zuzulo returned to the Mutual Broadcasting System as director of public relations last week. He previously held the post for 13 years.

He left Mutual in 1957 to become manager of the New York office of Robert K. Richards, a public relations firm.

At this time he also had public relations responsibilities and assignments for the Fletcher Richards Agency.

Between 1944 and 1957 Zuzulo was publicity chief of Mutual. During this period he was also in charge of public relations, promotion, and related areas for RKO TV, and for WOR-AM-TV, New York.

KRAFT FIRST INTO NBC's 'EXPLORING'

Kraft Foods is the first advertiser to buy into Exploring, NBC TV's new full-hour series for children.

The new program will begin 13 October on Saturdays at 12:30 p.m., NYT. The show is designed to stimulate the interest of younger viewers in language, music, mathematics, social studies, and science.

Host is Dr. Albert R. Hibbs. NBC TV daytime sales director James Hergen said last week he expected the program to be fully sponsored before it starts on the air.

Wodlinger named mgr. of new Mich. station

Mark Wodlinger has been appointed v.p. and general manager of the new tv station, channel 13 in Grand Rapids-Kalamazoo, which will be on the air 1 November.



Mark Wodlinger

He has been national sales and station manager for WMBD-AM-TV, Peoria, since 1959. Earlier, he was executive v.p. of Community Telecasting Corp. Between 1949 and 1958 he was associated with WOC-AM-TV, Davenport, Iowa, in executive as sales posts including that of general salesmanager. Before that he was with WQUA, Moline, in 1948.

He is a graduate of the University of Florida and a veteran of the Naval Air Corps.

NTA to handle Rank movies

London:

NTA has acquired distribution rights for U. S. tv on 25 additional J. Arthur Rank feature films.

The package, called First Rank, contains 10 color pictures and seven made as recently as 1956.

KRON is TV in SF



San Franciscans are sold on KRON-TV

CALIFORNIA'S #1 TV STATION

Gold Medal Winner, 1962
California State Fair 10th
Annual TV-Radio Competition

· S. F. CHRONICLE · NBC AFFILIATE · CHANNEL 4 · PETERS, GRIFFIN, WOODWARD ·

SEAL OF GOOD PRACTICE

NBC RADIO 84% SOLD –CLAIMS 46% SHARE

Colorado Springs:

The NBC Radio network is currently 84% sold out and possesses 46% of all sponsored network radio time, according to William K. McDaniel, executive v.p. of the network, who addressed the affiliates executive committee meeting here last week.

The figure of NBC's 46% of all network sponsored time is based on the July LNA-BAR report.

McDaniel said that NBC sold more minutes in Monitor than any other national network sold in its entire schedule.

William Grant of KOA, Denver, chairman of the executive committee, praised the network's programing, sales, and compensation policies, asserting that its programing approach adopted two years ago, had become "the much-copied standard of the industry."

Jacobs named ABC Int'l advertising manager

Harvey Jacobs has been appointed advertising, sales promotion, and public relations manager for ABC International Television, Donald W. Coyle, president of the AB-PT subsidiary, announced last week.

Coyle expected an increase in advertising and promotion services to international advertisers and stations to be a result of the appointment.

Jacobs joined ABC TV in 1958 as a writer in the tv sales development department. Earlier he was editor of East, a weekly New York newspaper. Last year he won the Playboy fiction award for a short novel.



Harvey Jacobs

N.Y. State bans bingo on radio

Bingo has been banned on radio in New York state. The edict falls on stations which were considering bingo card tie-in plans with local merchants.

Bingo is allowed in New York for charitable, educational, and religious causes, but can't be used commercially.

The ruling came in a formal opinion, which has the effect of law, from state Attorney General Leskowitz in response to an inquiry by the State Bingo and Control Commission.

Community sponsored Bingo is out, too, Leskowitz said, because such a game on radio would extend beyond municipal borders.

KBS: A TRADE MEETING CLEARING HOUSE?

There is a pressing need for a clearing house for annual broadcast industry meetings according to a recent study of station owners and managers conducted by KBS.

Executive reporting gave three main reasons why they do not attend some industry conventions and meetings: lack of time, weak programing, and high costs.

Sites named most often as preferred for conventions were Chicago, Washington and New York.

A convention clearing house which would coordinate timing, location, and length of meetings might be a benefit to the industry, concluded KBS president Sidney J. Wolf.

Averill resigns Bartell

Harry H. Averill has resigned sa national sales director, Bartell Group, effective 13 August.

Last week he announced his intention to pursue allied interests in the advertising field.

JEFFERSON PROPOSES ANTENNA SYSTEM

Charlotte:

The Jefferson Standard Broadcasting Company and Communications Systems Corporation presented a community antenna proposal last week to the City Counsel of Florence, S. C.

The proposal opposes one made by the Broadcasting System of the South.

The proposal involves a $400,000 investment for 50 miles of cable installation, to which 25 miles would be added later. Operation would begin 1 December with a $20 installation fee and a $5 monthly fee for service on 12 channels, including seven commercial stations, and educational channel, and fm music channel, and a service channel.

A Jefferson Standard spokesman expected a decision on the proposal shortly. Jefferson Standard is also considering community antenna systems in other areas.

Grant succeeds Chester as ABC TV daytime v.p.

Armand Grant will succeed Giraud Chester as v.p. in charge of ABC TV daytime programing, it was announced last week by Thomas Moore, v.p. in charge of the network.

Grant has been director of daytime programing since 1958. He joined ABC in 1957 as executive producer for daytime programing and has supervised the development and production of every ABC TV live daytime show.



Armand Grant

Before joining ABC he was v.p. and general manager of WKIT, Garden City, L. I. and earlier he was with WAAM, Baltimore, and WBAL-AM-TV, Baltimore.

More SPONSOR-WEEK continued on page 60

BECAUSE

NEW YORK

IS DIFFERENT



AMERICA'S GREAT RADIO TEAM BOB & RAY NOW ADD THEIR BRILLIANCE TO WHN



Bob



Ray

Talent is never left "unturned" in any Storer market because each station endeavors to bring its listeners the programming they like best. That's why there's no such thing as a format formula at Storer. Each station is individually created for the community it serves. Small wonder Storer is your best buy in 9 key markets. ***IMPORTANT STATIONS IN IMPORTANT MARKETS***

Represented by Katz

LOS ANGELES *KGBS*	**PHILADELPHIA** *WIBG*	**CLEVELAND** *WJW*	**NEW YORK** *WHN*	**TOLEDO** *WSPD*	**DETROIT** *WJBK*
MIAMI *WGBS*	**MILWAUKEE** *WITI-TV*	**CLEVELAND** *WJW-TV*	**ATLANTA** *WAGA-TV*	**TOLEDO** *WSPD-TV*	**DETROIT** *WJBK-TV*

STORER
BROADCASTING COMPANY

555/5th

Timebuyer's Corner new look

It was indeed a pleasure to read your *Timebuyer's Corner* column these last two issues.

Your new approach on this column is just great. I find it interesting and informative with just the right amount of dignity, humor and lightness, so seldom demonstrated in trade articles.

Congratulations are in order for this new approach and I will appreciate your conveying same with my thanks to whomever is responsible. He must be a real pro.

Maria Carayas
radio/tv timebuyer
Kudner Agency
New York

Tv kid show problem

We were particularly interested in your fine article, "Tougher Than It Seems—The Tv Kid Show Problem," 6 August.

This is just another example of how helpful your magazine is to us in our work.

Because your article about children's programs is such a searching and thorough report on the situation, we would like to have permission to reprint 1,000 copies for our members, subscribers, tv editors and others

Mrs. Clara S. Logan
president
NAFBRAT
Los Angeles



Shirt-sleeve selling

We at KSD Radio were much impressed by John E. McMillin's two-page "Memo on Shirt-Sleeve Selling" in the July 30 issue of SPONSOR.

We would like to mail this story to our local ad agencies, clients, etc. Our request would be about 250 copies. Can you make reprints?

While I'm at it, let me congratulate you on your excellent 40-year keepsake album on radio (SPONSOR's 40-Year Album of Pioneer Radio Stations). I found myself reading the entire book from cover to cover for pure enjoyment.

Donald F. Burnes
director of information services
KSD
St. Louis

On pages 12 and 16 of your 30 July issue you ran an article entitled, "Memo on Shirt-Sleeve Selling."

Would it be possible for us to order a number of reprints along with a thumb-nail biographical sketch of the author, John E. McMillin?

R. L. Karr
general manager
WBOW
Terre Haute, Ind.

Perhaps even goofier

Re: "Newspaper Research Gets Goofier," 30 July issue.

A very fine article and you can be sure that this type of research will get even goofier in the months to come.

If you can supply 25 reprints of this article, I'd appreciate it very much.

Tom Kita
operations manager
WLEE
Richmond, Va.

A full hotel

Congratulations on the excellent article "Radio Books a Full Hotel" on page 39 of the 6 August issue of SPONSOR.

If reprints are available I'd appreciate your forwarding me 10 copies.

Frank Harden
managing director
WIS
Columbia, S. C.



We'll clear it up on September 12th

7A

SEVEN ARTS
ASSOCIATED
CORP.



Paul Hayes

Tampa Bay's official wake-up man. Put this familiar, believable voice to work for your advertising on "Sun-Up" each morning from 6:00 to 9:00. Paul Hayes is one *more* of the many reasons why *more* advertisers are investing *more* dollars on WSUN Radio than anytime in our 35 year history. WSUN is heard in more counties than any other station on Florida's West Coast. (NCS-'61)

FLORIDA'S CLEAR SIGNAL STATION
5KW 620 KC

WSUN

radio 62

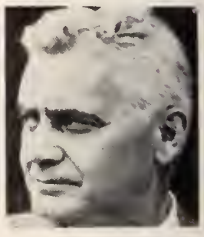
Broadcasting 24 hours daily!
TAMPA—ST. PETERSBURG

National Representatives:
VENARD, RINTOUL & McCONNELL
Southeastern Representative: JAMES S. AYERS, Inc.

by John E. McMillin

Commercial commentary

Parties, pitches, and prizes



A very pretty young agency timebuyer asked me to write this column. We were standing last week beside a loaded canape table at a swank New York hotel when she raised her highball glass, batted her eyes, and said in honeyed tones, "you ought to tell the industry about this."

Except for her outrageous flattery I am sure I would never have had the nerve to express the sentiments which I am going to expound on now.

They concern the gay, giddy, interminable round of business luncheon parties, cocktail parties, buffet parties, outings, sprees, junkets and other fun-plus-sales-pitch activities which are so much a part of our industry.

All right, I am a cad and a stinker for mentioning them. But all of us in the business, and particularly those in the media end of radio and tv, know that they flourish these days in lush, tropic profusion.

In the past four weeks alone I've been to 11 of these pitch-parties and have turned down at least 15 other invitations.

I go to them because it's part of my job to get around and see people and because, generally, I have a pleasant time.

The food is delicious, the drinks generous and plentiful, the prizes and favors often beguiling, the company usually congenial, and the conduct almost invariably decorous and well-behaved.

Don't get me wrong. I am no Madison Avenue Savanarola, inveighing against these amiable activities because I think they are bacchanalian orgies or moral traps for wayward working girls.

They're not, of course. But I do think they have reached a point —in frequency, profusion, and lavishness—which is utterly and indefensibly absurd.

The pitch-party routine

At the risk of offending some awfully nice guys who have been my recent hosts, I want to say bluntly: you're spending far too much money for these affairs, and you and your guests are getting far too little out of them.

Let's go back briefly to my pretty agency timebuyer, standing with her highball glass at the canape table.

We had been talking about the sales pitches one hears at these get-togethers, and about her reactions to them.

"I always keep hoping," she said, "that I'll pick up information that will be useful in my work, but I almost never do."

Few party-givers, I'm sure, realize how true this is among the agency and advertiser personnel they'd most like to impress.

The reason is rooted in the peculiar set of tribal customs which have grown up around our industry pitch-parties, and the rather hazy thinking which determines their content.

(*Please turn to page* 19)

TIMEBUYERS' GUIDE TO



LIVING

Entertainment-exercise-advice feature stars Ed Allen, Lorene Babcock, Carol Duvall.

9:00-10:00 AM MONDAY—FRIDAY

DETROIT'S FALL BUYS



GEORGE PIERROT PRESENTS

Around the world with Detroit's fabulous globe-trotter and famous guests. Color.

5:00-5:55 PM MON.—SAT.



WEEKEND

Ron Gamble hosts family adventure tours to favorite recreation spots. Color.

7:00-7:30 PM TUESDAY

AT THE ZOO

Sonny Eliot's witty wanderings through Detroit's famed wildlife park.

7:00-7:30 PM FRIDAY



Alive with local flavor and flair! You'll buy wisely and well by choosing these big-audience exclusives on WWJ-TV. And, the station's attractive fall schedule is further enhanced by choice film properties like *Thriller, Surfside 6, Lawman* and by NBC's new-season powerhouse. Call your PGW Colonel now. He's ready with Detroit's top buys for fall.

WWJ-TV *the* ***NEWS*** *station*

CHANNEL 4 NBC IN DETROIT

Owned and Operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.



The Embassy of New Zealand

His Excellency G. R. Laking,
Ambassador of New Zealand to the
United States, and Mrs. Laking,
in the Embassy garden . . .
another in the WTOP-TV series
on the Washington diplomatic scene.

WTOP-TV 9
WASHINGTON, D.C.

REPRESENTED BY TvAR

POST-NEWSWEEK STATIONS A DIVISION OF
THE WASHINGTON POST COMPANY

Photograph by Fred Maroon

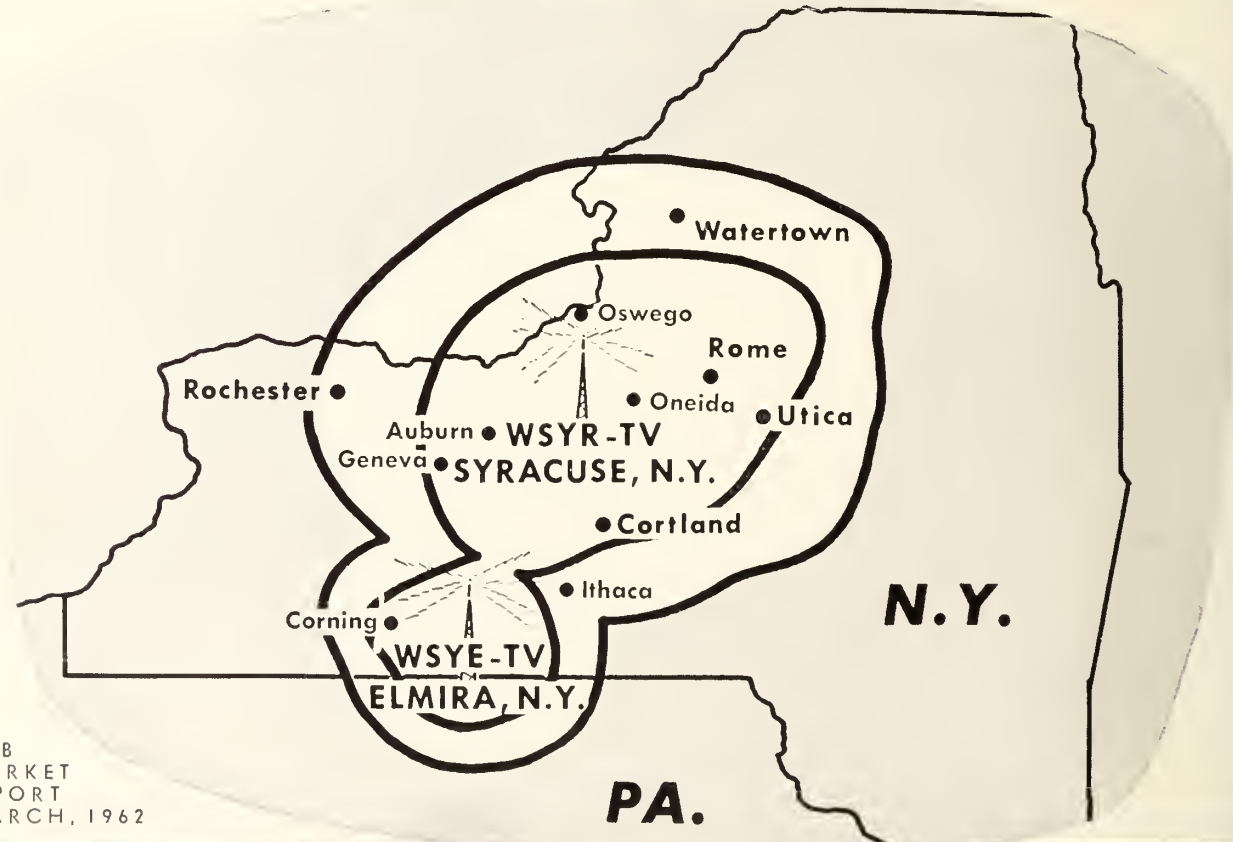


OVERWHELMINGLY

THE LEADER* IN THE SYRACUSE MARKET!

WSYR·TV

DELIVERS 50%* MORE HOMES THAN ITS COMPETITOR!



*ARB MARKET REPORT MARCH, 1962

WSYR·TV

NBC Affiliate

SYRACUSE, N. Y.
Channel 3 · 100 KW
Plus WSYE-TV channel 18 ELMIRA, N.Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS



Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

27 AUGUST 1962
Copyright 1962 SPONSOR PUBLICATIONS INC.

P&G's spot empire may find itself in a bit of frustration, to put it mildly, in a lot of markets this fall.

The empire likes to concentrate on **post-network time where minutes are rife.**

But it seems that this time **some of the P&G brands,** say, like **Blue Cheer** (Y&R) and **Crisco Oil** (Compton) **were rather slow in calling for fall availabilities,** with the result they've encountered—in medium as well as top markets—**an unusually tight situation.**

Observe rep executives: **P&G's needs will get fitted in somehow but the spot won't be the creme de la creme that the empire's been accustomed to.**

It seems that P&G, as alert as it is to media barometric changes, **hasn't anticipated a sellers' market.**

Tv station managers, you may not know it but one of the reasons for the sudden rash of traveling media people is what some of them describe as your disposition to hold out a certain portion of cream spot for local customers.

With availabilities getting quite tight, **they figure that** by personal call **they may be able to talk you out of some of these withheld spots.**

National spot tv has the tides running in its favor also for the first 1963 quarter.

SPONSOR-SCOPE bases this prospect on the viewpoints expressed lately by key media chiefs with a reputation for putting a realistic finger on client corporate thinking when it comes to campaign planning.

It is the consensus that, what with the uncertainty of the economy, short-range planning has become the corporate vogue. The **handmaiden to short-range planning is flexibility.**

In media the synonym for flexibility is spot. Hence the penchant for the first part of 1963, or until the outlines of the economy outlook become less vague, **will be to use spot as a favored sales leverage.**

Station executives might as well start accustoming themselves to become periodic ports of call for traveling representatives from the larger agencies.

Y&R's recent announcement of a traveling unit may be construed as **just one organization's response to a trend that's becoming more deeply intrenched in the American business mechanism.**

The trend: **greater concentration of media buying power locally because of the recognized sharp differences in sectional and regional tastes and desires among consumers.**

Other factors that have been contributing to this trend:

1) **The ability of the manufacturer** by use of the computer **to learn in what areas and by what media means his product can get the quickest profitable response.**

2) **The growing predilection of manufacturers to seek local identity** for their products by centering on local preferences via recipes, community mores and whatnot.

3) **The need for matching the local copy appeal to seasonality and getting at the hard core of the physical and psychological nuances that presages success for a product in one section and failure in another.**

4) **The growing disposition among manufaturers toward diversifying along specialty product lines** and pinpointing their appeal to a segment of the mass consumer. Something, incidentally, that now characterizes the bread industry.

The key activating words are selectivism and localization.

If the 1961 figures just released by the FCC can serve as a yardstick, the tendency of national advertisers to concentrate more and more of their spot tv billings in the top 10 or 20 markets has, at least for the time being, decelerated.

Following is a SPONSOR-SCOPE deci-tabulation of market expenditure for national-regional spot tv based on the FCC 1961 report:

NO. MARKETS	TOTAL BILLINGS	1961 SHARE	1960 SHARE
First 10 Markets	$193,607,000	41%	43%
First 20 Markets	257,665,000	55%	56%
First 30 Markets	304,477,000	65%	66%
First 40 Markets	333,879,000	71%	72%
First 50 Markets	353,132,000	75%	76%

Total for 273 markets, as reported by the FCC: $468,515,000.

Tv/radio sellers may find it worthwhile to cultivate more closely the cat food field.

The manufacturers of the item themselves have gone the **booklet route** as an aid to building the market. It's called **Basics of Cat and Kitten Care,** with emphasis on what to feed them.

Compared to the highly competitive dog food industry, which gave tv around $8 million in '61, packaged cat food so far is a picayunely advertised business.

There may be a lesson in this for other sellers of radio: persistent station pressure through New York Telephone Co. district managers has result in that advertiser restoring spot radio schedules.

Once a perennial in the media, the company has been out of it in recent years and what can take credit for bringing it back was the suggestion of a **rep who has several stations in upper New York State.**

He urged his stations to make acquaintance with their **district phone company manager** and to show **how radio can help him sell his services to homes and businesses.**

The account is administered by **BBDO.**

Chicago tv reps have had another perennial good thing whittled away on them: Ovaltine (Tatham-Laird) is putting the bulk of its 1962-63 tv money into ABC TV nighttime and NBC TV daytime.

What's left for spot: schedules in about **10 markets** and the whereof for this is that they constitute **half of Ovaltine's sales.**

The implication as the reps take it: **for real weight in markets where the bulk of your potential is concentrated you depend on spot,** for the balance you buy network.

Note: **Ovaltine's gross for spot tv in '61 was $1.3 million.**

An agency preparing a pitch for submission to an appliance giant put together some figures that should tickle the interest of people concerned with tv.

Statistic No. 1: During the past 15 years the public has invested **$19.5 billion in tv sets** and advertisers **$12.1 billion in measured tv time.**

Statistic No. 2: A comparison of home electric appliances available in wired homes in terms of percentage of item to total wired homes:

APPLIANCE	MAY 1962	SEPTEMBER 1960
Tv sets	93%	88%
Irons	89%	86%
Clocks	90%	77%
Toasters	81%	77%
Vaccum cleaners	76%	71%
Telephones	83%	77%

CBS TV daytime claims it's having heaps of success locking up renewals for the first quarter of 1963.

The accounts it cites in this respect are **Alberto-Culver, Lever, Nabisco, Quaker Oats, Kellogg, J&J, Pillsbury, Toni, J. B. Williams** and **Drackett.**

Colgate has done some cutting back in its renewal of its daytime swathe on NBC TV for the fall.

However, it expects to restore much of the diminuation as the fourth quarter proceeds.

CBS TV couldn't furnish the preferred time or color and so Reynolds Metals will use NBC TV for this fall to carry the National Auto Show out of Detroit.

The date and time: **Sunday, 21 October, 6:30-7:30 p.m.** Program expenses will run around **$90,000 gross** and the **time, $50,000.**

The network tv specials are starting to follow the selling pattern of the regularly scheduled programs: they're being sold to more than two sponsors a show.

A case in point for the 1962-63 season is the **first of several outings for Arthur Godfrey.** The three sponsors for this one are **Armstrong Cork, Menley & James** and **Quaker State Oil,** each taking a third of the hour.

Nighttime network tv is having its biggest fall in terms of sales but there's still a lot of unsold commercial on tap.

As of last week, this inventory for the fourth quarter ran something like this: **ABC TV, 160 minutes; CBS TV, 98 minutes,** and **NBC TV, 117 minutes.**

In terms of time and talent package pricing, the **leftovers could roughly add up to $11.5 million for the quarter.**

One of the phenomena of commercial tv is the role of the food industry in network nighttime.

The victual processors and packagers keep wooing the housewives with **more and more and more daytime money each year,** but at the same time they manage to hold a **neat balance of billings power in prime time precincts.**

The foods this fall will, as a clan, have **more commercial minutes and dollar investments in nighttime network tv than any previous year.**

Following is a weekly breakdown of this industry's nighttime participation in terms of **number of shows** and **commercial minutes** and **expenditure** by **individual advertiser:**

COMPANY	NO. SHOWS	COMMERCIAL MINUTES	ESTIMATED EXPENDITURES
General Foods	6	12	$450,000
Edward Dalton	7	7	220,000
Kraft	1	6	210,000
Ralston Purina	3	5½	180,000
Kellogg	3	4½	150,000
Best Foods	3	3½	130,000
Campbell Soup	2	3	110,000
Quaker Oats	3	3	110,000
Pillsbury	2	2½	100,000
National Biscuit	2	2	70,000
Carnation	2	2	70,000
Green Giant	2	2	70,000
Fritos	2	2	60,000
Others*	5	6	210,000
Totals	**43**	**61**	**$2,140,000**

*Corn Products, General Mills, American Dairy, Welch, Derby Foods.

Starting with the September reports Nielsen will offer some finer breakdowns of network tv audience characteristics.

Included in the innovations will be a **lowering of the age brackets for youngsters.**

Nielsen discussions with agency subscribers showed a number of them **strongly favoring stretching down to the three or four-year level.**

The Pan-American Coffee Bureau has just issued its 25th annual statistical compilation and in it are some figures about the coffee trade that you might scan as you sip your a.m. desk-deposited java.

Such bits of information as these:

- **Total value of green coffee** that entered the U.S. in 1961 was **$964 million, a drop of 3.9% from 1960.**
- **Prices of coffee to consumers declined 3.4%,** but the per capita consumption went only from **15.7 pounds to 15.9 pounds.**
- **U.S. households,** which make up 90% of the U.S. instant coffee market, **increased their consumption of this by 6.6% over 1960, with the result that instant coffee accounted for almost 24% of all household coffee consumption.**

It may be a little belated but NL&B has through its house organ, Focus, set down its stand on the issue of product protection.

Here's the way it's been put to media:

1) **Continue to insist on 15-minute separation of commercials** that seem **competitive to** or **incompatible with** a client's product.

2) **Make sure the agency's informed of violations** and request make goods when appropriate.

3) **Try to establish reasonable definitions of conflict on product basis.**

4) **Urge networks and stations to establish improved communications** between all concerned toward the end the agency may learn of product conflicts **before they actually occur,** so that corrective action may be taken.

5) **The agency should be prepared to make exceptions with regard to separation limits** and product definitions when **the advantages outweigh disadvantages.**

No. 5 may be interpreted as meaning: **let discretion be your best guide.**

It's enlightening to take notice now and then of how tv and radio are faring in comparative home attention during the various hours of the day.

SPONSOR-SCOPE has obtained from Nielsen such a comparison (based on average minutes) covering this year's **March and April,** and here it is:

PERIOD	MAR. RADIO HOMES	MAR. TV HOMES	APRIL RADIO HOMES	APRIL TV HOMES
7-8 a.m.	7,269,000	2,744,000	6,676,000	2,646,000
8-9 a.m.	8,456,000	6,468,000	7,764,000	5,831,000
9-10 a.m.	7,220,000	7,399,000	6,626,000	6,321,000
10-11 a.m.	6,626,000	8,575,000	5,983,000	7,154,000
11-12 noon	5,637,000	10,192,000	5,242,000	8,869,000
12-1 p.m.	5,341,000	12,348,000	4,994,000	11,319,000
1-2 p.m.	5,143,000	12,103,000	4,797,000	11,025,000
2-3 p.m.	4,154,000	11,074,000	3,758,000	9,996,000
3-4 p.m.	4,005,000	11,417,000	3,560,000	10,045,000
4-5 p.m.	3,857,000	13,671,000	3,313,000	11,711,000
5-6 p.m.	4,203,000	16,709,000	3,808,000	14,210,000
AVERAGE	**5,628,000**	**10,245,000**	**5,138,000**	**9,011,000**

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Spot Scope, page 56.



MARTIAL PLAN

"Blast" Jones, an up-and-cometing young man, was the first Whatnaut orbitted close enough to Mars to see the cities and canals of that planet.* Returning to earth with this sketch, Blast determined that next Mars trip, he would land at southermost city "A" and make a tour of the canals to all the cities, visiting each one only once and ending up back at "A".

Blast claimed he found such a route which would also spell out an informative sentence.

If you can find such a sentence, send in the memorable words and win an exciting new prize. We're offering several, so be sure and tell us what you've already won.

Puzzle adapted from "Mathematical Puzzles of Sam Loyd," Vol. I., reprinted by permission of Dover Publications, Inc., New York 14, N. Y.

**Worlds apart from their neighbors on earth is WMAL-TV's brand new concept in late-night programming. Monday thru Saturday WMAL-TV will present audience-tested, 1-hour action, adventure and mystery programs, plus Hollywood's top 1st-run features. Here's the line-up: Thriller, Surfside 6, Checkmate, Adventures in Paradise (Mon. thru Thurs.) Friday and Saturday, MGM 1st-run movies. Check H-R for avails.*

wmal-tv abc
Washington, D. C.

An Evening Star Broadcasting Company Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.



Why Monkey with the Metro...

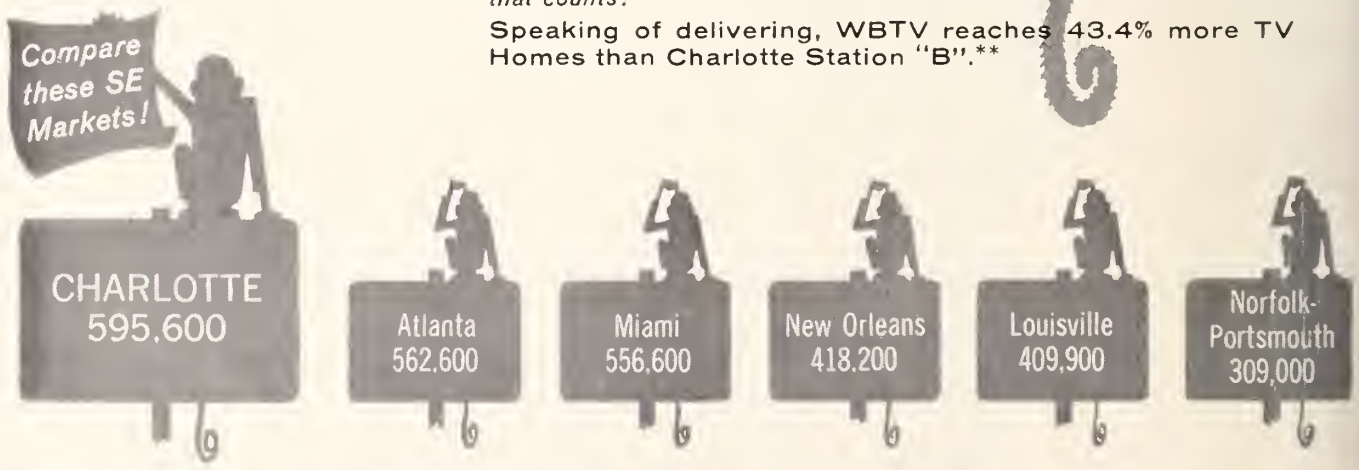
The CHARLOTTE TV MARKET is First in the Southeast with 595,600 Homes*

Charlotte City Limits

Fables have persisted for years about how to judge a market's size by the Standard Metropolitan Area concept.

Savvy Monkeys see no metro, hear no metro, speak no metro — *because they know that it's the total TV Homes delivered that counts!*

Speaking of delivering, WBTV reaches 43.4% more TV Homes than Charlotte Station "B".**

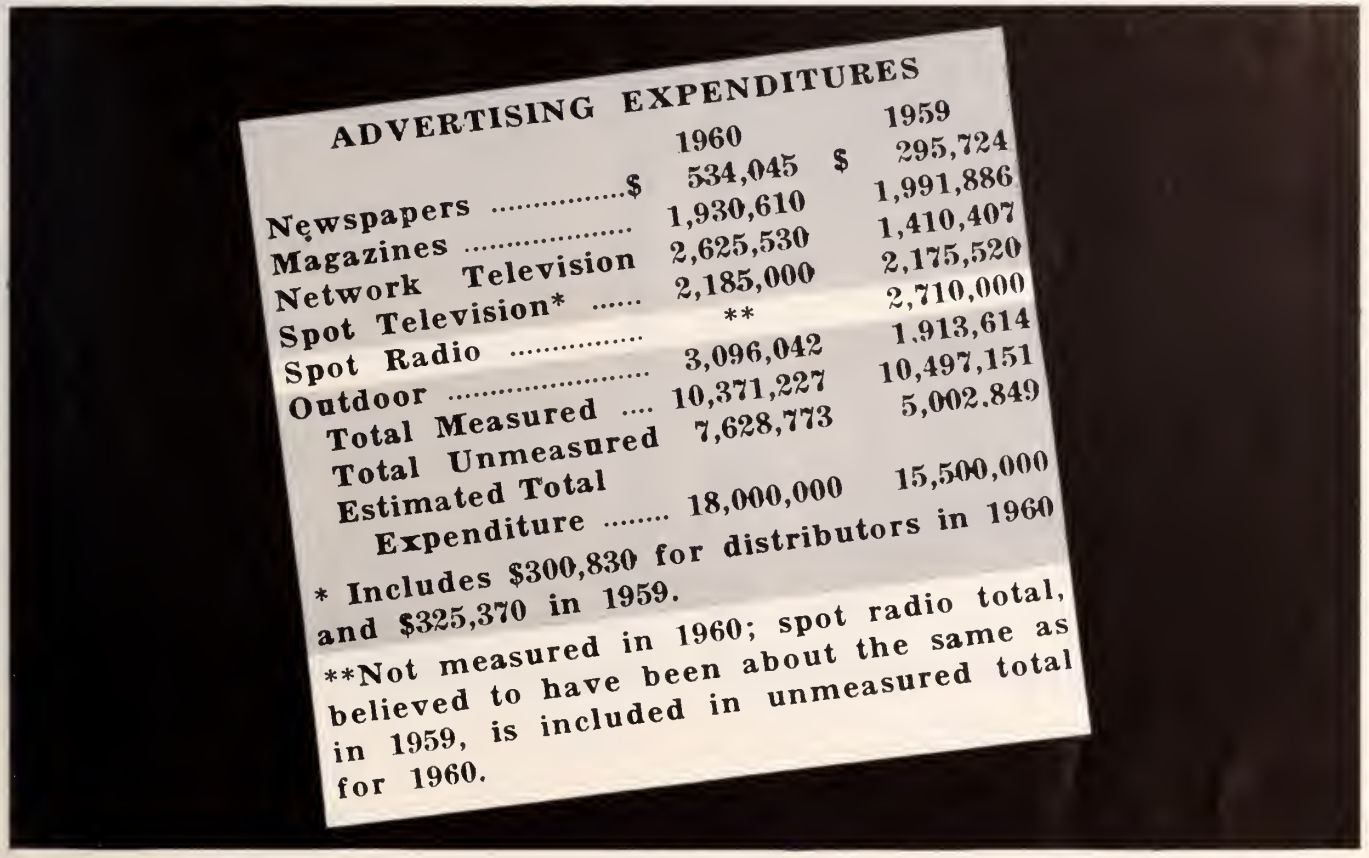


WBTV

CHANNEL 3 ◉ CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising TvAR Representatives, Inc.

*Television Magazine-1962
**NCS '61-Nightly



ADVERTISING EXPENDITURES

	1960	1959
Newspapers	$ 534,045	$ 295,724
Magazines	1,930,610	1,991,886
Network Television	2,625,530	1,410,407
Spot Television*	2,185,000	2,175,520
Spot Radio	**	2,710,000
Outdoor	3,096,042	1,913,614
Total Measured	10,371,227	10,497,151
Total Unmeasured	7,628,773	5,002,849
Estimated Total Expenditure	18,000,000	15,500,000

* Includes $300,830 for distributors in 1960 and $325,370 in 1959.

**Not measured in 1960; spot radio total, believed to have been about the same as in 1959, is included in unmeasured total for 1960.

TYPICAL EXAMPLE of the way radio stymies itself, by not compiling and providing comprehensive dollar data, is this clipping from *Advertising Age*, 28 August 1961. Total expenditures are up; magazines about the same, television, newspaper, and outdoor are up; only radio is missing

SPECIAL REPORT—PART ONE

Where are radio's figures?

The shocking lack of radio facts is hurting radio's chance to compete with other media for ad dollars, SPONSOR study reveals

Perhaps not since 1936, when FDR carried every state except Maine and Vermont, have as many diverse individuals agreed as did radiomen in the last two weeks when they were asked, "Does radio need more dollar data than is now available?"

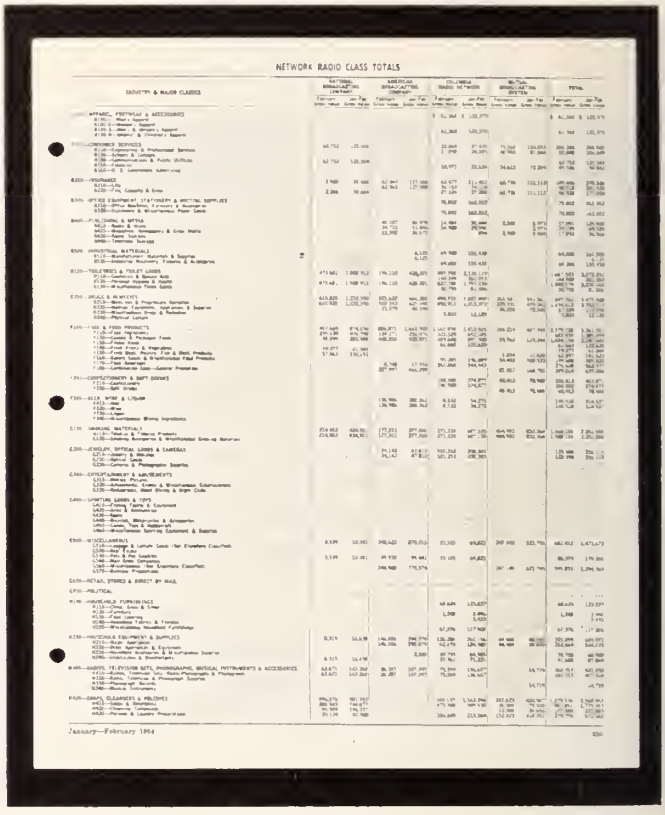
By a count of 19-2 the sample, which included national and regional network executives, group station operators, station managers, reps, researchers, salesmen, agencymen and advertisers, agreed that "there is a shocking lack of, and a dire need for, accurate and comprehensive dollar data about radio."

They also agreed that many of their comments

Dollar data for radio has been compiled but never with full



RORABAUGH dropped radio report in 1954, because of lack of station and agency cooperation, and after 15 hard years, switched to tv



PUBLISHER'S Information Bureau compiled radio network billing figures by advertiser and product categories until 1954

would be off the record since some of what they said and thought would be critical of industry associations and elements.

Thus they agreed that radio was putting itself into an also-ran category by not providing dollar data for advertisers and agencies. "Out of sight, out of mind," said one station.

"How do you think I feel," asked another, "when my commuting neighbor, who's with an agency, asks me for dollar data so he can pitch his media people on radio for a new client in the shop and I have to confess they aren't available."

"At least once a week at lunch," said another, "I'll overhear someone talking about a tv buy he just made. But I've never heard anyone boasting about a radio buy!"

"Radio has been so short of dollars data," said one highly respected station researcher, "that we've had to turn to audience composition informaiton to find sales ammunition."

John V. Sullivan, WNEW v.p. and gen. mgr., expressed it this way. "The availability of dollar data would be proof-positive that the reports of the death of radio have been grossly exaggerated. Too many know how much P&G spends in television, and too few know how much R. J. Reynolds spends in radio. Everyone associates Kraft with Perry Como and tv but few know they also spend a lot of money in radio. We need, and can use, this type of information; without it we're not noticed, not appreciated."

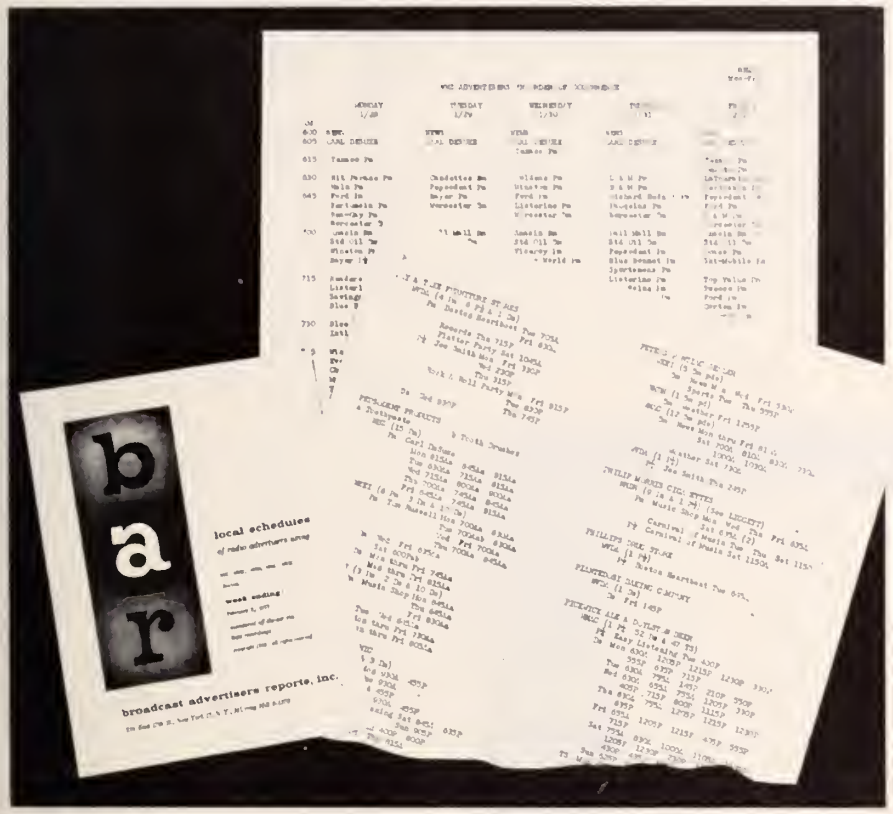
Among the few who don't agree is one executive who says. "what do we have when we get these figures? We'll look bad by comparison to tv's totals. Anytime you publish figures that don't help, then they hurt you. And the only ones interested are those that already know them. Macy knows what Gimbel's does!"

But Wilmot H. Losee, president of AM Radio Sales, says. "If radio isn't seen in the right company then radio won't be bought. Association with success brings an attitude of success and lack of association can mean a lack of acceptance and a loss of business. And there's nothing small about our business. National spot in 1960, according to the FCC figures, was a $202 million business; total radio billing was $560 million. But these FCC figures take too long coming out and they don't go deep enough."

It has been said that diversity of opinion is an instinctive reaction among broadcasters. And such a diverse reaction comes from H. D. Neuwirth, v.p. and director of Metro Broadcast Sales, who says: "Baloney! Research and facts are coming out of the ears of radio. We're over-researched and under-sold. We don't need more data; that only makes for more excuses for not selling. We need more sell-men and less talk."

Manrie Webster, v.p. and general manager of CBS Radio Spot Sales, is all in favor of providing full dollar data. "I'd like to see it done and would cooperate fully. Association with success is an important fac-

industry cooperation and support



BROADCAST Advertisers Reports started monitoring, and reporting, radio commercials in 1953; now practically out of radio, in television, and in the black

tor in this business. I'd like to see everything but individual station income figures made available; it would help correct the cordial disbeliefs that now prevail."

Stephen C. Riddleberger, president of the ABC Radio owned stations recognizes the need for such information and says "It would be helpful to have it and ABC would be happy to cooperate. It could change the present tendency among some advertisers to put a fraction of their budget into radio to round out a campaign.

Another network president said, "We should have it and I'm all for it. But we've got to be certain that its solid and reliable when we do get it."

The manager of one of the biggest group station operations thinks that providing dollar data "would be healthy and constructive and should be done" and wondered whether this didn't fall into the service area of the Radio Advertising Bureau. "It might be that RAB has put so much effort into the rest of the country that it has weakened itself in New York where most of the spot dollars are spent."

Stephen B. Labunski, v.p. and general manager of WMCA, New York, spelled out what should be done in detail. As he reasoned, "any information which could theoretically be compiled, i.e., by extensive monitoring, should be furnished voluntarily in the interest of enhancing the importance of radio in the minds of national advertisers and among major agencies." The only information this executive thought should be withheld would be "the sort of detailed blueprint that would be of value to competitive stations."

Martin Stone, president of the Herald Tribune Radio Network, wanted radio to provide more dollar data because "It would have to be an all-industry activity. Right now we spend so much time fighting each other instead of selling the industry in competition with other media that we've made radio a second-rate business, staffed with second-rate people, and existing on leftover appropriations. A real industry effort to compile this data would give radio a way up out of the bargain basement in which much of it now lives."

Obviously everyone in the sample reacted to this need for dollar data in terms of his own needs and drives. Thus one rep supported it since it might help agencymen in their fight for radio and "radio doesn't have enough fighters among agencies. I know of one smart, creative agency where the media man was so sold on a radio idea that he went into his plans board, fought for it, and won. With more data I could make his job easier and perhaps more agency people would fight for radio. Right now he's the only one I know of."

Others were surprised to learn that RAB did not have such dollar data available, or that the Station Representatives Assn.'s gross billing estimates were not universally accepted as gospel. A sales executive tended to agree that "even if I can't use these figures today I'm in a growing business and in a couple of years I'll really need it. We should be getting prepared now, since it'll take time to do what has to be done."

Invariably the broadcasters with the 'head-in-the-sand' reaction are those with a rough-to-sell station or with operations in markets so far down on the market list as to warrant little national spot revenue.

"Yet," as one veteran station executive put it, "we cannot ignore small market stations. To get comprehensive dollar data we will need the cooperation of stations in the second hundred markets too. You'd be surprised how many station managers and station sales managers don't know what happens in the national spot field.

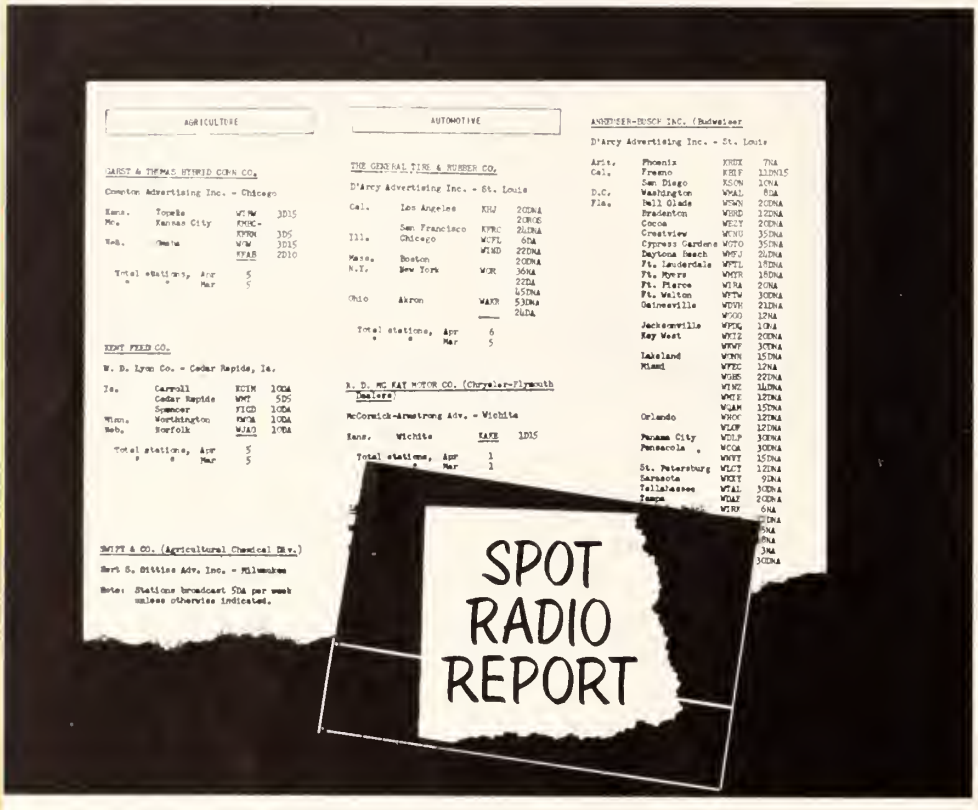
"New York writes about 60% of all spot. In New York are the top magazine publishers and their sales people, all of whom talk the same language. In New York are the top newspaper reps and they also talk the lingo of Madison Avenue. In New York are the reps of the top tv stations; they too have patterned their patois to what the buyer wants. Only radio, with its 3,600-odd sta-

tions, has not been able to conform. Even the top 10 reps in New York have trouble training their stations to fit the needs of the advertising community.

"Among broadcasters, especially radio men, its always the other operator that is at fault, never himself. Television stations learned to fit their independence and individuality into the needs of their customers. Radio's need for dollar data can be the opening radio needs."

tect the privacy of their customers. The SRA, for example, is on record as being against providing this information: yet some members, as do some stations, do provide it. But there is no overall pattern.

Two things are certain. Just about a year ago the Broadcast Media Committee of the 4As met with the SRA and RAB. The Committee said, in essence, "There is a great need for more complete data than is being provided. Some stations provide



JIM BOERST purchased Rorabaugh's radio report in 1954, issued it until 1960 as the Spot Radio Report. His Executive Radio Research Serv. now does dollar data studies for agencies, advertisers

Typical of the individuality of radio operators is their reaction to agency queries for competitive information. Thus it is not unusual for an agency with a beer account to ask stations, "How much beer business have you had in the last quarter? By brand in terms of schedule or expenditure?"

Some stations provide partial answers, some provide none. Some feel the agency is taking an unfair advantage; others that they must promore information than others, not all of it is the same, most do not provide enough, and compared with magazines, newspapers, and television there is not enough material for agencies to really understand radio. Work with us in setting up a joint venture that will benefit all of us."

The SRA and the RAB polled its members and came back with a negative answer. It was too expensive a research effort!

The second known fact is that four different attempts have been made to gather definitive data. Each of these has failed for lack of station support. A fifth is now in operation.

The first of these, going back to the heyday of network radio, was the PIB's dollar data on radio network billing by advertiser and product categories. These reports were discontinued in 1955.

Then there was N. C. Rorabaugh's National Radio Record service started in July 1939. With the cooperation of all 19 radio stations in the New York City market this provided dollar data in network, spot, and local billing by advertiser, by brand, length of program or announcement and time of broadcast.

That first issue was the last one. Each cooperating station received a free copy of the report and would neither cooperate nor subscribe the next time, even though the agencies were willing to subscribe.

By 1940 Rorabaugh's Radio Record was a straight agency service activity called Spot Radio Advertising. It was also handicapped by a chronic inability to get full advertiser cooperation in releasing schedules.

By 1954 Rorabaugh moved into tv and sold his radio report to James Boerst, whose Executive Radio Research Service published the Spot Radio Report until 1960. Again a lack of cooperation and support was responsible for the demise.

Meantime, in 1953 the Broadcast Advertisers Reports started monitoring radio stations in 12 markets. They taped off-the-air and provided a commercial roster of every station, cross-referenced by advertiser and by station. By 1960 BAR was out of radio and into television because: a) the stations wouldn't subscribe; b) as the number of radio stations increased it became more costly, thrice as expensive to monitor radio as tv; and c) radio sales people were not as effective with the use of BAR reports as their counterparts in television.

In Los Angeles, in 1958, a group of station men at a meeting of the

Southern California Broadcasters Assn. decided that they needed dollar data about their market. They agreed to send to a certified public account each month their national and local billing figures. The accountant would prepare a total and give each contributor a copy. Thus every station know how his own station was doing in comparison to the rest of the Los Angeles market.

Each station paid $24 a year for the service, filed figures back to 1955, so that a realistic background of information could be compiled. A group of competitors in the same town were working together for the benefit of all. Eleven stations now cooperate and each benefits. The information is not used competitively but is used effectively internally.

Meanwhile, the agencies turned to Jim Boerst and his Executive Radio Research Service to get the answers to their competitive product questions about stations. Today these surveys, made with agency support and station cooperation, are 80% effective, but the information is never available to the stations.

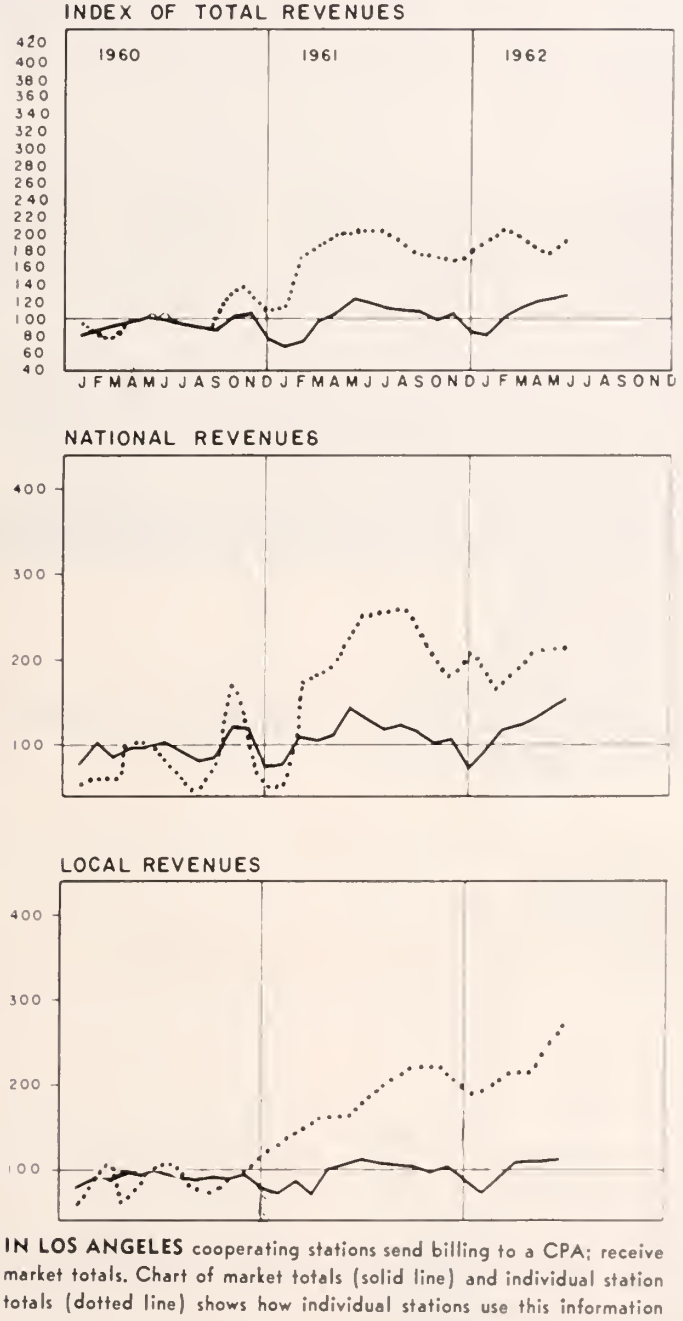
In 1956 the SRA, using its Gross Billing Estimate Reports, which are prepared by Price Waterhouse using data provided by the rep firms, published the first comprehensive dollar data report in 33 different categories. But here again it was a case of lack of full cooperation on the part of the participants and these figures soon fell out of favor.

Finally in 1960 a radio time salesman, who had been a station operator and, as he put it, "was hurting for information about his product," devised a report that was, "strictly for use as a sales and program tool. I'm not a researcher and there's nothing slide-rule about my report."

The report is "Metro Monitor," published weekly for the New York market. MM covers the top eight stations in the market from 7 a.m. to 11 p.m., Monday thru Friday. It lists each advertiser, each spot, and each recording. Six stations subscribe and get the report each Monday morning. Each report lists five of the eight stations, and swings one station in, another out, each week. Thus by the end of eight weeks all eight stations have been fully covered, so every subscriber knows what has happened in his market last week.

That the buyer wants dollar data is evident. That radio would benefit by providing it is also apparent. How it might be done and by whom and at what expense will be Part Two of this SPONSOR special report. It will appear in the next issue.

This is Los Angeles dollar data



IN LOS ANGELES cooperating stations send billing to a CPA; receive market totals. Chart of market totals (solid line) and individual station totals (dotted line) shows how individual stations use this information



DURING trial run of Colgate-Palmolive's *Choice* face soap (featured in three formulae) three 'live replicas' with local acceptance in their towns visited supermarts where they distributed booklets, toured the city in *Choice* colored cars and made appearances on local tv stations

RADIO/TV TEST MARKETS '62-'63

✔ Among significant changes in test marketing today is growth of larger market and geographical area

✔ Station reps engaged in big campaigns to increase use of broadcast media for testing of new products

There is mounting evidence that the broadcast media are undeniably among the significant "sink or swim" bodies of water in which to evaluate sales potential of new products and marketing strategies. Station reps, in particular, are pointing up the immense value of broadcasting in test marketing techniques.

"We have known many, many manufacturers to spend too little for testing—but we have never known a single manufacturer to spend too much," Arthur C. Nielsen, chairman of A. C. Nielsen Co., observed recently. Speaking on the same subject, Leo Burnett, chairman of the board, Leo Burnett Co., noted that "the public does not know what it wants and that there is no sure way of finding out until the idea is exposed under normal conditions of sale."

In the opinion of the Nielsen organization, which has been conducting extensive marketing tests on new products, improved products, product packaging, consumer advertising, store displays, sampling, couponing, factory packs and other aspects of marketing change, there are some 20 vital steps to successful test marketing in today's highly competitive appeal to the American consumer.

If management is to derive full value from market testing, it is necessary to 1) decide on the primary purpose of the test; 2) plan ahead; 3) set test goals based on the over-all marketing plan; 4) seek the facts; 5) benefit from comparative testing; 6) profit from professional advice; 7) select representative test areas; 8) employ proper research procedures; 9) establish a test base; 10) follow competitor's share of market; 11) welcome exposure to competitive retaliation during the test; 12) examine retailer cooperation and support; 13) wait for repeat sales after the initial purchase; 14) coordinate advertising and promotion; 15) avoid over-advertising or over-promotion during the test; 16) evaluate all possible sales-influencing factors; 17) avoid

interference with the test once it is launched; 18) adjnst test findings to changes which occur during the test interval; 19) allow the test to run its course and 20) use a test marketing service whose methods spell accuracy and reliability.

Blair Television Companies this month released a new booklet outlining its marketing-media consumer research service. This service is available on Blair-represented stations and is administered under the supervision of Ward Dorrell, vice president in charge of research of Blair Television Companies. The Blair Test Market Plan, more familiarly known as TMP, is available in anyone of 52 Blair-TV and Blair Television Associate's stations and during the past four years has been used by advertisers and agencies in virtually all of these markets for measuring spot tv effectiveness.

Dorrell told SPONSOR that to date, 115 plans have been completed testing copy approaches, schedule strategy and effectiveness of announcements vs. programs. "TMP is qualitative," Dorrell declared. "It determines the audience's share of mind rather than just share of audience. The TMP technique is a two-step procedure calling for before-and-after research and can be done by personal interview or telephone contact."

According to Dorrell, TMP does not necessarily replace the advertiser's own market testing plans but rather supplements and provides another string to the bow on product and media testing. TMP, in Dorrell's opinion, provides an awareness to the advertiser and agency of the acceptance of a new product and successful means for placing it before the public. He said one market may be used or a multiplicity of markets. As many as 15 markets have been used by one advertiser, Dorrell said.

TMP may be used to measure brand awareness, sales results, proper approach to copy, acceptance of a new product, effectiveness of different media, one spot tv technique vs. another, corporate image of the campaign, impact of copy and packaging appeal.

TMP has been used by such large firms as General Foods, Colgate-Palmolive, B. F. Goodrich, General Mills, Standard Brands, J. B. Williams, Bristol-Myers, Lestoil Products, P. Lorillard Co., Studebaker Corp., Union Carbide, Philip Morris, and many others. Dorrell said that TMP was a "foolproof" way of testing the effectiveness of a test market tv campaign, moreover, without a cash outlay for research. TMP, he explained, involves no expense to agency or to advertiser other than normal media costs.

Indications are that the range of test sites are being widened constantly. True, one sees a hard core of cities listed year after year as favorites for test marketing, but in recent times there has appeared valuable research information from station reps and other interested parties making the point that the list of test markets should be widened and offering valid reasons for so doing.

In an effort to make some advertisers and their agencies aware that there are some other "natural test market buys" around, The Katz Agency is about to release a carefully prepared document on present-day test markets.

"We have had an increasing number of questions about test markets and test marketing from the television salesmen at The Katz Agency," Kenneth Mills, associate director of research and promotion, told SPONSOR last week. "To better equip them to answer these questions when tossed at *them* by advertisers and agencies, we undertook to compile, for markets in which there is a Katz-represented television station, data on some of the basic test marketing criteria."

Mills and his colleagues at The Katz Agency believe they have produced a useful tool in evaluating, for test market purposes, both these markets and the media available in them. Mills said the compilation was arrived at after numerous conversations with marketing people at both the advertiser and agency levels.

"We are hopeful that this test marketing study will give our salesmen some valuable ammunition in talking test markets," Mills declared. "In addition we would like to think that there may be, for advertisers and agencies, some eye-opening information on markets not usually recog-

Station rep execs boost test marketing in active broadcast media campaigns





STATION representatives are providing valuable ammunition in selling test markets. (Top) Ward Dorrell, v.p. in charge of research, Blair Television Companies, and (below) Kenneth Mills, associate director of research and promotion, The Katz Agency

nized as 'natural test market buys'."

How are test markets selected? The Katz Agency, after many interviews with marketing experts at national advertisers and agencies, came to the conclusion that there is no magic formula. "In fact, there seem to be as many formulae as there are market objectives," Mills asserted.

But marketing men, according to Mills, agree that the following factors weigh heavily in most choices: market (metro area) size, market typicality, market isolation. media facilities and media balance.

The Katz Agency, in this compilation, sets down for each of the markets in which there is a Katz-represented tv station, some of the more important criteria used. The tabulation is divided into three parts: Part I entitled "Metro Area Market Data" includes tables showing total population, total households, percentage breakdown of households by income groups. effective buying income per household. total retail sales per household, total retail sales as percentage of effective buying income, food store sales per household, number of food

Major national companies using two spot television markets

Brand	1st quarter 1962	1st quarter 1961
American Chicle Co.	Coughets—Cincinnati, Spokane	Chiclets—New York, Philadelphia
American Home Products Co.	Children's Anacin—Sioux City, Iowa; Columbia, S. C. Chef Boy-Ar-Dee Beefaroni—Baltimore, Providence Melody Line fabric brightener—Omaha, Columbus, Ohio Wizard deodorizers—Fresno, Tulsa	Bisodol—Columbus, Ohio.; Houston Sleep Eze—Wichita; Charleston, W. Va.
Beecham Products, Inc.	Eno Effervescent—Wichita, New Orleans Silvikrin shampoo—New Orleans, Albuquerque	
John H. Breck, Inc.	Breck stroke & color—Phoenix, Evansville	
Bristol-Myers Co.	Decongel—Evansville, Columbus, Ohio LBQ—Denver, St. Louis Softique bath oil—Atlanta, Kansas City, Mo.	
Carter Products, Inc.	Colonaids—Evansville, Ft. Wayne	
Colgate-Palmolive Co.	Ad Tabs—Portland, Me.; Dayton	Cashmere Bouquet soap—New York, Cleveland Vam hair tonic—Kansas City, Oklahoma City Vel soap powder—Kansas City, Mo.; Johnstown, Pa.
Food Mfgrs., Inc.	A-1 candy—Boston, Dallas Petitte candy bar—Baltimore; Lincoln, Nebr.	
General Foods Corp.	Brim breakfast drink—Albany, N. Y.; Columbus, Ohio Kool Aid—Honolulu, Meridian Sanka instant coffee—Watertown, N. Y.; Bellingham, Wash. SOS soap pads—New York, Philadelphia Twist powdered drinks—Denver, Syracuse	Jello gelatin dessert—Philadelphia, Dallas Jello pudding, pie filling—Watertown, N. Y.; Bellingham, Wash. Rally dog food—Watertown, N. Y.; Bellingham, Wash. Sanka instant coffee—Watertown, N. Y.; Bellingham, Wash.
General Mills, Inc.	Safflower Oil—Syracuse, Columbus Betty Crocker pancake mix—Sacramento, San Francisco	Bisquick—Denver, Buffalo Danish sweet rolls—Baltimore, Norfolk Gold Medal flour—Louisville, New Orleans
Gillette Co.	Paper-Mate pens—Baltimore, Cleveland	

*Source TvB

stores, percentage of food volume by chains, percentage of food volume by leading chain, drug store sales per household and number of drug stores.

Part II of the Katz Agency compilation is concerned with data on tv coverage, rates, etc., and presents tv stations represented by Katz, tv homes in total market area, highest 20-second rate in market, market cost-per-1,000, concentration of tv circulation and penetration from "outside" tv stations.

Part III lists local media: tv stations, radio stations and newspapers. There is one market to a page. Tv stations are broken down by call-letters, channel and network; am radio by call letters, frequency and power; newspapers by title and publication schedule, circulation and availability of ROP color.

Although some ad agency marketing development chieftains regard big cities as too expensive for testing purposes and in some instance as "freakish" insofar as results are concerned, there has been nevertheless a marked tendency, SPONSOR editors

(*Please turn to page* 50)

as "test tools" for their new brands and products*

Brand	1st quarter 1962	1st quarter 1961
Kellogg Co.	Gold Medal spaghetti—Chattanooga, Knoxville	Gold Medal noodles—Tucson, Los Angeles Gold Medal spaghetti—Roanoke, Bluefield
Lestoil Products, Inc.	Sparkle & Pine—Detroit, Scranton	
Lever Brothers Co.	All Handy Pack—Ft. Wayne, Toledo Hum detergent—Jacksonville; Harrisburg, Pa. Lifebuoy soap—Honolulu, St. Louis Lucky Whip—Cleveland, Youngstown Swan liquid detergent—Honolulu, Bellingham	Spry—Buffalo, Philadelphia Starlite shampoo—Indianapolis, Syracuse
Miles Laboratories, Inc.	Miles after-shave lotion—Rockford, Ill.; Ft. Wayne	
Noxzema Chemical Co.	Cover Girl make-up—Ames; Binghamton, N. Y.	
Pharmacraft Labs.	Fresh Deodorant—Los Angeles, Boston	
Pillsbury Co.	Nine Flavor cake & frosting—Washington; Columbus, Ohio Pie Crust Mix—Washington, Baltimore	Casserole Mix—Davenport; Utica, N. Y. Hot Roll Mix—Rockford; Utica, N. Y. Pancake Mix—San Francisco; Utica, N. Y.
Procter & Gamble Co.	Pert shampoo—Denver, Nashville Thrill liquid detergent—Buffalo, Seattle-Tacoma Whirl liquid shortening—Wichita, Youngstown	American Family detergent—Chicago, Rockford Lilt shampoo—Louisville, Ky.; Wilkes Barrie, Pa. Whirl liquid shortening—Great Bend, Kans.; Wichita
Ralston-Purina Co.	Cat Chow—Ft. Wayne, Spokane	
Simoniz Co.	Tone Furniture Polish—Honolulu, Toledo	
Sterling Drug, Inc.	D-Con insecticide—Charleston, W. Va.; La Crosse, Wis.	Calorid—Los Angeles; Columbus, Ohio Dr. Caldwell cough syrup—Jackson, Tenn.; Odessa, Tex.
Warner-Lambert Pharma. Co.	Formula S—Omaha, Syracuse Listerine Dentifrice—Birmingham, Ala.; Johnstown, Pa. Oculine eye pads—Ft. Wayne, Knoxville	



CONDUCTING a final taste-test on H. J. Heinz Company's baby food line which has been cooked by a new patented process (using steam) are four of the firm's chief executives (l to r): B. D. Graham, executive vice president-U.S.; Frank Armour, Jr., president; Henry J. Heinz II, chairman of the board, and C. L. Rumberger, vice president, research quality and control. New process cuts cooking time from 30 minutes to less than 5 secs.

Spot tv adds variety to Heinz buy

✔ Spot tv, used for first time on behalf of baby food line, gets 40% of $2.5 million budget; net tv gets 20%

✔ Spot buy—prime time on 62 stations in 27 markets—is designed to extend reach to both consumer and trade

The H. J. Heinz Company's five-month, multimillion-dollar advertising campaign which began in May on behalf of its new steam-locked cooking process and new label for its 117 baby foods, will reach a peak effort within the next few weeks, combining the use of eight NBC TV daytime programs, prime-time spot tv (*being used for the first time*) on 62 stations in 27 top markets throughout the country; four-color spreads in 17 women's interest magazines, many of which are sold in supermarkets, and newspapers in selected markets.

The huge, three-media effort (trade sources indicate the total cost is about $2.5 million, of which $1.5 million is allocated to tv) will also tell new mothers, via a nationwide program of direct mail and maternity hospital mailings, how the "technological breakthrough in food processing" will benefit them and their babies.

Claiming that the "nutrition-guarding" cooking process for Heinz' baby food line "deserves all the support we are putting behind it," Heinz president Frank Armour, Jr., explained that "the process is the final result of several years of steady research and recipe collaboration between Heinz scientists, chefs, and process engineers.

"With this new patented process," he continued, "cooking is done with a compact, continuous pressurized flow of food. Each individual particle of food, the food technologists explain, is suspended in and surrounded by steam for just the instant required for its proper cooking. . . . This pares the total cooking time from 25 to 30 minutes to from a fraction of a second to five seconds." The food is then sealed without delay in jars, except for 11 juices which are canned.

"The main reason for going into

spot tv, and prime time at that, was to supplement our (Heinz) daytime reach on our regular network tv programs," according to account executive Rod Burton of Maxon, Inc. (Detroit), which handles Heinz' advertising.

Burton explained that Nielsen figures show that the Heinz daytime commercials reach one-half of the tv homes in the United States on a four-week basis. In addition to reaching more new mothers, he added, the spot tv buy provides a dramatic introduction of a new product improvement and new package to the consumer and to the trade.

For this reason, Burton explained, the spot tv budget was apportioned 40% of the whole, roughly speaking, while network tv, magazines, and newspapers received 20% each.

The network buy, which extends from early morning to mid-afternoon, includes *First Impression*, *Concentration*, *Play Your Hunch*, *Truth or Consequences*, *Loretta Young*, *Price Is Right*, *Here's Hollywood*, and *Father Knows Best*.

Jim Gordon, Heinz advertising manager, said that the company gets from four to five one-minute commercials a week on the eight NBC TV shows on behalf of baby foods. Approximately eight minutes are devoted to other Heinz products.

On spot, about six 20-second messages are aired a week on each of the 62 stations, he said.

"Of course, it's much too early to gauge consumer reaction to the spot campaign," Burton said, "but a tour of 21 of the 27 spot markets shows that the spot tv campaign has been received favorably by the 'Heinz family' in those cities. We've had good reaction."

In addition to the network and spot tv activity, a three-month, cross-country circuit of publicity appearances on tv stations is being made by Miss Alice Yakulis, nutritionist and baby food counselor. The schedule was arranged by Ketchum, MacLeod & Grove, Pittsburgh advertising agency which handles corporate, product-promotional publicity for Heinz.

Heading East soon, Miss Yakulis already has appeared on tv programs in Pittsburgh, Youngstown, Louisville, Columbus, Kansas City, Dayton, Cincinnati, Memphis, Nashville, and St. Louis.

Miss Yakulis usually appears on women's programs during the daytime. Averaging about eight minutes a show, she describes the new process but emphasizes nutritional benefits, increased retention of natural vitamins, brighter and more natural food colors, etc.

She has also represented Heinz at exhibits at the recent American Medical Assn. convention and nurses' conventions.

As for the direct mail and in-hospital mailings aspect of the campaign, a new package with a booklet was mailed for the first time in June to hospitals all over the country in a quantity which is expected to reach a majority of new mothers. (For competitive reasons, the firm would not disclose the number of mailings.) The mailings are sent to hospitals monthly, along with cards addressed to hospital officials to see that the packages are being sent to the right departments, and in sufficient number.

Each package contains a booklet listing the ABC's of baby feeding; premium offers; a special offer on baby pans; a special letter to the mother; coupons which can be redeemed at local markets, and a promotion leaflet explaining the new process. This package replaces a booklet which had been sent to hospitals for the past three years.

The direct mail campaign began in July with 13,000 mailings to pediatricians and 20,000 to nurses throughout the country. A mailing usually consists of any of eight pieces of literature themed to prenatal care of the mother or care and feeding of the infant.

Presently, the booklet in this group

(*Please turn to page* 52)

OLD AND NEW: redesigned label (r) features a new 'Heinz baby' and diminished emphasis on the 57-keystone logo to aid consumer shelf identification. Easy-serve jar also is new



A KEY man in the massive, three-media campaign is Jim Gordon, Heinz adv. mgr.



SAN FRANCISCO'S AD WORLD—

▼ 125 Bay Area agencies rack up $140 million annual billings in a non-Madison, non-Michigan Ave. climate

▼ Creativity, western-style, media-buying keyed to outdoor living are typical San Francisco trademarks



What's the ad business like in San Francisco? Ask that of any genuine Bay Area booster and you're apt to be greeted with a spate of Chamber-of-Commerce-type prose that will either send you reeling speechless back to Madison, Michigan, and other typical ad alleys of the nation, or (and this is likely too) will have you chucking your job, packing your bags, and making your get-away to the Golden Gate by the next jet.

That's one of the troubles in trying to make any objective assessment of the San Francisco advertising scene. So much local pride, regional pride, and 13-state western pride persists in getting in the way.

Recently, however, SPONSOR did attempt a modest San Francisco "ad image" survey. Our findings:

- The Bay Area advertising world is an entirely different kind of cosmos than that found in any other American city, including Los Angeles.
- Its characteristics are influenced by the San Francisco cultural tradition, by the peculiarities of western living, and by the pioneer qualities of youthfulness, friendliness, openness, and cooperation.
- It demonstrates an extraordinary interest in advertising club and association work, certainly more than New York and probably more than any other city in America.
- It emphasizes creativity in almost every phase of the business, particularly copy, tv, and media buying.
- It is, in itself, a very substantial advertising center with approximately 125 Bay Area agencies sharing over $140,000,000 in annual billings.

Among San Francisco agencies, a number are branch offices of New York based firms (BBDO, N. W. Ayer, Y&R, JWT, Grey, K&E, L&N, C&W, McE, D-D-B, FR, C&H, FC&B) which handle substantial billings. But they no means overwhelm the such well-established West Coast shops as Guild, Bascom & Bonfigli,

ITS PRIDE, PATTERNS, PEOPLE

Honig-Cooper & Harrington, Johnson & Lewis; and others.

Competition for regional business is very intense but just as strongly attractive. Carnation Company, Hunt's Food & Industries, California Packing, and Kaiser Industries are all based in the region. Carnation ranks 64th among the nation's top 100 sponsors with the other three are not far behind.

Nationally-famous coffee trade names Hills Brothers, Folger's, MJB and S&W, heavy advertisers in broadcasting, are all centered in San Francisco.

The nation's leading wineries, big air spenders with annual budgets totaling over $15 million, are in the West and carry their product names coast-to-coast: Gallo, Guild, Italian Swiss Colony, Christian Brothers, Santa Fe, etc.

Other nationally-famous brand names based in the West: Sunkist, Dole Pineapple, Foremost Dairies, Mattel Toys, Purex, Squirt, Star-Kist Tuna, Vic Tanny's Health Clubs, Tidewater Oil, U. S. Borax, S.O.S., Van Camp Seafoods, Contadina Foods, and Shick Safety Razors.

The nation's booming electronics field has headquarters concentrated in the San Francisco-Bay Area, particularly in Santa Clara and San Mateo counties. And on the heavy industry side, there are a number of multi-million-dollar advertisers, notably Boeing of Seattle, Convair of San Diego, Douglas at Santa Monica and Lockheed of Burbank.

Spot tv salesmen reaped a golden harvest this past year with around 700 advertisers in the area spending close to $60 million, twice the amount obtained by tv networks from the same clients. Spot radio tallied $10 million, while network radio totaled slightly over $1.5 million.

Honig, Cooper & Harrington topped the agency list of spot tv buyers, spending $3.4 million for Clorox, a division of P&G, and $3.0 million for United Vintners' Italian Swiss Colony and Petri Wines. Other advertisers who used spot tv exclusively in the broadcast field were: Gallo Wines (BBDO), $2.8 million; Hills Brothers Coffee (N. W. Ayer), $2.7 million; MJB Coffee (BBDO), $1.5 million; Folger's Coffee (FRC&H), $0.8 million; S&W Coffee (D-D-B) $0.4 million; and Foremost Dairies (GB&F), $0.4 million.

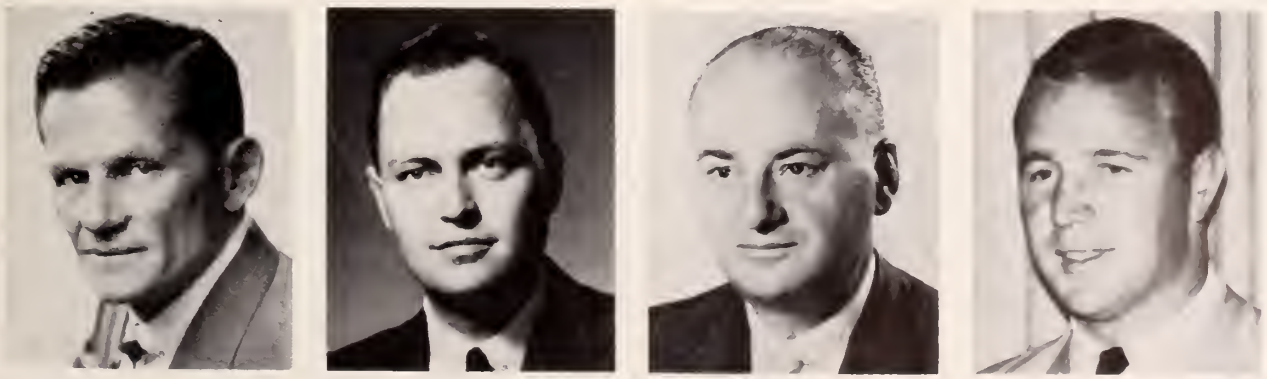
Kaiser Industries (Y&R) put their entire air budget of $5.5 million into network tv. Ralston Cereals (GB&F) put $5.5 million into network tv, $0.6 million into spots.

San Francisco admen see their situation as essentially unique, with such factors as the city's cultural heritage and the necessity of accommodating to western ways, continuing to mold both their product and image. Harry A. Lee, v.p., JWT and president, San Francisco Chamber of Commerce, articulates the consensus:

"It is natural that some of the many cultural influences of San Francisco and the peculiarities of western living would be reflected in the advertising created here. Also, San Francisco agencies place considerable emphasis on creative media planning to take full advantage of the living habits of western families.

Another summary statement of the "spreading" Bay picture is found in this commentary by John W. Davis, secretary-treasurer and media direc-

Four of San Francisco's top advertising leaders



AD LEADERS—(l-r): Harry A. Lee, v.p., J. Walter Thompson, pres., SF Chamber of Commerce; Charles R. Stuart, Jr., adv. mgr., Bank of America, president SF Ad Club; John W. Davis, sec'y.-treas. and media dir., Honig-Cooper and Harrington, chmn., Western Region of 4As; Ray Sweeney, account executive KNBC, president San Francisco Junior Ad Club

tor of Honig-Cooper & Harrington, chairman, Western Region, 4As:

"The rapid growth of the West has resulted in a new understanding of the differences in western living. Media buyers everywhere have had to adjust media patterns to fit such factors as lower daytime television viewing and greater use of car radios. While these differences may present a problem, they also offer unusual opportunities to the skilled media researcher."

Undertakings such as the annual "Best In The West" competition give substance to the claim of a western affinity and direction. Sponsored by the San Francisco-headquartered Advertising Association of the West (AAW), which has 24 member organizations in the Bay Area who as a group may be said to form the core of the Bay ad business, the 1962 Denver-held competition received entries from agencies in Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Washington, Wyoming, Utah and British Columbia.

The over 700-member San Francisco Advertising Club picked up the tab on a 30-minute technicolor motion picture depicting the people and work behind 31 winning ads submitted for all media at this AAW-sponsored competition. Produced by Joel Goldfus (BBDO, San Francisco) and filmed by Florence and Dick Fowler (San Francisco), the film was a feature attraction at a San Francisco Ad Club luncheon, the Sheraton-Palace 15 August, presided over by Charles R. Stuart, Jr., president, San Francisco Ad Club, ad manager, the Bank of America.

Prints of the film have been made available and interested parties may contact the AAW, World Trade Center, San Francisco. The only charge is the cost of mailing.

In a similar type venture, the San Francisco Junior Ad Club, a 100-member adjunct of the SF Ad Club for ad people under 28, headed by Ray Sweeney, account executive at KNBC, produced at their own expense a series of 35mm color slides dedicated to advertising and entitled, "A Better Mouse Trap."

Provided with in-person narration supplied by club members, the slides have been shown at schools, colleges, junior colleges and at various clubs throughout the area and other Western parts. The Junior Club follows up the presentation with research into student and organization reactions.

As if not to be outdone, Bay Area broadcasters, combined in the San Francisco Radio Broadcasters Association and headed this year by Elmer Wayne of KGO, produced a 15-minute tape, "The 3 R's Of Bay Area Radio—Repeat, Remember, React," for advertisers and agencies. It is also available free of charge to similar radio groups or to individual stations. The tape is accompanied by a complete written and pictorial presentation elaborating on the tape's data.

Charles W. Collins, exec. v.p.,

(*Please turn to page 50*)

What San Francisco stands for



Among prominent admen who have helped fashion San Francisco's unique advertising image are Charles W. Collier, exec. v.p., Advertising Assn. of the West (l), and John H. Hoefer, pres. and bd. chmn., Hoefer, Dieterich and Brown. From interviews with them and other agency, advertiser, and media executives, SPONSOR has put together the following list of characteristics which seem most typical of San Francisco's advertising climate. The list is, of course, in no sense "official" nor does it represent the personal opinion of any adman interviewed. It aims only to summarize "what makes San Francisco advertising different."

1. Pride in San Francisco culture and traditions, and strong faith and belief in the future of the 13 western states.

2. Creative advertising copy, influenced by the western qualities of friendliness, openness, humor, inventiveness.

3. Creative media buying, particularly in the development of media plans to fit the special conditions of western living.

4. Highly expert knowledge and use of tv and radio spot because of the substantial number of large regional accounts.

5. Strong, well-supported associations and clubs, and participation by admen in many types of civic affairs.

COMICS UP, MYSTERIES DOWN

✔ Medical dramas, situation comedies lead the list of shows in good favor with sponsors, public this year

✔ Suspense-mystery shows down, others remain steady, TvQ analysis of three years of tv programing indicates

Programs on tv rise and fall in favor in the public eye as mysteriously as dynasties come and go in the scope of history. The act of giving the public what it wants is not so easy, for the public itself wants something different each year.

That something different is what the sponsor seeks to find, in order that he may continue to have his finger on the public pulse. How does he find it?

One method of determining which type of program is doing well is to count the number of *new* programs in that category going on the air in a particular season.

For data on trends in program popularity during the past three years, SPONSOR went to TvQ, the qualitative tv service which operates as a division of Home Testing Institute, Manhasset, N. Y. TvQ analyzes the basic appeal of programs for its clients, to agencies and television networks. To detect trends, TvQ charted the TvQ scores of various program categories over the past three tv seasons, 1959-60, 1960-61, and 1961-62. (See table, next page.) Here are highlights of their observations:

- Situation comedies have been the most consistently popular type of new show.
- Medical dramas have been such a fantastic success that they now are a category of their own, not just part of the "drama" group.
- Next year will witness the complete—if not necessarily permanent—collapse of what was once a healthy trend. There isn't one new suspense-mystery show scheduled and the number has declined steadily in past years.

The TvQ analysis is based on the new shows which are on the air as of April in each season. These include replacements, says TvQ, regardless of when they premiered. The study excludes new shows that left the air before April.

To determine a program's popularity, TvQ interviews viewers to find out 1) whether he is familiar with a program and 2), if so, how well he likes the program. Interviews are conducted with men, women, teens, and children, so that TvQ is able to tell how much of a role each group plays in the success of television shows.

For example, the firm notes a very slight increase in the basic appeal (TvQ scores) of all new shows during the past three years. However, the increase seems to originate almost entirely with women, who gave the 1961-62 season new shows an average score of 27 compared with 21 for 1959-60 shows.

Here is a rundown of the type programs TvQ ascertains to be popular in the coming season.

Situation comedies. These shows have been the most consistently popular type of new program for the past few seasons. This has been somewhat justified, says TvQ, by the slight year-to-year increase in their "Q" score. However, the category as a whole is still a little below average in appeal. Only the women have

TvQ observes trends in three program categories







STRONG AND WEAK elements in programing are noted in three program categories. Situation comedies (1) continue steady popularity with 11 new shows on tap. Dramas are up this fall with five new entries. Hitchcock endures, but no new suspense-mystery shows ahead

gone up in "Qs." Men have remained level in their opinions and appeal to teens and children is down slightly (see chart). Eleven new situation comedies will debut this fall, including the *Lucille Ball Show*.

Dramas. The trend is definitely up in the number of new drama shows, and the rising level of appeal seems to justify it, TvQ indicates. The appeal is up in every age group. Five new drama programs are to start this fall.

Medical dramas. TvQ has separated medical dramas from others because they have been such a fantastic success they would distort the analysis. They seem well on the way to starting a trend of their own, with two ones scheduled for next year, *The Nurses* and *The Eleventh Hour*, both one-hour shows.

Quiz programs. These programs reached their highest level of appeal for the three-year period in the 1960-61 season. This year the Qs for these programs declined in all instances although three new programs went on the air—the largest

(*Please turn to page* 53)

Comparison of new programs by category for past 3 seasons

New evening network programs	Number of programs	Familiarity	Average TvQ Total sample	Adult males	Adult females	Teens	Children
Adventure							
April '60	6	47	31	27	23	43	57
'61	6	43	29	25	23	41	45
'62	2	36	28	20	22	43	41
'62-'63 season	6						
Situation comedy							
April '60	5	52	26	18	19	41	59
'61	12	56	27	19	22	35	53
'62	12	50	28	18	23	38	54
'62-'63 season	11						
Documentary & news							
April '60	1	36	39	39	42	30	35
'61	2	28	26	32	25	11	23
'62	3	49	34	37	36	17	26
'62-'63 season	1						
Drama							
April '60	1	49	20	15	23	17	16
'61	2	40	24	21	25	27	36
'62	5	55	27	24	27	33	36
'62-'63 season	5						
Medical drama							
April '62	2	64	50	38	54	60	64
'62-'63 season	2						
Suspense-mystery							
April '60	9	48	31	29	25	43	44
'61	8	47	30	28	27	41	35
'62	4	42	29	27	26	35	37
'62-'63 season	none						
Western							
April '60	11	48	28	26	19	41	52
'61	4	52	27	29	16	39	38
'62	1	54	31	25	22	38	57
'62-'63 season	3						

FAMILIARITY column represents percentage of viewers TvQ interviewed who were familiar with a program. The average TvQ, total sample, represents the percentage of those viewers who are familiar with a program and indicate that this specific program appeals to them

WHAT TV WILL BE LIKE IN 1970

Noted ABC news commentator Howard K. Smith evaluates tv's problems and predicts some changes

News and public affairs will grow in importance as tv explores new material in "the world of reality"

SECOND IN A SERIES on the future of television, this article's material was drawn from a Howard K. Smith News and Comment *telecast on ABC TV, "The Short Hectic Life of Television." In his telecast Smith evaluated the problems of television today and suggested its role in the future. Before joining ABC news in December 1961, Smith was with CBS for 20 years, serving as chief European correspondent and later as chief correspondent and manager for the network's Washington Bureau.*

Television is one of the most remarkable—and frightening—features of a remarkable time. Today, 90% of American homes have television sets. That is more homes than have plumbing or telephones. And, the average television set is on and being watched five hours a day. When you consider that we only have about 16 waking hours of life each day, the American people are devoting nearly a third of active life to looking at this box. Put another way, in the next 10 years, the average American will devote two complete years to nothing but staring at the tv screen.

Ed Murrow once called the medium "a sword rusting in its scabbard during a battle for survival." He said, "Look now; pay later" should be its slogan, for—he went on—we shall pay dearly in future years to come for letting it insulate us from the demanding real world about *us*.

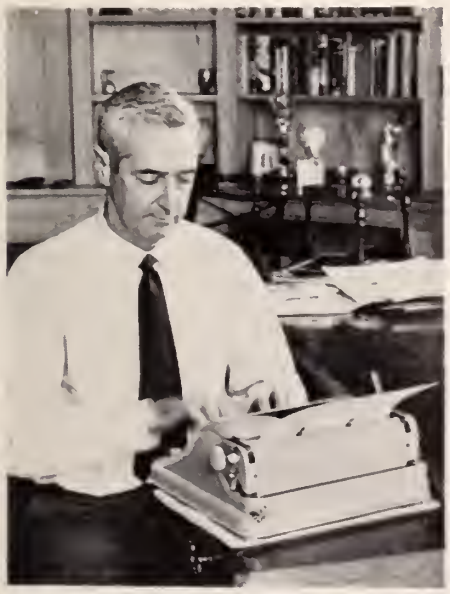
I venture the conclusion that television deserves all the comment, study, and criticism it can get.

In defense of television it should be said that the medium has become the nation's whipping boy. Parents too lazy to discipline their children say television makes them ill-behaved. Communities unwilling to support a decent police force for their growing populations blame television for crime.

In criticism of television it should be said that violence is inexcusably excessive. But the really serious criticism of this new medium is that, with the American people watching it five hours a day, it sets the spiritual climate of our civilization: and that, unfortunately, that climate is tending towards mediocrity.

Why, then, is this so?

I believe that the chief villain is a circumstance. That circumstance is the ally of all those who would misuse television, and the enemy of all those who strive to make something worthwhile out of it.



Howard K. Smith makes predictions

1. The average American will probably devote two of the next 10 years to watching tv.
2. To satisfy tv's voracious appetite, more and more films will be used, even drawing from Hollywood's current stocks.
3. There'll be a complete exhaustion of formula themes now being used—such as cowboys and private eyes.
4. News, public affairs, and drama programs will improve the most, due to public demand.
5. We will see radically new and different types of programs.
6. Entirely different approaches to reporting reality will be developed in the next 10 years.
7. Educational tv will not become a real challenge to commercial tv. I think it will come slowly.
8. Pay tv will be able to compete with network tv.
9. A government tv system (similar to BBC) is not foreseeable.



"THERE is not enough ingenuity or talent in this world to fill all the time tv demands with good material," said hard-working Howard K. Smith

Far and away the chief problem of television is its wildly voracious appetite for subject matter. It wolfs down material as though its stomach were a bottomless pit. There is not enough ingenuity or talent in this world to fill all the time tv demands with good material.

The way television wolfs down material and uses up people is a permanent depressant on standards.

That problem is going to grow more difficult. At present television fills out considerable time with old movies, drawn from the years when Hollywood turned out several hundred movies a year. The time is coming when the industry will have to draw on Hollywood's present production of feature films—which number only in the teens. That time may well coincide with the complete exhaustion of the formula themes now being used and over-used—like cowboys and private eyes.

Television can thus look ahead to a very grave crisis of subject matter.

That is the problem. Now, we offer a possible solution.

There is one branch of subject matter that renews its material every day. It is The Wonderful World of Reality.

There is more real gripping drama on the streets of Birmingham, Alabama and New York City every day than on all of television's soap operas together. There are more fascinating miracles being wrought in our laboratories and factories each day than appear in the Bible.

We cover the real world with markedly happy results already, still in a primitive way. The late afternoon daily news programs of the three networks attract a total audience of from twenty to forty million people.

The rise of documentaries in recent years has produced some television classics.

Like the story of the struggle in Portuguese Angola, an *NBC White Paper*—a survey of conditions which may turn Africa into a keg of dynamite in the foreseeable future.

Or the report on the "Okies" of today's America—the migrant workers—a bold *CBS Reports* documentary entitled "Harvest of Shame."

Or the prize-winning ABC News documentary entitled "Walk in My Shoes," a picture statement for our 90% white people of what it is like to be a Negro in the present-day U. S.

Television's greatest hours have already derived from contact with the world of fact. Its fictional dramas based on reality have been markedly more absorbing than its oat-burners and private dick shows about people and situations that never existed or could exist. I mean plays about real people like *Playhouse 90's* story about the union boss who rose from poverty to corrupted power; some of the *Armreal* situations; some early installments of *The Untouchables* which were dramatizations of real events.

Television and the real world were

meant for each other. The crisis of subject matter should make them stop resisting—and get married. The proper pre-occupation of mankind remains Man—but it has to be real men—not those with blanks in their guns and ketchup on their shirts.

Television is wearing threadbare all its present formulae. The crying demand for new approaches is bound to produce quite a few new ones. I firmly expect entirely different approaches to reporting reality over the next ten years. At present we are not extracting either the drama or the meaning from events, such as the death of Marilyn Monroe or the crisis of the Alianza with Latin America. The world is really a very fascinating place and our reporting of realities brings out only about 20% of the fascination, and our drama is down to about 2%. It seems to me this is bound to change. But it is in the nature of new things that it is hard to foresee exactly what they will be.

I believe tv reporting became overfascinated with pictures. I want to restore words and meaning to pictures. The celebrated dictum that a picture is worth a thousand words is not true. But belief in it has led to a new way to combine words and pictures. Most documentaries today are strictly pictures with captions uttered by a pleasant or authoritative voice, with some bromide to tie the knot of finality at the end. I am trying, and one day expect to succeed, in restoring the combination of words and pictures and opening people's eyes to whole new aspects of the world we live in. Anyhow, I'm trying. I hope Hollywood's influence declines. It is a formula mill.

But there are already changes, and by 1970 there will be substantially more. I think news and public affairs reports have improved considerably. I think comedy and musical revues (*Sing Along With Mitch*, and the *Garry Moore Show* and many others) are already good. Tv's weakness—which has been growing perceptibly worse—is in drama. I am not sure why things have grown better and worse, however.

I think that news and public affairs have the best chance of improving due principally to demand. The critical over-consumption of subject matter will draw on the world of reality more and more and create a challenge that may be highly productive. Drama has the greatest room for improvement, but I simply cannot predict. Its weakness is doubtless in part due to mixing tried formulas to get ratings—but also I think it may be deeper than that, no one have ever discovered exactly why some periods in history have produced great literature and others have been barren. Movies are pretty bad these days, too. They strive to be odd or shocking as in the *Nouvelle Vague* of European movies. In America progress is limited to finding new shapes of screen and longer hours of duration. These are all symptoms of decline: the quality of the story and the telling of it are pretty poor. So maybe tv is just the most beat-up of drama mediums in a time when all are in poor state.

I do not know whether pay tv has a prospect or not. I suspect it won't make much difference. If it begins to turn out better things, the networks will either out-compete it, or else they will buy it and run it. I am not suggesting that this is either good or bad.

One false charge against television is that it has killed conversation. Frank Lloyd Wright called television "chewing gum for the eyes." Marguerite Higgins said television is a case "of the bland leading the bland." Someone else said "television is all for the eyes, not for the brain; the next generation will have eyeballs as big as canteloupes, and no brain at all." On the contrary, nothing has brightened and enlivened conversation so much.

It is a curious view of human affairs for one who believes circumstances determine so much of history, but I believe that you get good tv when a good and strong individual decides to make something good, and over-rides objections. A long time ago, William Paley used to be such an individual. In England, the influence of Sidney Bernstein of Granada productions is a parallel. He simply decided to do some bold programs (like on mercy-killing whereof I was narrator) and would not listen to warnings that they might fail or offend. So—the networks can outdo pay tv if the men in charge have the stuff and insist on doing it better.

I'm afraid educational tv will not be a threat to commercial tv either. It takes considerable money to do good tv. Educational tv has not got it. I think its future will be slow unless it understakes some trrific showcase projects that cause people to begin talking about it ("Say, did you see that job the educational station did the other day.") Newton Minow has suggested ten or twenty installments of American history, with some outstanding and interesting American narrating each, with pictures of actual scenes of historic events and other actual material to enliven them. I have heartily seconded this. The old *CBS Reports* jobs I did with Carl Sandburg on the Civil War were typical. Get Frederic March to do one, in conjunction with Alan Nevins, on the American Revolutionary period, etc. I think they could get these one-shot contributions for little or nothing and could dazzle the public—and induce more financial contributions.

Commercial tv seems strong enough to hold its own. I do not believe we will see any kind of government tv system like the BBC in the U. S. by 1970. I have had experience with the BBC. Before it got commercial competition it was a pretty sterile, stuffy, dull affair. It has improved greatly with commercial competition. I cannot see us reversing the history of British tv, and installing a government network. This nation hates (or claims to hate) to spend money for governmental activities. It would so starve a government network that the result would be poorer than educational tv.

Commercial television's greatest asset is to bring inaccessible events and places and people right into your home. I think the rocket shoots, the conventions, the presidential debates, were great human events. With Telstar—and with other developments we cannot at present even imagine—this asset will be a growing one.

10 P.R. HINTS FOR STATIONS

Sydney Eiges, NBC, gives stations examples of 10 things to do that "pay big dividends" in public relations

Valuable guidelines for successful public relations are pointed out for radio/tv stations in new handbook

Radio and television station management can pick up some pointers in public relations from a book published just last week, "Public Relations Handbook — Second Edition," by Prentice-Hall. Edited by Philip Lesly, the handbook includes a chapter on "Public Relations for Television and Radio Stations" written by Sydney H. Eiges, vice president, public information, NBC.

"Maintaining good public relations," writes Eiges, "is nothing less than good business for a television or radio station. Good public relations increase a station's acceptance by its public. It is this public, and no one else, that in the final analysis determines the success or failure of a station."

Eiges explores 20 major keys to success that cover the broader aspects of station public relations. Among them:

The station. "It should be quickly identifiable in the public's mind as a physical part of the community."

The station manager. "He should be an active community leader."

Business practices. "A broadcast station, because of its peculiar community position, must operate under the very highest business standards."

Other topics covered are commercial standards, cooperation with the press, editorializing, developing new talent, receiving visitors, guided tours, free broadcast tickets, and audience mail.

"The points above," writes Eiges, "cover the broad field of a station's public relations. Here are 10 little things to do that pay big dividends public relations-wise:

(1) When a guest speaker on your station or an outstanding member of your community appears on a network program, have an audio or filmed recording made and sent to him or his family so that they may have the pleasure of replaying it for themselves and their friends. If the mayor or some other city or public dignitary appears regularly each week, these recordings can be put together in an album and officially presented at a city hall ceremony, a luncheon, or a similar occasion.

(2) Make your officials freely available for appearances as guest speakers at service clubs, community organizations, and similar purposes. Their speeches should always be well prepared and rehearsed, and delivered with showmanship characteristic of broadcasting. NBC maintains a speakers' bureau for just this purpose and provides an average of one thousand guest speakers each year.

(3) Make your talent available for entertainment at worth-while city functions and for outstanding local groups. Here again, the acts should be well rehearsed and presented with "boff" showmanship. Otherwise the audience will feel cheated and its feeling will be reflected sharply against the station.

(4) If the community is not too large, you can welcome all newcomers to the city with a personal letter from the manager, boosting the town and incidentally listing some of the major programs on the station. You can arrange with the local Chamber of Commerce or the local utilities to receive the names of all new residents.

(*Please turn to page* 53)



SYDNEY H. EIGES is the author of "Public Relations for Television and Radio Stations," a chapter in the recently-published "Public Relations Handbook." Eiges is v.p., public info., NBC

TV TIMEBUYERS' GUIDE 1962-63 edition

(including 91 page tv market guide)

the book that buyers
told us they need
for everyday desk use

advertising deadline 5 September.
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MORE
POWER
to YOU
FROM
KUDL

Irv Schwartz
V.P. & Gen'l Mgr.

P.S. We're going full time, too!!!

Media people, what they are doing and saying

TIMEBUYER'S CORNER

The "help wanted" sign for two timebuyers is out at Ted Bates, New York. One is to fill the vacancy created by the departure of **John McCormick** who bought for Brown & Williamson.

A sure sign that business is popping at Compton is evidenced by the recent move-em-ups to timebuyers of two people from other departments. Those involved: **Barrie Rossner,** formerly secretary to head buyer, Graham Hay, but now buying on the Tide account; and **Chris Sturge,** who was moved from media research. At the moment, Chris is without an account assignment.



LISTENING to Bill Andrews (second l), gen. sls. mgr., KCOP (TV), L.A., during preview of the station's fall programing line-up in New York are (l-r) Bob Gorby, B&B, Dorothy Medanic, D-F-S, Pete Foster, Petry; and Tom Griffin, B&B

The luncheon-preview screenings which kept KCOP's Bill Andrews (see photo above) city-hopping during the past few days attracted a number of top buying people. Among them in San Francisco, BBDO's **Charlie Russell, Duncan Galbreath, Betty Share, Rula Wilke;** Honig-Cooper & Harrington's **Clarice McCreary, Louis Honig;** McCann-Erickson's **Marianne Monahan, Bill Calhoun;** J. Walter Thompson's **Harry A. Lee, Ralph Watts;** Ayer's **Bruce Green, Jack McConnell;** Y&R's **Nancy Cummings, John Galbraith;** Garfield, Hoffman & Conner's **Frances Lindh;** Campbell-Ewald's **Bernice Rosenthal;** FC&B's **Helen Stenson.** In Chicago: Needham, Louis & Brorby's **Marianne Monahan;** JWT's **Ed Fitzgerald;** K&E's **Barbara Magnuson;** Campbell-Mithun's **Mary Peter;** BBDO's **Jim Warner.** In Minneapolis: BBDO's **Betty Hitch;** Knox-Reeves' **Abb Davis;** Campbell Mithun's **Jim Hanson.**

(Please turn to page 18)

"Film does the unusual!"



"LET YOUR FINGERS DO YOUR WALKING," says the AT&T commercial for its Yellow Pages. Proposition is excitingly executed through meticulously selected fingers and live camera work involving miniatures on a moving platform. Done to perfection on Eastman high-speed film with prints on Eastman print stock to bring all the inherent brilliance of the negative to the TV screen. Two steps—negative, positive—each of vital importance to sponsor, network, local station and viewer! *For further information,* write

Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division, 342 Madisan Avenue, New Yark 17, N. Y.
Midwest Divisian, 130 East Randolph Dr., Chicogo 14, Ill.
West Coast Divisian, 6706 Santo Monica Blvd., Hollywood, Colif.

For the purchase af film, **W. J. German, Inc.** Agents for the sole and distribution of Eostmon Professianal Films for motian pictures ond television, Fart Lee, N. J., Chicago, Ill., Hollywood, Colif.

ADVERTISER: AT&T (Yellow Pages)
AGENCY: Cunningham & Walsh, Inc. **PRODUCER: Farkas Films, Inc.**

CHATTANOOGA TV VIEWERS HAVE ESTABLISHED "LUNCH 'N FUN" AS TOPS IN EVERY CATEGORY THAT ANY RATING SERVICE HAS SEEN FIT TO MEASURE

WDEF TV CBS CH. 12

CHATTANOOGA

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NOW!

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PERSONALITY PROGRAMMING

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AVAILABLE:

Full sponsorship/Spot participations/Adjacencies (Also Merchandising and Promotion)

BUY UP TO 28 STATIONS AT GROUP DISCOUNTS OR SELECT ONLY THE N. C. MARKET YOU NEED!

Get Regional Saturation with *local* "Main Street Radio" coverage...

Rep: T-N Spot Sales N.Y., Chicago, Atlanta, Raleigh

TOBACCO RN RADIO NETWORK

TIMEBUYER'S CORNER

(*Continued from page 4*

Along the agency-hopping grapevine comes word that **Elmer Jaspan** has resigned from Bauer-Tripp, Philadelphia. **Shirley Weiner** left Richard K. Manoff for Lennen & Newell where she is now co-ordinator on the Lorillard account. **Rene Reyes** is the new International Latex buyer at Reach McClinton.

Can't help wondering: Which timebuyers chalk up the most mileage during their daily treks from residence to work? One nominee: Young & Rubicam's **John Warner** who commutes to Manhattan daily from Purdys Station, 46 miles up in the northeast corner of New York's Westchester County. His best train home (which he wishes desperately he could make more often) is the 4:50. It takes only an hour and 22 minutes to get home.



Frederick C. McCormack, Jr.

The Corner pays its respects this week to Frederick C. McCormack, Jr., who recently joined Edward H. Weiss, Chicago, as media supervisor on such accounts as Purex Corporation, Wish Bone salad dressing, and Chicago Federal Savings. A former Easterner, Fred has become a converted Chicagoan. He came to the Windy City over two years ago as assistant media director at Hill, Rogers, Mason & Scott (formerly C&W) from the Pittsburgh office of Ketchum, MacLeod & Grove where he handled 25 radio/tv accounts. A career media man, Fred is proud of his chosen field within the agency business. He feels strongly that one of the key factors in media success is a solid working relationship with reps in order to do the best possible job for clients. Creative buying, says Fred, is just as important as creative selling. Fred started out in advertising at EWR&R, Philadelphia, in 1952 and was later transferred to the agency's New York office as timebuyer on Flav-R-Straws.

Back talk dept.: From BBDO's **Bob Mahlman** come retorts to the opinions expressed by reps in SPONSOR story, "How to Spot a Timebuyer Pro," 23 July. Bob says. "Here's how you can spot a pro rep. 1) He knows his and competitors' stations. 2) He makes a pitch based on intelligence and not friendship. 3) He doesn't bad-mouth competitors or their stations. 4) Before submitting availabilities he makes certain that he is aware of what the buyer is looking for, such as time periods, rating points, audience composition, product and competitive products, etc. This saves the buyer valuable time when he sits down to make the actual buy. 5) He knows how to make a graceful exit from a buyer's office. 6) He presents avails at the time requested. 7) He does not rely on his secretary to make up avails and switch pitches. 8) He won't cry if he doesn't get the order, but will make a switch pitch shortly after. 9) He does not rely on lunch dates for business. 10) He has a good rapport with *his* client." In brief, says Bob, "he's strictly an amateur if he does the opposite."

Commercial commentary (Cont. from p. 12)

First off, why are they held at all?

Obviously because somebody wants to sell a lot of other somebodies a particular bill of goods. Let's be clear on that.

But our Mr. Somebody is also a decent, honorable human being, and he figures that he has no right to expect even his best friend to sit through a straight sales pitch unless there is some frosting on the cake, some reward for listening to the commercial.

So—in a boyish, open-hearted spirit—he throws a party, complete with cocktails and canapes and favors and flowers, and all manner of gimmicks and gadgets.

Does he really believe that he can bribe his prospects with such lavishness? No, of course not. He's not that naive.

All he's trying to do is to create a friendly, pleasant business atmosphere. And no one can fault him on that.

But he is very naive if he fails to realize that dozens and dozens of parties are being given for these same people, so many, in fact, that the memory of any single affair becomes a pale, lavender blur in the space of 24 hours.

And he is more than naive if he fails to understand that the pitch-party, by its very nature, defeats its own serious purposes.

A statement of the obvious

What do most admen want most from a business relationship?

After more than 20 years in agency work, I can confidently state the obvious. Most admen are most interested in *themselves*.

And what they want most from a business friend is not a party, not a junket, not a tray of canapes, not a trinket or a gadget, not even a double bloody Mary. What they want is *personal* help.

What they really want is something that will enable them to get a better job, make more dough, enjoy more prestige.

And believe me, pals, the average pitch-party contributes nothing whatsoever to these noble, and intensely human, personal goals.

In fact it works quite the opposite.

Let's be brutally, gruesomely, disgustingly, and obscenely frank. Pitch-party psychology really comes down to this. It comes down to a guy who wants to talk about *himself* and *his* problems, not about agency and advertising men and their problems.

It comes down to a vast impersonality of activity, except on a trivial social level. It comes down to ignoring the individual customer, in favor of entertaining the many.

It comes down, in fact, to the insulting assumption that those invited to a pitch-party are more interested in bourbon, martinis and hot hors d'oeuvres than in their own careers and destinies.

Is it any wonder that pitch-parties flop?

Undoubtedly they do attract certain hapless characters who are infatuated with anchovies, ripe olives, and franks in pastry blankets.

But heaven help you if you pin your faith on such as these!

Heaven also help you if you fail to realize that the great majority of those who attend pitch-parties want something much, much more.

Instead of all this waste and extravagance and meaningless conviviality, see if you can't learn a little more about your customer's individual business needs. About the kind of facts and information you can provide him which will help him do his job a little bit better.

You'll save your money and, I promise you, get better results.

IN PORTLAND OREGON...

IT'S EYE-CATCHING

The weather isn't always exactly sports-suited here. When the weekends are just too wet, a great many men (and women, too) in Portland and 34 surrounding Oregon and Washington counties, will tune in on KOIN TV. It's so easy for a man to just sit back and watch his favorite sport. It's so easy to reach that man, with KOIN-TV. Nielsen has our score.



KOIN-TV

Channel 6, Portland, Oregon
One of America's great influence stations

Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

Give them a call, won't you?

SAN FRANCISCO AD WORLD

(*Continued from page* 38)

AAW, perhaps best sums up the climate these days, looking east from the Golden Gate: "The growth of advertising in the 13 western states is undoubtedly the most fabulous in the Nation . . . 15% ahead of the national average. The All-Western Advertising Competition, sponsored by the AAW for all media as well as complete campaigns, has one objective: improve advertising in the West and the recognition of that advertising. Western ad managers know they need go no farther than one of their own western cities for top quality advertising."

Further evidence of the optimism and confidence emanating from the West may be found in the words of John H. Hoefer, president and board chairman, Hoefer, Dieterich & Brown, present secretary-treasurer, 4As, past president, AAW.

"There is nothing mysterious about the word creativity," says Mr. Hoefer. "It means creative ads do and do not get read, which is a good place to start. To us at HD&B it means 'sensible, friendly advertising.' There is so much advertising before us today that anyone remaining in business must *ipso facto* produce 'creative advertising' that must be delivered in a restrained manner, not with a club."

The fact that the current president of the San Francisco Chamber of Commerce is an adman, that the president of the San Francisco Ad Club is ad manager for the world's largest bank, that over 800 agency people in the Bay Area are plucking coins out of their pockets to build an image of the advertising industry, that Bay agencies are taking the initiative to define and promote the western frame of mind, all these facts take on significance, albeit limited, of a highly charged advertising community thirsty for competition.

While San Francisco may not entertain any wild dreams of shifting the axis of the ad industry from Madison Avenue, the tossings from the Golden Gate may prove consequential for an industry that services a nation whose highways have become a determinant factor in its growth.

TEST MARKETS

(*Continued from page* 33)

found, on the part of advanced thinkers in the marketing business, to test market in larger areas. "The bigger the market, the better the test," according to A. C. Nielsen. Said an agency expert succinctly: "You must fish where the fish are."

Knowledgeable individuals at Grey Advertising are quoted as saying that "while it is often conveniently overlooked, a representative sample of the United States cannot be constructed without including such large and unique cities as New York, Chicago and Los Angeles . . ."

Similar sentiments were expressed by other agency experts as well as by station and network figures who have familiarized themselves with the characteristics necessary for good test marketing. Robert J. Sullivan, manager of sales development, NBC Spot Sales, told SPONSOR that all of the NBC markets have been used for test marketing at one time or another depending on the nature of the test.

"However, major markets such as we represent are seldom listed by the experts among the top 10 test markets," Sullivan said. "Too often the same markets are used by advertisers year after year. This very factor can result in a false bias in favor of a product—defeating the reason for testing. Also major markets offer the severest competitive tests for any product. If you can successfully introduce a new product in New York or Chicago, for instance, you can be sure it can meet the competitive test elsewhere.

A recent survey shows these 26 cities (in alphabetical order) most frequently used for test marketing: Austin, Texas, Boston, Chicago, Cincinnati, Cleveland, Columbus, O., Dallas, Denver, Detroit, Fort Wayne, Fresno, Grand Rapids, Indianapolis, Los Angeles, Minneapolis, Phoenix, Pittsburgh, Rochester, N. Y., Sacramento, San Francisco, Scranton, Seattle, Syracuse, Toledo and Wilkes-Barre.

A number of agency people recently were posed a hypothetical problem—that of selecting what they deemed good test market cities in which to tryout a new waffle product. The waffle package was to sell for 30 cents and the media budget called for an expenditure of $100,000. In their opinion, the top 28 cities (in alphabetical order) for this hypothetical product test should be: Atlanta, Binghamton, Buffalo, Cincinnati, Cleveland, Columbus, O., Dallas, Dayton, Denver, Des Moines, Fort Wayne, Grand Rapids, Hartford, Indianapolis, Omaha, Peoria, Phoenix, Portland, Me., Portland, Ore., Providence, Rochester, N. Y., Sacramento, San Diego, South Bend, Spokane, Syracuse Toledo, and Wichita.

What are the most popular test cities, according to John E. Flynn, president of Selling Research, a veteran organization that specializes in national test market audits? Fifty-three cities were audited by Selling Research between 1958 and 1960, representing an audit of more than 750 tests. The list that follows is according to the frequency of use:

(Most frequently): Syracuse, Columbus, O., Dayton, Des Moines, Fort Wayne, Grand Rapids, Indianapolis, Springfield, Mass., Atlanta, Boston, Pittsburgh, Rochester, N. Y., Sacramento.

(Frequently): Seattle, Albany, Harrisburg, Milwaukee, N. Y., Cleveland, Louisville, Providence, Quad-Cities, Roanoke, Oklahoma City, Portland, Me., Portland, Ore., Houston, Minneapolis, Salt Lake City, Baltimore, Buffalo, Dallas, Nashville, Omaha, Birmingham, Fresno, Hartford, Los Angeles.

(Fairly frequently): Memphis, Rockford, Tulsa, Washington, D. C., Binghamton, Chicago, Cincinnati, Detroit, Erie, Jacksonville, Peoria, Philadelphia, South Bend.

According to Selling Research, the top five most frequently tested cities (in alphabetical order), '58-'60 were Columbus, O., Dayton, Des Moines, Fort Wayne and Syracuse.

Flynn told SPONSOR that the most significant changes in the past few years in test marketing were the growth of the larger market and the geographical area as desirable testing grounds.

"These changes in test marketing procedure have strengthened the role of broadcast media as a promotional tool in testing," Flynn told SPONSOR. "We have also noticed less emphasis being placed on the typical test city as a reliable indicator of what may happen on a broader marketing scale."

"In setting up test markets for new product testing, manufacturers should be concerned with avoiding,



Photo by Moulin Studios.

San Francisco's Chinatown—the largest Chinese community outside of China itself with a population of over 40,000. A city within a city, Chinatown boasts its own hospital and staff, 4 daily Chinese language newspapers, 2 bilingual newspapers, library, police substation, low cost housing project, Improvement Association, plus 11 Christian churches and 2 Buddhist temples. Chinatown is just one example of the audience variety found in the important San Francisco-Oakland TV market.

VARIETY

...is what **KTVU offers** the **viewer...and the advertiser.** Live sports, local events, top syndicated shows, post '50 movies...variety in programming to please the varied tastes of **the San Francisco-Oakland TV audience.** And for advertisers, **KTVU offers a choice of availabilities and rates** to deliver low cost per thousand campaigns. Variety is another reason KTVU is the **nation's leading independent TV station.** For availabilities call H-R Television or **KTVU.**

The Nation's LEADING
Independent TV Station

KTVU
CHANNEL 2

SAN FRANCISCO • OAKLAND

Represented by H-R Television, Inc.



MEDIA DIRECTOR CHEERED!

SHOWS

WHLIsland*

—4TH LARGEST MARKET IN U.S.—A SEPARATE, INDEPENDENT AND DISTINCT MARKET

*Nassau-Suffolk (Long Island) accounts for more Gas Station Sales than 25 states and its $3¼ Billion Retail Sales out-ranks the following major metro markets:

Philadelphia	Dallas
Detroit	St. Louis
Cleveland	Milwaukee
Washington, D.C.	Seattle
Boston	Minneapolis
Houston	Pittsburgh
San Francisco	Kansas City
Baltimore	Atlanta

Long Islanders listen, and are loyal to WHLI because WHLI provides exclusive programs and services that are vital to residents of Long Island.

10,000 WATTS

WHLI AM 1100 FM 98.3

HEMPSTEAD LONG ISLAND, N.Y.

the voice of long island

PAUL GODOFSKY, Pres. Gen. Mgr.
JOSEPH A. LENN, Exec. Vice-Pres. Sales

REPRESENTED by Gill-Perna

wherever possible. 'over-tested' test towns," Solomon Dutka, president of the Audits and Surveys, told SPONSOR. "For, in many of these towns, the background effects of promotions of other new products or of some similar new products recently tested, can cause local consumers auditory or visual calluses. Such circumstances can yield misleading interpretations of test market results."

Those who take the plunge into new products, it appears, are today fully aware of the importance of using spot tv to test. Few use only one market for this purpose. Many, however, use two markets to test their ventures. In this undertaking, television is widely used as a "test tool," according to Harvey Spiegel, director of research for TvB.

"Agencies are continually testing advertising techniques, content and appeal," Spiegel told SPONSOR. "At the same time, advertisers do not distribute untested products. Tv's complete flexibility so far as when you can use it, where you can use it, how much of it you can use, and how long you can use it . . . makes it an almost perfect laboratory tool."

"When a widely distributed product is found to be using spot tv in only two markets and these two markets are enough apart to reflect major regional differences, the odds are someone's using spot tv to test," Spiegel continued. "When a major manufacturer is suddenly found using spot tv in two widely separated markets for a comparatively unknown brand, the odds are he is product testing.

"The second major reason for using tv as a "test tool" is that whether it is a test of a new product or a test of a commercial content or appeal, the major medium that will finally be used to sell the product will be television. Isn't it logical when in 1961 the top 100 advertisers invested over half of their advertising budgets in tv, and even at a higher percentage for new product introduction budgets in the medium, that they also used it as the "test tool!"

The lure of having a successful new product has attracted many marketers of grocery and drug packaged goods products, Jack Caplan, media group head at Kenyon & Eckhardt told SPONSOR. He said that counterbalancing the benefits of success are the high cost of failure in terms of investment lost. To minimize risks, test marketing is often undertaken on a calculated time-table risk basis which considers 1) adequacy of trial itself and 2) calculation of maintaining lead time over competition assuming the tests succeed and the product goes national.

"In setting up the test, these aforementioned factors should be placed in their order of importance for market selection and controlled as rigidly as possible," Caplan insisted. "Only by so doing can an agency say that the selected test areas are as close to what might be expected of the larger universe situation."

The aforementioned Flynn maintained that the "risks of failure are just too high today for a company not to test market." Said another expert (a toprung executive of a consumer product manufacturing firm): "There are no reasons to justify our skipping it: it is one of the major keys to our success."

In almost all recent test marketing cases, it appears, the revolution in procedures has made it clear that broadcast media become indispensable as the growing number of firms flood the land with new products.

HEINZ BUY

(*Continued from page* 35)

which describes baby feeding is being revised in both Chinese and Spanish to incorporate an explanation of the new process. When completed the booklet will be sent to customers in Singapore, Malaya, Hong Kong, the Caribbean, and to sections of New York and Miami.

As for the messages on tv and in print in this introductory campaign, three points are stressed: the new cooking process, which the company is calling the biggest single advance in baby foods in the 30 years it has been manufacturing these products: an easy-serve jar, and a new "Heinz baby" picture on a redesigned label.

The new baby symbol, which replaces the one used for the past decade, is a three-quarter profile photograph of a large-eyed infant, said Ben H. Anderson, Heinz product manager. It is the latest of a succession of symbols developed over the years: the first was a water-color drawing.

Perhaps even more important than the change of baby illustrations, Anderson indicated, is that "the new label continues the recent trend to-

ward diminished emphasis of the Heinz 57-keystone symbol in favor of a stylized Heinz logo at the bottom of the label.

"Overall," he said, "the new label affords a stronger variety identification for the benefit of consumers than was used in the old package."

The new baby food, Anderson added, is being distributed from the four Heinz factories in which the company has installed its new cooking process. These are at Pittsburgh and Chambersburg, Pa., Medina, N. Y., and Tracy, Calif.

TvQ

(*Continued from page* 40)

number of entries since the quiz scandals. Next year only one new one is contemplated, *Stump the Stars*, a successor to *Pantomime Quiz*.

Other program types have average or below-average appeal. Here is what's happening in these categories:

Westerns. Westerns have been falling off drastically insofar as newcomers are concerned. However, their appeal has been average, says TvQ. The three new westerns planned for the coming season will be of the ambitious, one-hour-long variety and will represent a slight revival from the past season's single entry. Westerns are developing in new directions and may therefore maintain a steady position. This season's new shows are *Wide Country* and *Empire*, both one-hour programs, and *The Virginian*, one-and-a-half hours long.

Musicals and musical variety. These shows have been lumped together by TvQ because the activity in these categories has been slight for several years. However, the success of *Sing Along With Mitch* may have encouraged a return for these shows. One music program, *Voice of Firestone*, and two musical varieties, *Andy Williams* and *Roy Rogers* will debut this fall.

Variety. The variety category has been relatively dormant for the past few years, says TvQ. One new one was introduced last year and was quite successful, but nothing new is contemplated this season.

Comedy (variety). Comedians of the "stand-up" variety have been somewhat out of favor for some years, insofar as experimenting with new shows on a long-term basis is concerned. In the past season the *Bob Newhart Show* attempted to break the trend without success. In spite of slight but consistent increases in the number of new documentaries —and healthy Q levels—only one is scheduled for next year, the *Winston Churchill* series.

Animated comedies. The trend in this group was up this season, but this category never panned out in terms of appeal. For every age group, including children, the appeal is down, says TvQ. The one new entry in this group is *The Jetsons*, which will characterize the space age. A sidelight on last year's entry, the *Flintstones*. When the producers dropped human characters for animal characters, the appeal for this program went down with adults but not children. Human characters were reinstated because the program could not sustain itself in the evenings without an adult audience.

Adventure. The trend is down numerically in these shows, says TvQ, which seems justified by the slight downward trend in Q scores. The shows still appeal to teens and women but are losing out among men and children.

10 P.R. HINTS

(*Continued from page* 44)

(5) When sufficient space is available, you should offer some of your studios for meetings of women's clubs, civic organizations, and similar groups. Providing such regular meeting space at no cost or for token payment builds good will with little effort.

(6) A great field for public service exists in the organization of community television and radio workshops. You can operate these workshops at small cost in cooperation with schools and colleges and with civic organizations and service clubs. Staff members of the station can teach the courses in script writing, production, announcing, and similar branches of broadcasting. From time to time, you should invite nationally known guest speakers. Operating such a workshop builds community good will, but more important, makes it possible for the station to explain the workings of the American system of broadcasting either to community leaders or to young people who will some day become community leaders.

(7) You should maintain up-to-date mailing lists of various categories aside from business prospects. These lists should be circularized regularly, or as the occasion arises, with important brochures and other types of literature. Be sure that what you mail is important and not trivial. If you circularize your lists with trivia your readership will constantly decline. You should send all important statements by the station manager and personnel, or similar statements by officials of the network with which the station is affiliated. The lists should include names of all community leaders such as bank officials, educational officials, state legislators and senators, civic officials, labor leaders, physicians, dentists, and service club leaders. To keep your public informed about your activities means winning new friends. If you conduct your mailing operations with dignity and common sense, those receiving your offerings should feel flattered at being considered of sufficient importance to be so circularized.

(8) Wherever possible, your station should make financial contributions to all worth-while community undertakings. These contributions should be made with good taste and dignity and without fanfare and self-acclaim. They are part of the price of good citizenship and no special credit should be sought for them.

(9) Should the community be overtaken by an unfortunate disaster such as a hurricane, explosion, or fire, your station should play a leading role in dispensing accurate news and information. You should never allow sensationalism, for to attempt to gain attention at the expense of disaster, personal or public, is cheapening and degrading. Stations can be of immeasurable help in identifying victims, locating kin or the dead or missing, and informing the public as to the presence of passing danger. Many stations have distinguished themselves by this type of public service.

(10) When your station makes an error in any of its operations, you should immediately take the public into your confidence and explain what has occurred. To keep silent is to breed confusion and misunderstanding and eventually loss of confidence. This is the only sound policy to follow, also, in the case of strikes or labor difficulties that may affect a station's operations.



THE RCA "COMPACT" TV TAPE RECORDER TYPE TR-11

Compatible...easy to operate...simple to install... and it meets all Professional TV tape standards

This compact, compatible TV tape recorder assures the excellence of performance users expect from RCA quadruplex equipment. Although it occupies only 8.2 square feet of floor area—saving space and costs—it makes no sacrifice in quality. Its reduced size makes it ideal for mobile applications.

EASY TO OPERATE. Simplified set-up and control procedures make operation easy. All monitoring and other features are conveniently grouped. Tape deck is located for easy threading and loading.

LOWEST OPERATING COSTS. Power requirement is only 2750 watts. This means less heat, less air conditioning. And headwheel exchange cost is the lowest in the industry.

SINGLE-UNIT CONSTRUCTION. TR-11 is a self-contained unit, pre-wired and pre-tested at factory, with no external racks to interconnect. Simple to install—there's only one 30 amp twist-lock power connection. Just plug in and operate.

OPTIONAL TWO-SPEED OPERATION. Permits tape speed to be switchable from conventional 15 inches per second to half speed of 7½ ips. Effects 50 percent saving in tape costs and storage space.

See your Broadcast Representative for all the facts. Or write RCA, Broadcast and Television Equipment, Dept. LB-264, Building 15-5, Camden, N. J.

ENGINEER'S CHECK LIST*

- Air-lubricated tape guides.
- Simultaneous playback of audio and control track.
- Built-in deviation measurement for accurate adjustment of recording signals.
- Quadrature delay lines adjust for both record and playback.
- Transistorized signal processor provides finger-tip control of video pedestal and sync.
- Variable de-emphasis control for optimum playback of tapes recorded to non-standard pre-emphasis characteristics.

***Also a Complete Line of Accessories** including SwitchLock, PixLock, Automatic Timing Corrector, Master Erase, Picture and Waveform Monitors and Remote Control.

RCA The Most Trusted Name in Television



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

27 AUGUST 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

FCC's 1961 TV financial report, showing a drop in network profits in the face of an aggregate increase in profits of stations not owned by networks, hasn't softened FCC attitude toward networks.

Reaction among staff members favoring network regulation and opposing option time is that the 1961 change was small and proves nothing. They point to fact that webs took in **over one-third of all TV profits and over one-half of revenues.**

Commission was on vacation when figures were released, but Commissioners are expected not to be swayed by the figures. This would mean certainty of **renewal of request to Congress for power to regulate networks directly and still touch-and-go on option time.**

The President's new Consumer Advisory Council, a 12-member group under chairmanship of Dr. Helen G. Canoyer, Dean of Cornell U. School of Economics, gets moving slowly: next meeting will be held in September.

Emphasis is expected to be quite strong on consumer protection, though the Council hasn't tipped its hand and takes position of not prejudging the issues it has been set up to consider, pending thorough study.

Agenda is **not reassuring to advertising, advertisers and media.** It will obviously as one of its first steps deal with the President's proposal of last March that **FTC be given temporary cease-and-desist authority.** This proposition was opposed strongly by ad agency associations and was tabled very quickly by the House Commerce Committee.

Senate Commerce Committee didn't even hold hearings on the matter. However, it could be revived if the new Council goes along—as expected—and **gets as much publicity as its sponsors hope for it.**

Other items on the agenda are no more reassuring. One is as far from the judicial approach as it is possible to get and certainly contradicts any statement about withholding prejudgment. That is the question of how to build up more public support for the activities of regulatory agencies.

Another is the **possibility of expanding FTC activities.** Implicit in this question is expansion of related "consumer protection" activities of other Federal agencies, including Food and Drug which has **started actions about allegedly misleading packaging.**

The American Retail Federation has written FTC chairman Paul Rand Dixon protesting FTC proposal to seek "broad consent orders" eliminating co-op ads in the apparel industry.

Federation claimed to speak for 73 member retail associations, said interference with co-op advertising would hurt local business as well as the media.

Meantime, Sen. Frank Carlson (R., Kans.) serves notice he will seek to amend tax revision bill to make clear that deductions for institutional advertising affecting a business are legal and proper. Carlson says some opinion holds **such ad spending deductible already, but his amendment would be aimed at making sure.**

If amendment route fails, he will provide "legislative history" by questioning Finance Committee members during floor debate. Their answers **would provide "intent of Congress" for any court test,** provided he gets the answers he wants.

Radio-television broadcasting pay scales run second only to those of security and commodity brokers among all those listed by the Department of Commerce in a 1961 roundup.

Average earnings per-fulltime employee in broadcasting in 1961 reached **$7,477,** up

(Please turn to page 57)



Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

27 AUGUST 1962
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Campbell Soup has emerged this season as a major spot tv spender.

On the heels of the Franco-American Gravies buy (see 20 August issue) there came orders out of Burnett for **Red Kettle Soup Mixes, Campbell Frozen Soup, Swanson Tv Dinners and Franco-American Spaghetti,** all adding up to an estimated $3.5 million.

Also in Campbell's immediate spot future is the use of **radio for V-8 for 25 weeks in five flights,** starting in September, and the **hot soups in 65 markets.**

Mueller Macaroni (DCS&S) is switching a substantial share of its 1962-63 air media budget from radio to spot tv.

It's been using 60 markets in radio, but the new plan calls for but 30 markets. The campaign will be for the **usual 20 weeks and allow for a minimum of five spots a week.**

Bates is still flying blind as to the longrange plans of Cream of Wheat, which is now part of National Biscuit's special products division.

Meantime the agency is looking at availabilities for a four-week radio campaign in 50 top markets.

In other words, the product's media plannng is on a **quarter-to-quarter, if not month to month, rote.**

On the personnel side: Doyle Dane Bernbach is in process of beefing up its staff of timebuyers in the New York office.

The need has largely arisen from the fact it's been adding new air media accounts, like these two out of Chicago: **Cracker Jacks and Rival Dog Food.**

SPOT TV BUYS

Red Kettle Soup Mixes out of Burnett, Chicago will use 40 markets day and night minutes for 11 weeks starting 1 October. Mike Wallace is the buyer.

Campbell's Frozen Soup will take a five-week jaunt beginning 7 October. The buyer is Mike White at Burnett.

Swanson Tv Dinners on a 13-week ride out of Burnett in selected markets, starting 17 September, using both day and night minutes with women as the prime target. The buyer: Eloise Beatty.

Franco-American Spaghetti, a 10-week schedule starting 24 September, day and night minutes, but with the bulk (80%) in daytime. The buyer is Steve Wilder.

Green Giant (Burnett) is accumulating a night minute list in about 40 markets for a 24 September start. Sam Wilson will do the buying.

Pillsbury's Best Flour (Campbell-Mithun) is buying a 26-week schedule in eastcoast markets and Los Angeles, using day and night minutes and night I.D.'s. There's a modest budget on this one. Starting date: 3 September.

Cities Service will take off 30 September for an eight-week campaign of fringe minutes and prime chainbreaks via Lennen & Newell. Buyer: Marion Jones.

SPOT-SCOPE *continued*

Creomulsion cough syrup (Street & Finney) is preparing for a seven-week campaign effective 15 October, using fringe minutes and prime chainbreaks. Buyer is Eleanor Scanlon.

P&G's Jif peanut butter (Grey), using daytime minutes and participations in kid shows, starting 3 September. Orders carry up to June. Buyer: Joan Shelt.

Menley & James' Contac (FC&B), for 16 and 20 weeks, starting 4 November, using night minutes, chainbreaks and I.D.'s. Buyer: Bob Rowell.

American Chicle (K&E) unlimbers a 13-week campaign in behalf of Clorets 1 October. The quest is for fringe minutes Monday through Saturday. Sought Sundays are minutes between 1 and 7 p.m. Frank Pfaff is the buyer.

Lever Bros. dispensing for All detergent six and 11-week schedules, depending on day and night minutes available, starting 2 September via SSC&B. Buyer: Jeanne Sullivan.

Colgate's Vel (Lennen & Newell) will have a six-week schedule of fringe minutes going as of 1 October. Buyer: George Blinn.

National Biscuit's Wheat and Rice Honeys (cereals) will get a three-week outing through K&E starting 3 September. Sought are afternoon minutes, early evening minutes on children's programs. Helen Lavendis is the buyer.

Vick Chemical (SSC&B), a 10-week schedule of fringe minutes in behalf of Sinex starting 1 October. Buyer: Wayne Silversack.

American Home Products, for Wizard, 12 weeks, beginning 4 September, minutes before 11 a.m. and after 5:30 p.m. Bill White is the buyer on this for Cunningham & Walsh.

Hazel Bishop for its new lipstick via K&E early and late evening minutes for at least six weeks. Buyer: Marylou Benjamin.

SPOT RADIO BUYS

DuPont's adding a lot of markets to its **anti-freeze list,** with the starting dates similar to the original list. The buyers at BBDO New York: John Fly, Bill Storch.

Campbell's hot soups are going into 65 markets for eight weeks starting in October. No southern markets are included, with the list somewhat smaller than it was last fall. BBDO New York buyers: Dave Persons, Jim Wexler, Roy Dubrow.

Chanel Perfume is starting its Christmas promotion in mid-September, with the campaign running through the holiday at the rate of 10-15 spots a week. The buyer at Norman, Craig & Kummel: Pat George.

R. J. Reynolds (Esty) has switched its **Brandon** testing to the westcoast. Buys have been for eight weeks at the rate of 12-15 spots a week.

Hills Bros. (N. W. Ayer Philadelphia) has started its fall buying for Hill Bros. The buyer: Charles Ventura.

Campbell's V-8 in selective markets beginning September for 25 weeks in five flights. Needham, Louis & Brorby is the agency.

WASHINGTON WEEK (*Continued from page 55*)

$37 from 1960, while the brokers were in the lofty $9,607 atmosphere.

Pay scales for ad men were not singled out for mention. They were lumped in the very broad "business services" category. The great number of different occupations in this category made the $5,506 average per-employee earnings figure meaningless. Average for all U.S. employees, incidentally was $4,837.



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

27 AUGUST 1962
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The eyebrow-lifter of the week on Madison Avenue was the report that Ballantine (Esty) was interested in unloading for next season half of its two-thirds sponsorship of the N.Y. Yankees games.

Asking price being quoted **for the third is $1 million.**

Package covers rights, six tv stations, including WPIX, N. Y., a hookup of 40 radio stations, road production expenses, etc. **Telecast are 120 games and radioed are 162 games.**

The remaining third of the sponsorship would continue to be R. J. Reynolds.

Hazel Bishop, currently at K&E, is reported about sold on putting a large share of its budget in the weekend tv blitz formula, using around 20 minutes per market.

The chief product of the campaign would be a new **lipstick.**

Lanolin Plus, which merged with Hazel Bishop, **became familiar with the weekend blitz device while at LaRoche,** where it has plied for years in Norelco's behalf.

Neither P&G nor General Foods can make this statement: Alberto-Culver this fall will have participations in four nighttime shows that wound up among the top 12 at the peak of last season.

The A-C foursome: **Ben Casey, Dr. Kildare, Wagon Train** and **Gunsmoke.**

GF will have three: **Andy Griffith, Danny Thomas** and **Gunsmoke,** and **P&G** two: **Ben Casey** and **Wagon Train.**

Ask a batch of agencymen who've seen a mess of network tv pilots what in their opinion looks good for the fall and you'll get mostly a lot of shoulder-shrugging.

Pin the guessing down to type and you'll probably find them taking a stab or two in the **situation comedy division**—on shows like **Beverly Hillbillies, McHale's Navy** and **Don't Call Me Charlie.**

Drug admen have many frustrations, but do you know what the biggest one is?

Answer: the **neighborhood druggist.**

Why? Because if he's asked for a recommendation he'll tout a **non-advertised brand over an advertised brand.**

The reason is simple: generally speaking, **his profit on an advertised brand is around 30%, whereas the velvet on a non-advertised brand is closer to 50%.**

One of the top rung agencies has so far this year competed for around $60 million in new business.

The score in its favor: a **few small accounts,** one of which a couple of small agencies had declined to pitch for.

An agency close to the top in tv spot expenditures seems to be having a tough time adjusting its accounting system to the electronic machine it installed a few months ago.

The result: it's been running considerably behind station payments.

In several instances it has issued to station **bulk checks on account.**



Next door to Broadcast House, new home of WTIC TV-AM-FM, the luxurious, twelve-story Hotel America is under construction. Designed to offer visitors to Hartford the utmost in comfort and convenience, the new Hotel Corporation of America unit is set in one of the most dynamic and esthetic urban developments in the United States. Like Broadcast House, first structure completed and occupied in Constitution Plaza, the Hotel America contributes to the continuing growth of an already bustling market.

Burgeoning with Hartford is WTIC Television and Radio. Latest ARB and Nielsen reports show WTIC-TV's clear leadership in southern New England. The superiority of WTIC Radio is delineated in the latest Alfred Politz Media Study of the Southern New England area.

WTIC TV 3/AM/FM

Hartford, Connecticut

WTIC-TV IS REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INCORPORATED
WTIC AM-FM IS REPRESENTED BY THE HENRY I. CHRISTAL COMPANY

SPONSOR WEEK WRAP-UP

WJW-TV general manager

(Continued from Sponsor Week)

salesman, and national sales manager. In his capacity as national sales manager, he spent two years in Storer's New York Sales office.

Buchanan was named general sales manager of WJW-TV, Cleveland, in February, 1961. He is a graduate of the University of Detroit, a veteran of the U. S. Marine Corps, and a member of the Cleveland Advertising Club, the Variety Club, and the Cleveland Athletic Club.

Advertisers

U. S. Rubber is expected to announce the new agency for its account within the coming week.

In the running are six-seven agencies, with the prize around $12 million.

The account's been at Fletcher Richards for many years.

Liggett & Myers (JWT) last week picked up an additional 31 commercial minutes of network nighttime for the 1962-63 season.

The supplementary buy was on NBC TV.

The account also ordered spon-

ON TOUR of Europe, inspecting brdcst. facilities, is David C. Moore (r), pres., Transcontinent Tv. Talking with him: Paul Herrington (l), WDAF-TV, Kansas City, newsman and recipient of Earl Godwin Memorial Award; Joseph C. Harsch, NBC correspondent



DOUBLE ENJOYMENT—Among the first to tune in the new stereo fm station of WBT, Charlotte, North Carolina were the Christenbury twins—Vicki (l) and Vivian. The station went on the air 15 August. Maximum power applied for by officials: 100,000 watts





ROLLER COASTER record was set by Keith James, WGH, Newport News, and Sharon Kay Potter, "Miss Teenage Tidewater." Holding posters is Ambert Dail, WGH manager



JUDGES of WWDC, Washington, D.C., "Miss Washington" contest (l-r) John Curran, Phil Stumbo, Mc-E; Fred Neuberth, Blair; Frank Delaney, L. B. Sterne, F&S&R



ANNIVERSARY CAKE is presented to Ted Mangner (l), farm dir., in honor of his 18th year with KMOX, St. Louis, by Robert Hyland, CBS Radio v.p. and KMOX gen. mgr.

sorships in three contemporary NBC documentaries: The Nile, the Last of the Maharajahs and the Polaris Submarine.

Entailed is about $1.2 million in billings.

Campaigns: National Shoes is launching its fall campaign with 1,850 one-minute radio announcements per week, and tv participations in children's programs, movies and specials (WOR-TV). Agency is Mogul, Williams & Saylor . . . Local tv spots are scheduled, via Ted Gotthelf Associates, for **Beam** decongestant eyedrops, manufactured by Charles Pfizer & Co. . . . **Mogen David,** expanding its advertising program, will co-sponsor the new Jack Paar show on NBC TV and continue participations on the "Tonight" show with Johnny Carson . . . **Heublein** is planning a heavy tv schedule on all six New York channels for Harvey's sherries. Campaign will run from October to Christmas.

PEOPLE ON THE MOVE: Leonard Caust to manager, marketing information at Lever Brothers.

Agencies

Added to the roster of Midwest business leaders slated to appear on Wade Advertising's tv panel show were three top Chicago executives.

The new additions are Judson S. Sayre, chairman of the Norge Division, Borg-Warner Corp.; William G. Karnes, president, Beatrice Foods Co.; and Robert L. Gibson, Jr., president, Libby, McNeill & Libby.

The half-hour Saturday night program, "Mid-America Marketing on the March," will begin 6 October on WGN-TV.

On the first show Charles H. Percy, chairman of the board, at Bell & Howell, will discuss his firm's approach to marketing.

Agency appointments: The Fresh

DAIRY-GO-ROUND of WCAU, Philadelphia, highlighted its campaign to promote increased use of dairy products. Listeners gathered on the station's grounds for an all day free picnic and open house. WCAU's local personalities broadcast outdoors at the fair



ELECTION NITE rally in the spirit of the old days, on WLAC-TV, Nashville, climaxed with the acceptance speech of Governor-elect Frank Clement (2nd from left) and his interview with Bill Jay (on his right). Dignitaries and their wives were also interviewed





ORCHIDS FOR QUEENS of the International Trade Fair presented by Ralph Beaudin, president, WLS, Chicago. In connection with the station's effort to promote the Fair, taped spots were used. These included recordings of the Queen's voices and authentic music from each queen's country

Fall and Winter Pear Advisory Board for the state of California re-appointed **Wade Advertising** . . . Hires Root Beer to **Fuller & Smith & Ross,** Chicago . . . Lever Brothers to **Reach, McClinton** for Breeze, a detergent, from **Stauffer, Colwell & Bayles** . . . Tidewater Oil ($2.5-3 million) to **Grey,** effective 17 September . . . Ezest Products to **Resor-Anderson-Etc.** for its line of polishing and cleaning products . . . New York-New Jersey Metropolitan Area Rambler Dealers to **Needham, Louis & Brorby** . . . Bakon Yeast to **The Wesley Associates.**

New v.p.'s: William B. Phillips and **Eugene F. Hunt** at Ketchum, MacLeod & Grove . . . **Elmer Jaspan,** associate director of the radio-tv department, at Lawrence C. Gumbinner . . . **M. Robert Siegler** at Art Gelb . . . **Robert C. Diserens, Richard J. Lord** and **John C. Weaver** to Benton & Bowles . . . **Richard E. Davis, Richard I. Rossheim,** and **Robert A. Sowers** at BBDO . . . **John H. Hatheway** at Y&R.



PEOPLE ON THE MOVE: Charles Manno to tv-radio producer for Campbell-Ewald . . . **Dewaine Wall** to account executive at Ben Sackheim . . . **Robert Munday** to account executive at K&E . . . **James L. Horning** to account executive at Wilson, Haight & Welch . . . **John Cunningham** to the account service staff of Smith/Greenland . . . **Eileen Wherity** to media director at William Hart Adler . . . **Don McKeehen** to creative department of the Seattle office of Pacific National Advertising . . . **Branch R. Moeling** to research analyst at Buchen Advertising . . . **John H. Porter** to account supervisor at Ogilvy, Benson & Mather.

Associations

The Georgia Association of Broadcasters will take up what it calls the "growing crisis and dilemma" over CATV on 16 October at the Dinkler-Plaza Hotel in Atlanta.

At the same time, the GAB will host the industry's first workshop for executive secretaries of state broadcasting associations.

A plea to inform the public of restraints on broadcast journalism was issued to the nation's broadcasters by an NAB executive.

In his appeal, Howard H. Bell, NAB vice president, singled out the ban against broadcast coverage of courtroom proceedings which is embodied in one of the American Bar Association's canons.

He also assailed the equal time section of the Federal Communication's Act which limits broadcasters' freedom to program appearances of political candidates and the ban on broadcast coverage in the U. S. House of Representatives and its committees.

However, he said, despite discriminations against broadcasting as a news medium, "there has been a notable lack of concern on the part of many broadcasters." They need to be more aggressive in expanding editorial coverage and strengthening the quality of their news services. In addition, they must launch a campaign to enlist the support of the people.

A special committee of FM broadcasters set up by the NAB has been reactivated and will meet on 29 August to study current FCC proposals.

This mobilization followed the FCC's approval on the NAB's petition to extend the deadline for filing comments on the Commission's fm rule-making proposals.

(For further details, see last week's SPONSOR, p. 62.)

The New York State Broadcasters Association has recruited Lowell Thomas to speak at a dinner of their first annual executive conference, "Fun and Forum."

Mr. Thomas, world-renowned explorer, author and radio commentator, is now in his 32nd year on the air. He is expected to discuss the world situation and the responsibility of broadcasters in keeping the public informed of worldwide developments.

Sam Slate, vice president and general manager of WCBS, New York and president of the Association, will preside over the three-day conference.

Trade Date: The Florida Association of Broadcasters will hold their fall board meeting on 21 September at the Grand Bahama Hotel and Club, West End, Grand Bahama Island.

Tv Stations

WJXT-TV, Jacksonville did another study—this one in May—on parents' attitudes toward the purchasing influence of children.

This survey indicated that only 30 per cent of the parents reported no buying influence by younger children (under 7 but old enough to watch tv) and only 33 per cent felt that older kids do not sway buying decisions. Almost half of the parents acknowledged either "very strong" or "slightly strong" influence.

Also revealed was that children induced purchasing of such tv-ad-

vertised products as cereal, soap, toothpaste, peanut butter, soft drinks and candy.

WTHI-TV, Terre Haute put together and circulated a study of Brand Preference in its area.

The aim of the study is to give the advertiser information about his product's public acceptance compared to competition and to furnish his brokers, jobbers and distributors with a sales and merchandising tool.

Also included is a special section on shopping habits and household information.

Ideas at work:

• **WBAL-TV,** Baltimore had its young viewers guessing the contents of a mystery egg and sending in pictures of the new baby prior to its hatching; the contest was part of the first-anniversary celebration of their kid show, "Miss Rhea and Sunshine."

• **WCCO,** Minneapolis, and Robert Hall stores have worked out a novel bit of promotion during the 10-day run of the Minnesota State Fair. At various intervals—40 of them—WCCO TV will cut into the WCCO-Robert Hall setup at the Fair and give the people at that spot a minute's opportunity to wave hello to their friends back home. The Arkwright agency contrived the sponsorship of the 40 one-minute spots with the station.

Sports sales: An 11-game schedule of "High School Football" on **KGO-TV,** San Francisco to **The Pacific Gas and Electric Company.**

PEOPLE ON THE MOVE: William J. McCarter to development officer for the National Educational Television and Radio Center . . . **Georgene De Luca** to administrative assistant in the business affairs department of WABC-TV, New York . . . **Larry Zeman** to Chicago office of KTTV, Los Angeles as account executive . . . **Sam Somora** to promotion director for KTVI-TV, St. Louis . . . **Martin Colby** to newly created post of eastern tv sales manager for the Triangle stations . . . **Tom Parrington** to WKY-TV, Oklahoma City as assistant manager.

Radio Stations

KHJ, Los Angeles will do a three-hour special, "The Magical World of Walt Disney," on 2 September.

The show is a humorous documentary of the Disney studios, starting with Mickey Mouse and progressing up to the latest live Buena Vista motion pictures.

Disney himself is taking part in the show, as will Fred MacMurray, star of several Disney movies.

Ideas at work:

• **KALL,** Salt Lake City is heralding the new school year with "Back-to-School Facts," recorded greetings from school principals and a spelling bee which entitles winners to free school supplies.

• **WWDC,** Washington, D.C. moved



Ed Coughlin, of Peters, Griffin, Woodward, passes the club hat to Bob

Bob Rowell, of F., C. & B., joins the Tricorn Club

Our club hat is crowning some of the smartest market-media brains in the land. It makes no difference whether they're adorned with crew-cuts, flat-tops, ivy-league-trims, Jackie K. bouffants — or just a flesh-tone expanse. Bob made the club's exclusive ranks by winning this required quiz: 1. What is the Tricorn Market? 2. What is North Carolina's No. 1 metropolitan market in population, households and retail sales? Answer to both: the 3-city "tricorn" of Winston-Salem, Greensboro, High Point. He then scored a triple parlay by knowing what state ranks 12th in population. (Sure **you** knew it's North Carolina?) But the **real** money winner is the marketing team that knows WSJS Television is the No. 1 sales producer in the No. 1 market in the No. 12 state.

Source U S Census

WSJS TELEVISION NBC

WINSTON-SALEM GREENSBORO HIGH POINT

its Satellite Studio to a shopping plaza, where it staged an open-air Back to School Block Party. Dance contests were held and all attending were given popular records as door prizes.

• **WTRY,** Albany-Schenectady-Troy organized its own space flight program for one of its music personalities who wanted to experience weightlessness. For his flight in a balloon contraption, the broadcaster took with him a microphone with which he described his reactions to the listeners.

• **KING, Seattle** ran a treasure hunt in connection with the World's Fair, and offered 1,090 World's Fair Trade Dollars as a reward to the person who located and returned the Crown to the station. Clues for KING's Crown were fed over the air.

• **WAPI,** Birmingham celebrated Hawaiian Day in order to take its listeners on a vacation to the 50th state. A trip for two to Hawaii was awarded to a lucky person who had registered at one of the station's booths in town.

• **WABC,** New York is giving away free to every listener who requests it, a booklet entitled "Suggestions for Hay Fever Sufferers."

• **WCAU,** Philadelphia, in cooperation with the dairy industry, conducted a campaign to promote the increased use of milk and milk products. Listeners converged on the station's grounds and parking lot for a free picnic and open house at the Dairy-Go-Round.

Football sales: Notre Dame Football games for 1962 on **KABC,** Los Angeles to **Oscar Gregory Chevrolet** of Paramount and **Texas American Oil Company** of Midland . . . Penn State football games on **KDKA,** Pittsburgh to **Gulf Oil.**

PEOPLE ON THE MOVE: Hollis Francis rejoins WJAG, Norfolk, Neb. as sales manager . . . **Jerry M. Landay** to news director at WINS, New York . . . **Cy Swingle** to general sales manager for local and national sales at WCKR, Miami . . . **Robert F. Bartusch** to station manager and **Edgar W. Willis** to assistant manager at WHHM, Memphis . . . **Ken Warren** and **Bob Harper** to WING, Dayton . . . **Frank E. Mullen** to president and **Robert Nathe** to executive vice president of The United Stations Network . . . **Lee Fondren,** manager of KLZ, Denver, to the board of directors of CBS Radio Affiliates. . . . **Bert Cowlan** to director of community relations for WINS, New York . . . **Kirby Ayers** to executive producer at WCBS, New York . . . **Arch H. McDonald** to local sales manager for WRC, Washington, D. C. . . . **Bob Yochim** to sales development director at KYA, San Francisco . . . **Ellis Marvin** to director of news and public affairs at WEBR, Buffalo . . . **Robert L. Owens** to manager of KXGO, Fargo and KXJB-TV, Valley City-Fargo . . . **Herb Briggin** to account executive at KSFO, San Francisco . . . **Phil Goldman** to account executive at KNOE, Monroe, La. . . . **Thom Robertson** to sales manager for WMEX, Boston from account executive at WEZE and WORL, Boston.

IN NORTHEASTERN NEW YORK AND WESTERN NEW ENGLAND

WRGB AGAIN

Total Homes Reached—Average Quarter Hour

		WRGB	STATION A	STATION B
ARB Mar. '62	9 AM to Midnight—Mon.-Sun.	48.3%	29.0%	22.7%
NIELSEN Mar. '62	6 AM to 7:30 PM—Mon.-Fri.	48.6%	30.8%	20.6%
	7:30 PM to 2:00 AM—Sat.-Sun.	47.4%	25.3%	27.3%

992-16B

A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

THE KATZ AGENCY, INC.
National Representatives

Fm

KVIL (AM & FM), Dallas, started a four week promotion back in March but it ran so well it was extended for 10 more weeks.

It was a promotion in reverse: there were only a few terse announcements on the air, and no ballyhoo, but prizes given for writing in turned out to be enormously valuable: a trip to Mexico City, a Dior gown, cash, appliances, food and freezers, and vacations. Eventually over 10,000 replies were received.

The fm outlet of Michiana Telecasting Corp., has signed on the air.

The station is currently duplicating the WNDU, South Bend schedule.

FM Group Sales, a new rep firm, has added to their accounts national radio advertisers in New York and Chicago who have never used fm radio before.

Philip Morris and Curtis Publish-

ing have placed 52-week orders with a group of six fm stations in Los Angeles through the firm.

Philip Morris (Benton & Bowles) is running seven "group minutes" per week; Curtis (BBDO) has scheduled five group minutes and five group half-minutes.

The rep firm also represents a group of six stations in Chicago, and plans groups in New York, Boston, Detroit and San Francisco.

Among the major advertisers showing interest in fm stereo is Philco, who will sponsor an all-night program on WTFM, New York.

The program is "Moondial," an fm stereo segment broadcast from midnight to 6 a.m., Monday through Friday.

Philco's contract extends through December, 1962.

Fm here and there:

• **KHIQ (FM),** Sacramento began multiplex stereo broadcasting with a special three-hour program. The station is planning a full-time schedule of stereo.

• **WSBT (FM),** South Bend, began fm broadcasting on 12 August. Arthur R. O'Neil, general manager of the WSBT stations, announced there would be special unduplicated programs throughout the week.

PEOPLE ON THE MOVE: Richard J. Wall to sales manager of KCMO (FM), Kansas City . . . **Robert Flanders** to manager of WFBM-Muzak, Indianapolis . . . **Niel A. Buckley** to commercial manager and assistant general manager of WFOL, Hamilton-Fairfield, from account executive at WPFB, Middletown.

Station Transactions

The first tv station licensed from the start to telecast in a foreign language—and the first Spanish language station in Los Angeles—is KMEX-TV.

The station starts in September on channel 34. It covers 800,000 persons of Mexican origin in the area, the third largest Mexican community in the world.

Manager is Julian Kaufman. The station is jointly owned by Fouce Amusement Enterprises, Rene Anselmo, Edward Noble, Emilio Azcarraga, and Kaufman.

The station will become the flagship of the recently organized Spanish International Network, which already has five vhf's and one uhf along the U. S.-Mexican border.

KMEX-TV will spend $100,000 for advertising and promotion before it goes on the air, through Kenyon & Eckhardt.

Networks

NBC TV this year invested its dispatch to editors of publicity files on the fall nighttime series with touch of Madison Avenue.

It enclosed this bulky collection in an attache case.

And to add a little more the editor got his initials imprinted on the case in gold.

TV Sales: Liggett & Myers bought one-half sponsorship of "The River Nile," an NBC News tv special. Buy was made via J. Walter Thompson . . . **The Institute of Life Insurance, Bristol-Myers** and **Goodyear** have signed for full sponsorship of the coming national and local elections on CBS TV . . . ABC TV's "Tennessee Ernie Ford Show" to **Vick Chemical** for six months beginning 1 October. Agency: Morse International.

New affiliate: WGGG, Gainesville has joined the CBS Radio Network.

PEOPLE ON THE MOVE: Richard N. Burns to director of contracts and assistant business manager and **Julian J. Linde** to contract manager at CBS TV sales department . . . **Walter Stein** to director of research and sales for ABC TV o&o's . . . **William F. Asip** to sales department of CBS as account executive . . **Armand Grant** to vice president in charge of daytime programing at ABC TV.

Representatives

The North Dakota KX Network, composed of five tv stations, has appointed Young Television as its national rep.

This is the first time all stations are being represented by one firm.

The stations involved are: KXJB-TV, Valley City-Fargo; KXMB-TV, Bismarck; KXAB-TV, Aberdeen; KXMC-TV, Minot; KDIX-TV. Dickinson.

Four account executives and a di-

you see more opportunities through our eyes

And you are protected from the hazards of negotiating on your own by Blackburn's penetrating knowledge of markets. We do not send out lists; every sale is handled on an individual basis. Seeing the total picture through our eyes widens opportunities and narrows the risk for both buyer and seller.

BLACKBURN *& Company, Inc.*

RADIO • TV • NEWSPAPER BROKERS

NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	*CHICAGO*	*ATLANTA*	*BEVERLY HILLS*
James W. Blackburn Jack V. Harvey Joseph M. Sitrick Gerard F. Hurley RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois Financial 6-6460	Clifford B. Marshall Stanley Whitaker John G. Williams 1102 Healey Bldg. JAckson 5-1576	Colin M. Selph G. Bennett Larson Bank of America Bldg. 9465 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-8151

rector of research have been added to the staff of The Bolling Company.

Two of the account men, Peter R. Scott and Robert Cronin, have been assigned to the tv department. Scott was formerly with the Katz Agency in charge of eastern tv sales and Cronin was with Blair.

Joining the radio sales department are Phillips Clark and Joseph P. Foley. Previously, Clark was with WVOX, New Rochelle, and Foley was a staff member of Paul H. Raymer and Weed.

The new director of research is N. Gary Eckard, who comes to the New York rep firm from Charles Harrison Smith Associates, Minneapolis.

Rep appointments: WHFS (FM), Washington, D. C. to **Herbert E. Groskin & Company** . . . WDKA, Nashville to **Robert E. Eastman & Company** . . . WWHG (AM & FM), Hornell and WBNR, Beacon-Newburgh retain **Burn-Smith Company** . . . WPGC, Washington, D. C. to **Gil-Perna** . . . WSTV-TV, Steubenville, Ohio, to **Peters, Griffin, Woodward** . . . WFMJ-TV, Youngstown to **Blair** for national sales.

PEOPLE ON THE MOVE: Richard Hartwell to account executive at Eckels & Co. . . . **Bruce Johnson** to the Los Angeles office of AM Radio Sales . . . **Robert G. Hinds** to radio account executive at Peters, Griffin, Woodward, Los Angeles . . . **Patrick W. Norman** to the Chicago office of Bernard Howard & Co. as account executive.

Film

The United Artists name will soon be the one by which Ziv-UA will be identified. Last week Ziv-United Artists, Inc., announced that it would change its corporate name to United Artists Television, Incorporated, effective 1 September.

The change signifies the new philosophy of the merged Ziv and UA companies. Earlier, Ziv had done all its own production for tv and UA had dealt exclusively with independent theatrical and tv producers. For a time the Ziv-UA combine exhibited a mixture of the two attitudes, with the UA philosophy becoming more and more predominant over the seasons.

Now UA-TV will work only through autonomous producers, as UA, the parent company, does in the theatrical field.

UA-TV is expanding its network programing, while continuing its local, regional, and foreign programing and distribution.

Programing: Problems perplexing the average golfer and taken up in a new series, The Golf Clinic, produced and directed by Leonard Anderson and filmed at Doral Country Club in Miami . . . **Peter M. Robeck** will distribute "Trails West" with Ray Milland as host, consisting of 52 additional half-hours of "Death Valley Days" specially revised for re-release.

Financial report: MCA Inc. for the six months ending 30 June 1962 had consolidated unaudited net earnings of $6,631,000, after preferred dividends equal to $1.38 per share on 4,519,603 shares of outstanding common stock. In addition there was a non-recurring item of $0.46 a share. Figures include MCA interest in Decca Records' reported consolidated net earnings for the period, adjusted on a "pooling of interests" basis.

Sales: **Seven Arts** Volume III now in 75 markets via sales to WKTV, Utica; KCEN-TV, Temple; WBTV, Charlotte, and WFBC-TV, Greenville. The Temple station also purchased Volume II. . . Same distributor's Boston Symphony Orchestra series to KGUN-TV, Tucson, and WKYT, Lexington . . . **Telesynd's** Lone Ranger feature film for four more stations: KDKA-TV, Pittsburgh; WTIC, Hartford; WMAR-TV, Baltimore, and KBMT, Beaumont, while the half-hour series, now in 70 markets, was sold to nine more stations: WRGB, Schenectady; WLW-D, Dayton; KSD-TV, St. Louis; KCMO-TV, Kansas City; KLZ-TV, Denver; KCPX, Salt Lake City; KDKA-TV, Pittsburgh; WRAL-TV, Raleigh; and WMCT, Memphis . . . Telesynd's Ray Bolger sold in Canada to CHCH-TV, Hamilton; CJSS and CJCB, Halifax . . . **Allied Artist Tv's** Bomba the Jungle Boy features sold to WBAP-TV, Ft. Worth; WCIV-TV, Charleston; WGN-TV, Chicago; KCOP, Los Angeles; WALA-TV, Mobile; WDSU-TV, New Orleans: CKLW-TV, Detroit; WIS-TV, Columbia, S. C.; WJBF-TV, Augusta, and WRVA-TV, Richmond.

Public Service

The New York Philharmonic concerts will return to the CBS Radio Network for the 33rd consecutive season.

To celebrate the orchestra's inaugural year at Philharmonic Hall in the city's new Lincoln Center, the broadcast season will include the world radio premieres of specially commissioned works by ten famous composers.

The contributing composers will be Samuel Barber, Leonard Bernstein, Carlos Chavez, Aaron Copland, Alberto Ginastera, Hans Werner Henze, Francis Poulenc, Paul Hindemith, Darius Milhaud, and William Schuman.

Public Service in Action:

- **KXOL,** Fort Worth disc jockeys —six of them—led a campaign to encourage Fort Worth and Tarrant County residents to take the Sabine oral vaccine on two Sundays, 25 July and 5 August. As a result, over 86% of residents were immunized.
- **KRON-TV,** San Francisco, will donate air time to debates for local and state political office, including the Brown-Nixon race for the governorship.

KYW, Cleveland is presenting the first audience-participation show on mutual funds. The show is entitled "Program P.M."

PEOPLE ON THE MOVE: Frieda Schmitt to the public affairs department of WHLI, Hempstead from Ogilvy, Benson and Mather . . . **Paul J. Price** to community service director of WHIO (TV-AM & FM), Dayton.

HELP YOURSELF



(and your listeners)

Free broadcast material – radio and TV – available for the 5th International Food Congress & Exhibition

From September 8 through 16 food will be on the tip of everyone's tongue—because food's the star of the biggest, best Food Festival ever. It's at the New York Coliseum. There will be exhibits and displays (including one about mass media), food tips from around the world and an International Gourmet Supermarket. Among many, many other features. To help you get the word out to your listeners and viewers about this food gala, we have prepared broadcast material for you: fact sheets, scripts and taped ID's. Plus a batch of mighty interesting feature material. All free for the asking. So ask: just fill out the coupon and send it to the 5th International Food Congress & Exhibition (oh, you can call us "International Food Congress"), BBDO, 383 Madison Avenue, New York 17, N. Y.

5th International Food Congress & Exhibition
℅ BBDO, 383 Madison Ave., New York 17, N. Y.
☐ Please send us a complete kit for the food festival. The works!

Station_____

Address_____

City_____ State_____

GOING UP!
Daytona Beach
Orlando

NOW
FLORIDA'S
THIRD
MARKET
AND
SPACE AGE
CENTER
OF THE WORLD



WESH TV
FLORIDA'S CHANNEL 2
NBC for Orlando
Daytona Beach
Cape Canaveral

Tv and radio NEWSMAKERS



Don Menke has been chosen manager of stations for the Time-Life Broadcast property in Indianapolis. Eldon Campbell, vice president announced the appointment. Menke takes over operational control of WFBM (TV-AM & FM), Indianapolis, effective 2 September. A veteran broadcaster, he has been with WFBM for more than 20 years and was formerly manager of WEOA, Evansville. In 1955 he assumed the post of commercial manager for WFBM-TV and was promoted to manager in 1960.



John D. Scheuer, Jr., director of public relations and programing for Triangle Stations, has been appointed administrative executive. He will be coordinating the activities between division headquarters and all Triangle stations. Scheuer has been active in broadcasting for over 20 years. From 1942 until 1954, he served with the WFIL stations in a variety of capacities including director of operations and assistant to the general manager. For almost two years he was general manager of KTVI, St. Louis.



Charles S. Chaplin has joined Seven Arts Productions, Ltd. as vice president and Canadian sales manager. He'll be in charge of the Canadian tv distribution of all Seven Arts products to be offered in Canada. Prior to his association with the film company, Chaplin was president of Trans-Canada Distribution Enterprises. Before that he was Canadian general manager for United Artist for 17 years. Also, Chaplin served as chairman for the Motion Picture Industry Council of Canada.



Charles G. Pogan is the newly-elected vice president of Capital Cities Broadcasting. Pogan has worked with the company for the past eight years in the capacity of director of operations for WTEN-TV, Albany. In 1953 he first took this position to assist in putting the station on the air. The following year in November, Capital Cities purchased the station. Before going to Albany, Pogan was associated with tv operations and advertising agencies in Scranton and Boston and with network operations in New York.

frank talk to buyers of air media facilities

The seller's viewpoint

I have the feeling computers may do no more than decrease time and increase cost when it comes to testing market and station problems, says Robert W. Ferguson, executive vice president and general manager of WTRF-TV, Wheeling, W. Va. Ferguson joined Tri-City Broadcasting Co. as general manager of WTRF and WTRF-TV in 1947. He is presently president of the West Virginia Broadcasters Association and the NBC-TV Affiliates Board of Delegates. Ferguson started out in communications as a newspaperman; first as a reporter for a Wisconsin paper, and later with the Dix newspaper chain and other newspapers up until World War II.



Will computers really eliminate station and market problems?

I have been reading a great deal about the increasing use of computers by advertising agencies to "sophisticate and quantify" their market data for making market decisions in the future.

This is a challenging idea. Progress is a must, particularly in our industry. We hope that the use of computers by experienced agency personnel for market research may clarify many of the problems that now exist in researching markets and making decisions.

What I would like to know is—what data or information is going to be used in this space-age computer-controlled era—from what I gather, the computer's output is only as good as its input. Specific, detailed information about any given market can only be obtained from the accuracy of the research data fed into the computer.

Does this mean that data now supplied by several of the research companies, much of which is contradictory, will be used? If so, I have the very uneasy feeling that the same problems that confront many tv stations and markets now will confront them via the computers, with the only difference being the decrease in time it takes to come to the same decisions, and the increase in cost for using the computer to arrive at these decisions.

Or will the use of computers finally herald the beginning of an era when the research material, which a tv station in a market spends much time and money to gather, be used to accurately pinpoint the potential of the market in question? Will the computers feed a qualitative, as well as quantitative summary of a market's potential to the media experts that will eventually make the marketing decisions?

These are not impertinent questions. WTRF-TV, as has many other stations, has been one of the victims of the "lost homes" brigade that seems to crop up from time to time in research findings by supposedly reputable research organizations. I wonder if the computer will find the 20,000 homes, say, that we might have lost from one rating period to another. No one else got them, according to our studies, and we just wondered if 20,000 homes just gave up on television for the duration.

Or will the computer be able to accept the fact that there is such a thing as a tv market as opposed to a newspaper or other market. Many of the current research and statistical standards being used today to determine exactly what a market consists of are outmoded throwbacks geared to the specific needs of the newspaper medium. There are a great number of tv markets today which suffer from the iconoclastic yoke which market restrictions hung on them by such highly respected and official documents as its Standard Metropolitan Statistical Data booklet issued each year by the Bureau of Census. This is a tome that has yet to recognize the fact that television is a medium that reaches across state and county lines, city limits, and other barriers to make it the most influential selling medium the world has ever known.

These are things we don't know, yet they are highly important factors that are reflected in our national sales figures. If the end product of the computer usage by agencies is going to result in similar irrelevancies in market ratings and rankings, we doubt that the agencies and the clients, for whom they will be investing all of that money, will be in receipt of any better or more accurate information than they are at present.

Yet, as station operators, we would welcome any type of new media measurement programs that would give the stations the full statistics on their actual market coverage. Statistics that would properly evaluate growing, affluent markets such as ours here in the Wheeling-Steubenville, West Virginia, area and would alleviate many of the discrepancies that seem to consistently blur the accurate image of a station's true coverage picture.

Measuring services have slowly accepted the fact that Metro ratings do not give a complete picture of market make-up. Now, if computers can be utilized to give a complete coverage of tv homes in a given market, station operators will be the first to say, "Thanks, well done."

SPONSOR SPEAKS

Defining advertising goals

We praised it when it was published last fall. We have been boosting it ever since. (The other day a leading New York station rep told us he had read it on our recommendation, and has since ordered copies for every one of his salesmen.)

But even so, and despite fairly hefty sales in the industry, we don't think that the ANA book, "Defining Advertising Goals for Measured Advertising Results" has yet reached all the people it should.

In our opinion it is must reading for every serious advertising man, and it is of special importance to those in broadcasting who sell time and programs to national and regional advertisers.

The ANA book reflects the thinking of practically all the blue chip accounts in the business. (It was put together by a committee of advertising directors from such corporations as Westinghouse, Lever, U. S. Steel, Bristol Myers, General Foods, working in consultation with representatives of P&G, General Motors, S. C. Johnson and many others.)

It is a clear, and perhaps deceptively simple statement of the principles under which these company operate their advertising programs. It deserves not quick, hurried reading but real attention and study.

"Defining Advertising Goals for Measured Advertising Results" can be ordered through the ANA, 155 E. 44th St., New York 17. If you don't have it in your library, you should.

SPONSOR'S new Timebuyers' Guide

While we're on the subject of books (this is practically Book Promotion Week!) we want to plug one of our own—the sparkling new 1962-63 *Tv Timebuyers' Guide* which you will receive with your copy of SPONSOR's 10 September issue.

We're certain you'll find it the most practical, handy, valuable desk-book of tv market information ever put together—facts, figures, billings, viewing and other data for 91 leading tv markets, arranged for timebuyer and media department use.

Keep your eye out for the 1962-63 *Tv Time Buyers' Guide* and let us know as soon as possible if you'll want extra copies for others on your staff, or in your clients' offices.

10-SECOND SPOTS

Typists: Mechanical engineers have ascertained that a pressure of 12 ounces is exerted with each stroke on a typewriter key. Thus, they estimate, if a speedy secretary types steadily eight hours a day, she will use as much energy in one day as is required to shovel more than 100 tons of dirt.

Application: Heard on Jack Sterling's WCBS radio show: While processing job applications at a big company, a personnel manager came upon an applicant who had answered one of the questions in an unusual manner. The question was: "Person to notify in case of accident," which he filled in: "Anybody in sight."

Ballet: Not very long ago, a family watched a telecast of the Russian ballet. The youngster in the group watched the entire performance in silence but when it was over he asked: "Why do they make all the girls stand on their toes? Wouldn't it be easier to get taller dancers?"

Television: *Tv Guide* recently noted that a good quiz-show emcee must have exceptional qualifications: he must be a glib talker and an attentive listener. But the non-attentive emcee can give network officials ulcers, the magazine said, referring to the story of the inattentive emcee who asked a woman contestant how many children she had.

"Three," said the lady.

"Fine!" responded the emcee. "And what does your husband do?"

"He's dead," she said.

"Fine!" said the emcee heartily.

Ad astra: An industry source passed this along. Toward the end of the 20th century, a United Nations Space Exploration team landed on an unknown planet far out in space. Quietly watching the earthlings debark from their space craft were two little green men sitting on the edge of a crater. Later, as the little green men turned their backs on the bustling group below them, one said to the other: "Well—there goes that neighborhood!"



Teen-Views . . . o Junior Achievement company sponsored ond odvised by WOC-TV . . . wos o junior television company in every respect. For o period of seven months, these students corried on every TV operation; progroming, writing, producing, directing, performing and selling (ot o profit). Judged the top JA Company, WOC-TV is proud of these youngsters who have demonstrated — and leorned — free enterprise.

Scott County JA Company of the Yeor
Top JA Company — 10 Stote Region
First place in regionol competition
Entered in competition ior Notionol JA Company of the Yeor

WOC-TV is more than a member of the community . . . it's a member of the family. With responsible local programing, WOC-TV has created a loyal audience that responds with enthusiasm.

Such attention carries a tremendous **impact** on the 2 billion dollar market covered by the WOC-TV signal. The average household has an effective buying income of $6,091* and part of what and why they spend is activated by what they see and hear on WOC-TV.

The image and impact created by WOC-TV is given **impetus** by an effective sales co-ordinating staff that establishes and maintains constant liaison between the advertiser and his retail outlet.

For full information about WOC-TV, see your PGW Colonel . . . today!

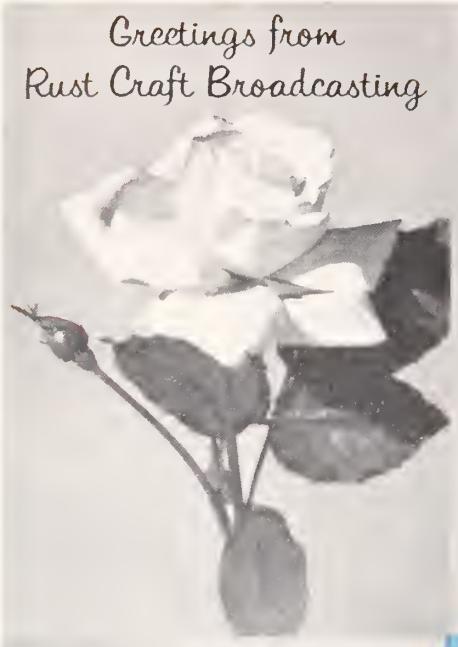
Sales Management's "Survey of Buying Power — 1962"

WOC NBC TV 6

Exclusive National Representatives — Peters, Griffin, Woodward, Inc.

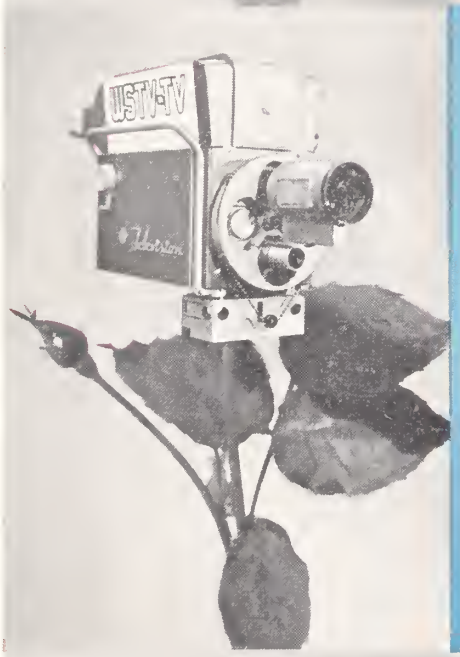
DAVENPORT, IOWA

THE QUINT CITIES / DAVENPORT • BETTENDORF • ROCK ISLAND • MOLINE • EAST MOLINE









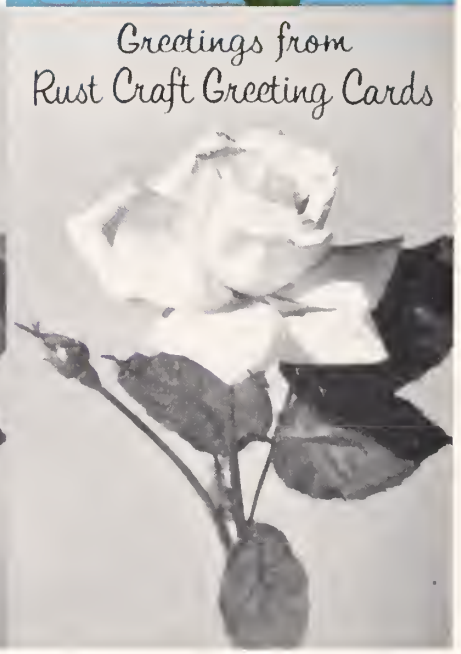


The Friendly Group becomes

RUST CRAFT BROADCASTING COMPANY

A famous name in broadcasting now joins with another famous name . . . Rust Craft Greeting Cards. Result: new depth in creative imagination, management and merchandising to give you better service than ever!





• WSTV-TV* (CBS), WSTV-AM, Steubenville, C
• WRGP-TV (NBC), Chattanooga, Tenn.**
• WRDW-TV, (CBS) Augusta, Ga.
• WBOY-TV, WBOY-AM (NBC), Clarksburg, W. Va.
• WPIT-AM FM, Pittsburgh, Pa.
• WSOL-AM, Tampa, Fla.

EXECUTIVE HEADQUARTERS:
John J. Laux, Exec. Vice President
Steubenville, Ohio

NEW YORK OFFICES:
Lee Gaynor, National Sales Manager
Fred Weber, V.P., Planning Development
680 Fifth Ave., N.Y., Canada House, JU 6-551

REPRESENTATIVES:
*Peters-Griffin-Woodward, Inc.;
Avery-Knodel, Inc.; **H-R Television, Inc

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THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

3 SEPTEMBER 1962—40c a copy $8 a year

TV TERRITORIES—More companies now make marketing areas conform to television coverage p 27

RADIO REVIVAL—NL&B is building up a strong radio strategy for several clients—here's why p 31



RADIO moves with a going America

Millions of students are on the move—back to college. Most would be willing to buy your product—but how do you reach them? Spot Radio's selectivity—right station, right time, right program—is the answer to pinpointing this growing market. These great stations *will sell* them your product.

KOB	Albuquerque	WTAR	Norfolk-Newport News
WSB	Atlanta	KFAB	Omaha
WGR	Buffalo	KPOJ	Portland
WGN	Chicago	WRNL	Richmond
WDOK	Cleveland	WROC	Rochester
WFAA	Dallas-Ft. Worth	KCRA	Sacramento
KBTR	Denver	KALL	Salt Lake City
KDAL	Duluth-Superior	WOAI	San Antonio
KPRC	Houston	KFMB	San Diego
WDAF	Kansas City	KMA	Shenandoah
KARK	Little Rock	KREM	Spokane
KLAC	Los Angeles	WGTO	Tampa Lakeland-Orlando
WINZ	Miami	KVOO	Tulsa
KSTP	Minneapolis-St. Paul	Intermountain Network	

Radio Division
Edward Petry & Co., Inc.
The Original Station Representative

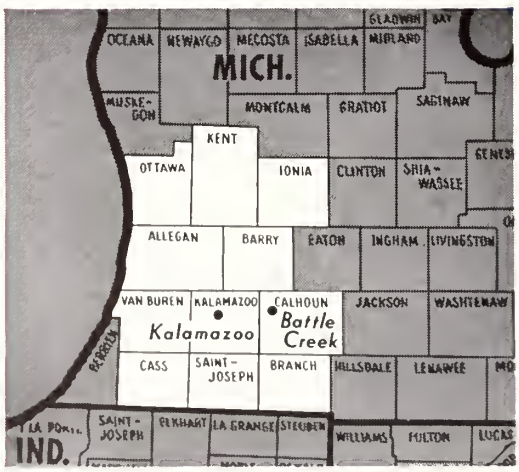
NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • SAN FRANCISCO • ST LOUIS



YOU MAY NEVER HEAR A BIRD SAY 300 WORDS*—

BUT... WKZO Radio Can Speak for You in Kalamazoo-Battle Creek and Greater Western Michigan!

WKZO RADIO MARKET COVERAGE AREA • NCS '61



Pick *any* quarter-hour between 6 a.m. and midnight, Mon. thru Fri.—and WKZO Radio will be reaching more people in Kalamazoo-Battle Creek and Greater Western Michigan than any other radio station! (Pulse, Sept., '61.

More facts? NCS '61 credits WKZO Radio with more circulation than *any* radio rival—40.4% more than all other Kalamazoo stations *combined*.

Greater Western Michigan is a fast-growing market. Kalamazoo itself is expected to outgrow all other U. S. cities in personal income and retail sales between 1960 and 1965. (Sales Management.)

Ask your Avery-Knodel man for *all* the facts!

*"*Sandy Pauls,*" a budgerigar, knew 12 nursery rhymes and over 300 words*

AM-TV-FM

The Fetzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJEF-FM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV/ CADILLAC-TRAVERSE CITY
/WWUP-TV SAULT STE. MARIE
KOLN-TV/ LINCOLN, NEBRASKA
/KGIN-TV GRAND ISLAND, NEB.

WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives



effective immediately
WMNI, owned and operated by
the North American Broadcasting Co..
proudly announces the appointment of
H-R Representatives, Inc.
as exclusive national representatives
an H-R UNI/PLAN station

Buying Wisconsin's
2nd Retail Trade Zone

get to the



Real Meat OF THE MARKET!

WKOW-TV does!

WKOW-TV bases its rate card solely on viewers reached *within* the actual Madison & South Central Wisconsin trading zone —where 90 per cent of tv sets bring in WKOW's picture bright and clear and unduplicated. Thus your advertising dollar is protected, maximum market coverage is assured. Your product gets more frequent exposure, for the same money, when you display it on WKOW-TV. Ask your Young TV rep to prove this to you.

You get more reach . . . more sales impact . . . 28% more counties than station B. And 61% more than station C. Phone H-R at PLaza 9-6800.



Tony Moe

WKOW TV abc

MADISON, WISCONSIN

Ben Hovel, Gen. Sales Mgr.
Larry Bentson, Pres., Joe Floyd, Vice-Pres.
Tony Moe, Exec. Vice-Pres. & Gen. Mgr.
Represented by Young TV

MIDCO

Midcontinent Broadcasting Group

WKOW-AM and TV Madison • KELO-LAND TV and RADIO Sioux Falls, S. D. • WLOL-AM, FM Mpls.-St. Paul • KSO Des Moines

© *Vol. 16, No. 36* • **3 SEPTEMBER 1962**

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

Now tv areas = sales areas

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42 Corpus Christi station, sick of goofy-type research by competitors, pulls off a "newspaper coincidental" showing poor readership and attention

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44 Spot tv expenditures outpace last year in the second quarter by 17%; total for quarter is $189.4 million with push from automotives, others

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We'll clear it up on September 12th

SEVEN ARTS ASSOCIATED CORP.

RAHALL RADIO STATIONS

Staffed by
WIDE-AWAKE
PERSONALITIES
dedicated to
PUBLIC SERVICE
in the communities
which they serve!

WLSY
No. 1 RADIO
Tampa - St. Petersburg, Florida
Sam Rahall, Manager

WKAP
No. 1 RADIO
Allentown-Bethlehem-Easton, Pennsylvania
"Oggie" Davies, Manager

WWNR
No. 1 RADIO
Beckley, West Virginia
Tony Gonzales, Manager

WNAR
No. 1 RADIO
Norristown-Philadelphia Area
John Banzhoff, Manager

above stations represented nationally by H-R . . . New York

•

also **WQTY**
our station coming up fast in
JACKSONVILLE, Florida
National Rep., The Bolling Co

•

N. Joe Rahall, President
"Oggie" Davies, Gen. Manager



Sponsor backstage

by Joe Csida

Broadway on tv: a painful undertaking



It must be considered a publicity coup of no small dimension when a broadcasting group is able to come up with a page one story in the New York *Times*, not to mention virtually every other paper of any consequence in the country. And that is precisely what the Westinghouse Broadcasting Company achieved, Thursday, 16 August. The fine North Shore hands of Richard Pack, WBC's vice president for programing and Bill Kaland are mightily evident to me. Both are old masters of public relations. They garner space of this magnitude because they know how to put together a situation which may or may not actually work out at the moment, but which must be considered trail-blazing, and/or at the very least thought-provoking.

I do not really think that, right this very minute, they can actually make their plan to tape Broadway dramatic shows a few days ahead of their openings and present them on the six WBC TV station come to successful life. Ever since the opening of the 1960-1961 season I have had the responsibility of trying to secure original cast album rights for Broadway musicals. When you acquire such rights you win the privilege of living with the show, from the first rehearsal until the opening.

Difficulties galore

In the past two seasons I have had this experience with the following shows in chronological order: *Tenderloin* produced by Harold Prince and the late Bobby Griffith, book by Jerome Weidman and George Abbott, music and lyrics by Sheldon Harnick and Jerry Bock, directed by Abbott; *The Unsinkable Molly Brown*, produced by the Theatre Guild and Dore Shary, book by Richard Morris, music and lyrics by Meredith Willson, directed by Shary and starring Tammy Grimes; *Smiling the Boy Fell Dead*, a little Off-Broadway thing about which the less said the better; *Kwamina*, produced by Alfred DeLiagre, book by Robert Allan Aurthur, music and lyrics by Richard Adler; *Sail Away*, produced by Bonard Productions, book, music and lyrics, as well as direction, by Noel Coward; *The Gay Life*, produced by Kermit Bloomgarden, book by Fay and Mike Kanin, music and lyrics by Arthur Shwartz and Howard Dietz; *No Strings*, production, music and lyrics by Richard Rodgers, book by Samuel Taylor, directed by Joe Layton; and *A Funny Thing Happened on the Way to the Forum*, produced by Harold Price, music and lyrics by Steve Sondheim, book by Burt Shevelove and Larry Gelbart, directed by George Abbott and starring Zero Mostel.

I go into this much detail about these shows to make several points. It was Westinghouse's idea to secure tv rights to Broadway dramas by financing shows in whole or part. Even for as affluent a company as WBC, this could be a staggering deal. In the above

(Please turn to page 16

HERE'S THE NEW VIEW

WNYS-TV

COLORFUL CHANNEL

9

id here's why WNYS-TV is a better buy **right now**

abc

■ Central New York has long viewed the advent of a third television station with eager anticipation. As of September 9, they will be viewing WNYS-TV. They'll like what they see.

■ Central New York has never before viewed the program offerings of a full ABC-TV affiliate. They will do so eagerly.

■ Imaginative local programming plus top-rated syndicated shows will augment the ABC-TV lineup.

■ A full-saturation advertising and promotion campaign, now in effect, has generated plenty of audience excitement already and will continue to insure market dominance.



■ [illegible]

THE UNTOUCHABLES
OONNA REED
MY THREE SONS
WAGON TRAIN
THE FLINTSTONES
BEN CASEY
77 SUNSET STRIP
LAWRENCE WELK

WNYS-TV SYRACUSE TELEVISION MARKET DATA

Population	1,732,600
Total Retail Sales	$2,176,152,000
Food Sales	$529,940,000
Drug Sales	$64,963,000

(source: Sales Management "Survey of Buying Power" June, 1962)

TV Homes	461,600

(source: Television Magazine August, 1962)

WNYS-TV's total service area encompasses 21 wealthy counties. The Syracuse Metro area, at the crossroads of New York State, has long been recognized as one of the country's top test markets.

HERE'S WHAT CENTRAL NEW YORKERS WILL VIEW ON

WNYS-TV COLORFUL CHANNEL 9 abc

MORNING PROGRAMS

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7 00–45							
8 00–45				ROMPER ROOM			
9 00–45				"JACK LA LANNE SNOW"			CARTOONS
10 00–45	VARIOUS PUBLIC INFO PROGRAMS			SILVER DOLLAR JUBILEE			WNYS-TV TALENT SNOW
11 00–45				"TENNESSEE ERNIE FORD SHOW"			MAKE A FACE
				YOURS FOR A SONG			TOP CAT

AFTERNOON PROGRAMS

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
12 00–55				JANE WYMAN PRESENTS			BUGS BUNNY
				CAMOUFLAGE			MAGIC OF ALLAKAZAM
				ABC MID DAY REPORT			
1 00–45	VARIOUS PUBLIC INFO PROGRAMS			DIVORCE COURT			VARIOUS PUBLIC INFO PROGRAMS
2 00–45				DAY IN COURT			
				SEVEN KEYS			
3 00–45				QUEEN FOR A DAY			CHANNEL NINE DANCE PARTY
	AMER. FOOTBALL LEAGUE			WHO DO YOU TRUST			

AFTERNOON PROGRAMS (Cont.)

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
4 00–50	AMERICAN FOOTBALL LEAGUE			AMERICAN BANDSTAND			CHANNEL NINE DANCE PARTY
				DISCOVERY			
				AMERICAN NEWSSTAND			
5 00–45	SCOREBOARD			SUPERMAN			ABC'S WIDE WORLD OF SPORTS
				AMOS 'N ANDY			

EVENING PROGRAMS

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6 00–45	TBA			WEATHER — NEWS — SPORTS			WIDE WORLD SPORTS
				ABC EVENING REPORT			
	VALIANT YEARS			ADVENTURES IN PARADISE			DIVORCE COURT
7 00–45	FATHER KNOWS BEST						
	JETSON'S	CHEYENNE	COMBAT	WAGON TRAIN	OZZIE & HARRIET / DONNA REED	GALLANT MEN	ROY ROGERS & DALE EVANS
8 00–45	ABC'S SUNDAY NIGHT AT THE MOVIES	RIFLEMAN	HAWAIIAN EYE	GOING MY WAY	LEAVE IT TO BEAVER	FLINTSTONES	MR. SMITH GOES WASH.
9 00–45		STONEY BURKE	UNTOUCHABLES	OUR MAN HIGGINS	MY 3 SONS	DICKENS & FENSTER	LAWRENCE WELK
10 00–45	VOICE OF FIRESTONE	BEN CASEY	CLOSEUP	NAKED CITY	McHALE'S NAVY	77 SUNSET STRIP	FIGHT OF WEEK
	HOWARD K SMITH			ALCOA PREMIERE		NEWNESEY	SPORTS FINAL
11 00–45	NONG KONG	WEATHER — NEWS — SPORTS					
		STEVE ALLEN SHOW					HOLLYWOOD SPECIAL
12 00–45		SIGN OFF					

AND HERE'S A LOOK AT THE WNYS-TV RATE GUIDE

***CLASS "AA"**
7:31-10:59 pm Daily

	1-51 WKS	52 WKS
30 Seconds or more	$450	$360
20 Seconds	350	280
10 Seconds	150	120

***CLASS "A"**
6:31-7:30 pm Daily

	5 PLAN				10 PLAN	
	1-51 WKS	52 WKS	1-51 WKS	52 WKS	1-51 WKS	52 WKS
30 Seconds or more	$325	$260	$240	$192	$200	$160
20 Seconds	270	216	220	176	180	144
10 Seconds	120	96	100	80	80	64

***CLASS "B"**
6:00-6:30 pm Daily • 10:59-11:15 pm Daily

	5 PLAN				10 PLAN	
	1-51 WKS	52 WKS	1-51 WKS	52 WKS	1-51 WKS	52 WKS
30 Seconds or more	$275	$220	$210	$168	$170	$136
20 Seconds	220	176	170	136	140	112
10 Seconds	100	80	80	64	60	48

*6:30 pm, 11:00 pm take the lower rate and are planable.
7:30 pm takes the lower rate and 5 Plan only.

CLASS "C"
5:00-6:00 pm M-F

	5 PLAN			
	1-51 WKS	52 WKS	1-51 WKS	52 WKS
30 Seconds or more	$220	$176	$170	$136
20 Seconds	180	144	140	112
10 Seconds	80	64	60	48

CLASS "O"
S.O.-5:00 pm M-F • S.O.-6:00 pm Sat & Sun
11:15 pm-S.O. Daily

	5 PLAN				10 PLAN	
	1-51 WKS	52 WKS	1-51 WKS	52 WKS	1-51 WKS	52 WKS
30 Seconds or more	$140	$112	$100	$ 80	$ 70	$ 56
20 Seconds	120	96	80	64	40	32
10 Seconds	50	40	30	24	20	16

WNYS-TV . . . Now selling the heart of Wonderful New York State

RAHALL RADIO STATIONS

Staffed by
WIDE-AWAKE
PERSONALITIES
dedicated to
PUBLIC SERVICE
in the communities
which they serve!

WSAZ
No. 1 RADIO
Tampa - St. Petersburg, Florida
Sam Rahall, Manager

WKAP
No. 1 RADIO
Allentown-Bethlehem-Easton, Pennsylvania
"Oggie" Davies, Manager

WWNR
No. 1 RADIO
Beckley, West Virginia
Tony Gonzales, Manager

WNAR
No. 1 RADIO
Norristown-Philadelphia Area
John Banzhoff, Manager

above stations represented nationally by H-R . . . New York

•

also **WQTY**
our station coming up fast in
JACKSONVILLE, Florida
National Rep., The Bolling Co

•

N. Joe Rahall, President
"Oggie" Davies, Gen. Manager



Sponsor backstage

by Joe Csida

Broadway on tv: a painful undertaking



It must be considered a publicity coup of no small dimension when a broadcasting group is able to come up with a page one story in the New York *Times*, not to mention virtually every other paper of any consequence in the country. And that is precisely what the Westinghouse Broadcasting Company achieved, Thursday, 16 August. The fine North Shore hands of Richard Pack, WBC's vice president for programing and Bill Kaland are mightily evident to me. Both are old masters of public relations. They garner space of this magnitude because they know how to put together a situation which may or may not actually work out at the moment, but which must be considered trail-blazing, and/or at the very least thought-provoking.

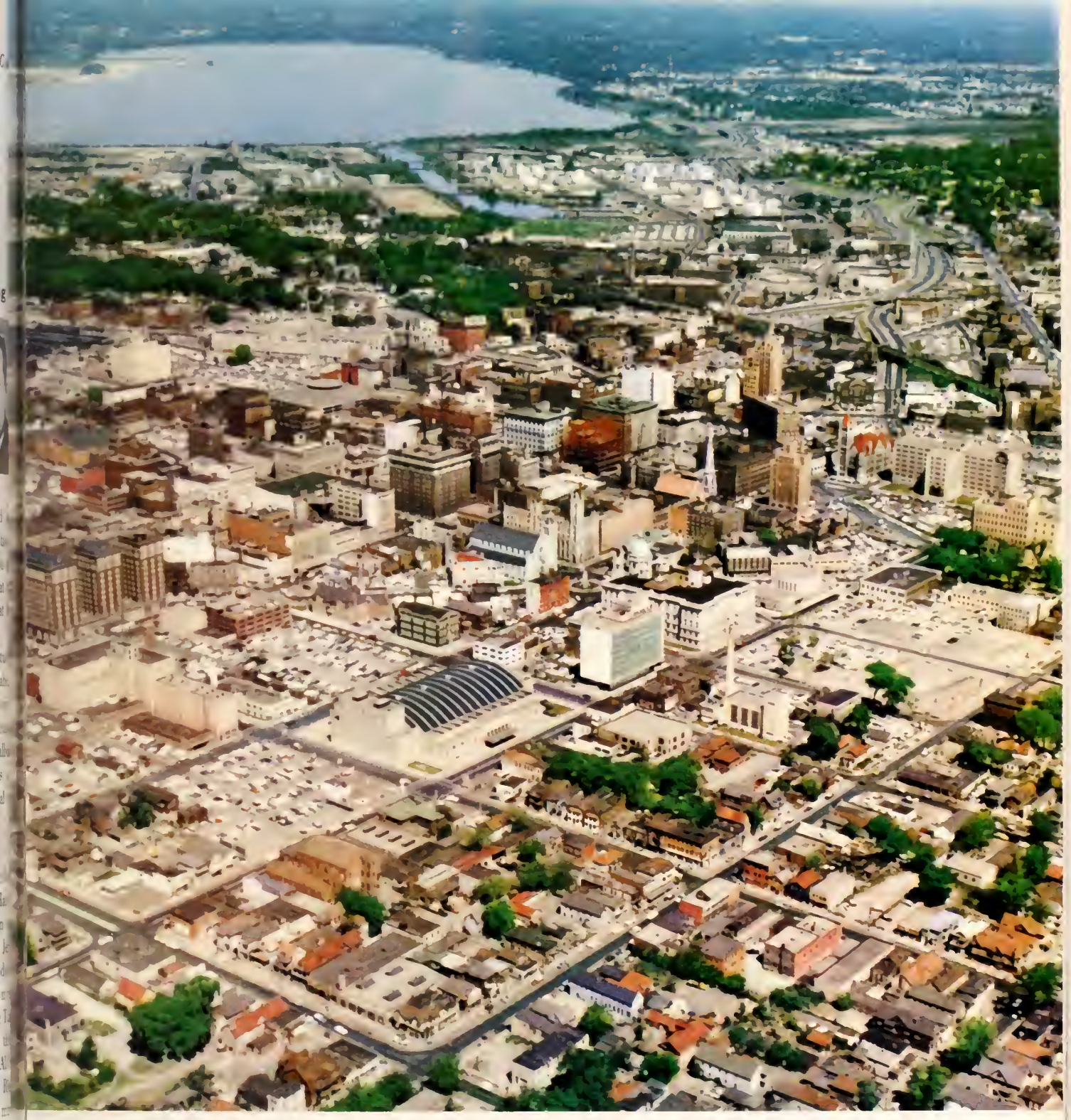
I do not really think that, right this very minute, they can actually make their plan to tape Broadway dramatic shows a few days ahead of their openings and present them on the six WBC TV station come to successful life. Ever since the opening of the 1960-1961 season I have had the responsibility of trying to secure original cast album rights for Broadway musicals. When you acquire such rights you win the privilege of living with the show, from the first rehearsal until the opening.

Difficulties galore

In the past two seasons I have had this experience with the following shows in chronological order: *Tenderloin* produced by Harold Prince and the late Bobby Griffith, book by Jerome Weidman and George Abbott, music and lyrics by Sheldon Harnick and Jerry Bock, directed by Abbott; *The Unsinkable Molly Brown*, produced by the Theatre Guild and Dore Shary, book by Richard Morris, music and lyrics by Meredith Willson, directed by Shary and starring Tammy Grimes; *Smiling the Boy Fell Dead*, a little Off-Broadway thing about which the less said the better; *Kwamina*, produced by Alfred DeLiagre, book by Robert Allan Aurthur, music and lyrics by Richard Adler; *Sail Away*, produced by Bonard Productions, book, music and lyrics, as well as direction, by Noel Coward; *The Gay Life*, produced by Kermit Bloomgarden, book by Fay and Mike Kanin, music and lyrics by Arthur Shwartz and Howard Dietz; *No Strings*, production, music and lyrics by Richard Rodgers, book by Samuel Taylor, directed by Joe Layton; and *A Funny Thing Happened on the Way to the Forum*, produced by Harold Price, music and lyrics by Steve Sondheim, book by Burt Shevelove and Larry Gelbart, directed by George Abbott and starring Zero Mostel.

I go into this much detail about these shows to make several points. It was Westinghouse's idea to secure tv rights to Broadway dramas by financing shows in whole or part. Even for as affluent a company as WBC, this could be a staggering deal. In the above

(Please turn to page 16





THERE'S A NEW VIEW IN SYRACUSE

THE HEART OF

WONDERFUL NEW YORK STATE

PUT YOURSELF IN THE COLORFUL PROFIT PICTURE

PRESENTED BY THE NEW VIEW IN THE HEART OF WONDERFUL NEW YORK STATE

WNYS-TV

REPRESENTED BY

PETERS, GRIFFIN, WOODWARD, INC.

CALL YOUR CLOSEST COLONEL NOW!

NEW YORK, 250 Park Avenue	YUKon 6-7900
CHICAGO, Prudential Plaza	FRanklin 2-6373
DETROIT, Penobscot Bldg.	WOodward 1-4255
PHILADELPHIA, 12 South 12th Street	WAlnut 3-0455
BOSTON, Statler Office Building	HUbbard 2-6884
ATLANTA, 1372 Peachtree St., N.E.	TRinity 5-7763
MINNEAPOLIS, First National Bank Building	333-2425
ST. LOUIS, Paul Brown Building	CHestnut 1-3171
DALLAS-FT. WORTH, Fidelity Union Life Building	RIverside 7-9921
LOS ANGELES, 5455 Wilshire Blvd.	WEbster 8-3585
SAN FRANCISCO, Russ Building	YUkon 2-9188

OR

CHECK DIRECT WITH WNYS-TV
SHOPPINGTOWN, DEWITT
TELEPHONE: 446-4780

PERSONNEL

President & General Manager	William H. Grumbles
Sales Manager	Robert Baird
Program Director	Jeff Davidson
Chief Engineer	John Carroll

MAILING INSTRUCTIONS

Address all business correspondence to:
WNYS-TV, Shoppingtown, Dewitt, N. Y.

AGENCY COMMISSION

15% to recognized agencies on net billing for telecast time. No cash discount

GENERAL ADVERTISING

Affiliated with ABC Television Network

SPECIAL FEATURES

COLOR-Originates and transmits. Local film color rates on request

LIVE TALENT & PRODUCTION

Rates on request

SERVICE FACILITIES

Address all film, slides, copy instructions and props to operations desk.

POLITICAL

All regular rates apply.

3 September 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

SPOT'S STEADY GROWTH

$189.4 million tv spot second quarter had 18% rise paced by increases in announcements, early evening

Spot tv showed a healthy 17% increase in the second quarter of 1962 over the same period in 1961, TvB reported today.

The increase of 17% to $189.4 million was figured on the basis of the 317 stations operating in both second quarters, but the total dollar increase was actually 18%. The two categories with the strongest increases were early evening and spot announcements. Product group with especially large increases included automotives, 63%; confections-soft drinks, 46%; consumer services, 40%; household paper products, 94%; pet products, 41%, and sporting goods-toys, 148%.

Several spot advertisers showed spectacular leaps. These included Alberto-Culver, Campbell Soup, Chrysler Corp., General Foods, General Mills, Kimberly-Clark, Liggett & Myers, P. Lorillard, Texaco, and Wrigley.

(For details on second quarter spot tv increases see page 44, this issue.)

The top 10 spot tv advertisers in the second quarter were: P&G, General Foods, Colgate-Palmolive, Lever Bros., Wrigley, P. Lorillard, Coca-Cola bottlers, Bristol-Myers, Alberto-Culver, and American Home Products.

Also in the top 20 were General Mills, Standard Brands, Corn Products, Schlitz, Kellogg, Philip Morris, Simoniz, Pepsi Cola bottlers, Ford Motor dealers, and Anheuser-Busch.

The following rank from 21st to 30th: Shell Oil, E. F. MacDonald Stamp Co., General Motors dealers, Food Manufacturers, Inc., Miles Laboratories, Gillette, Campbell Soup, Liggett & Myers, Carter Products, and Continental Baking.

GILBERT NAMES BBDO ENDING 3 MONTHS SEARCH

A. C. Gilbert ended a three-month search for an agency with the appointment of BBDO last week.

The account is expected to be worth over $1 million. The bulk of Gilbert's tv budget has been spent via co-op in the past.

Gilbert, which produces toys including the Erector and American Flyer lines, was acquired earlier this year by the Wrather Corporation, which also owns Muzak, the Lone Ranger and Lassie programs, and other interests.

4 advertisers put $700,000 into NBC TV nighttime

NBC TV reported an estimated $700,000 in advance nighttime participations business for the week ending 24 August.

Buyers were Texaco, Shulton, Jergens, and Warner-Lambert, in a variety of program schedules.

JFK surprises trade, names Henry to FCC

Washington, D.C.:

President Kennedy threw trade guesses off-stride last week with the sudden naming of a commissioner to replace John S. Cross to the FCC.

The newcomer to the commission, when confirmed by the Senate will be E. William Henry, a Memphis, Tenn., lawyer. Henry, like his predecessor member, is a democrat.

The conjecture among many on and off the Hill had been that the White House might decide to let Cross succeed himself. (For background on this see WASHINGTON WEEK, page 55.)

Spot tv spending varies much by market, says TvAR

Spot tv expenditures per tv family vary widely from market to market, according to the third annual report of this type by TvAR, released last week.

In 1961, spot tv amounted to $9.65 per tv family, averaging $9.81 in the top 10 markets, $9.01 in markets 11-20, $7.50 in markets 21-30, and $7.09 in markets 31-40.

But wide variations were found within markets of similar size: $13.72 in Chicago compared to $7.99 in San Francisco, and $11.72 in Houston-Galveston compared to $6.24 in Memphis.

Total tv expenditures in 1961 were said to have averaged $33.28 per tv home.

WTEV (TV), PROVIDENCE NAMES H-R AS REP

Providence, R. I.

WTEV (TV), the ABC TV affiliate which will go on the air 1 January in Providence, R. I., last week announced the appointment of H-R as its national representatives.

The station will transmit on channel 6. Owner is New Bedford Standard-Times.

(For run-down on new ABC TV affiliates and the representatives they have appointed, see SPONSOR-SCOPE. p. 22.)

Johnstone sales mgr. for new WOKR station

Rochester, N. Y.

Alan B. Johnstone has been appointed sales manager of WOKR (TV), Rochester, a new station.



Alan Johnstone

He has been in radio and tv sales on the West Coast for the past 17 years.

He was radio manager of the San Francisco office of Avery-Knodel and, before that, a sales representative for KEWB, San Francisco. Earlier he was Western manager of Ziv-UA and sales manager of KGO, San Francisco.

NAB's Goldberg calls for studies

Washington, D. C.

Seven "areas of ignorance" in the mass communications field were pointed out last week as subjects for future study.

NAB v.p. and director of research Melvin A. Goldberg said that "social science fiction" was needed to anticipate developments in communications. His remarks were made in an address before the American Sociological Convention here.

He asked that studies be made of the inner-action of mass communication and these seven areas: taste, leisure, education, social institutions, politics, entertainment, and moral values.

Goldberg said more preparation was needed for the world of tomorrow, even if first attempts were "fiction" competing with science fiction writing.

Sack promotion mgr. for ABC owned radio stations

Ronald L. Sack has been named publicity and promotion manager for the ABC Owned radio stations, division president Stephen C. Riddleberger announced last week.

He will have his headquarters in

(Continued on page 60, col. 1)

CHRYSLER $10 MIL. ACCOUNT TO Y&R

The Chrysler Corporation account for corporate line advertising has been moved to Y&R. The $10 million account had been at Burnett.

The transfer for air media takes place in 90 days. Y&R takes over print responsibility immediately.

Chrysler on tv is using alternate weeks of Empire, and has a sports line-up including Rose Bowl and World Series.

Chrysler has been advertising its entire line recently for the most part, doing less brand advertising than its competitors. However 1962 was a poor year for Chrysler brands, with under a 10% share of market, far behind General Motors and Ford.

A few weeks ago Chrysler reported it would put an extra $50 million in last-minute styling changes of its 1963 cars.

Y&R already has the Chrysler and Imperial brand advertising, bringing its total Chrysler billings now to about $15 million.

Grossman named NBC's advertising director

Lawrence K. Grossman has been appointed director of national advertising and promotion for NBC, it was announced last week by public information v.p. Sydney H. Eiges.



L. K. Grossman

Grossman joins NBC from CBS where for six years he was an executive in the advertising and sales promotion department, most recently as assistant copy chief. Earlier, he was an executive in the promotion department of Look Magazine.

SCHEDULES SET FOR NAB FALL CONFERENCES

Here's a convenient calendar of the eight dates and locations of the conferences to be held by the NAB in the fall of 1962.

DATE	CITY	LOCATION
15-16 Oct.	Atlanta	Dinkler-Plaza
18-19 Oct.	New York	Biltmore
22-23 Oct.	Chicago	Edgewater Beach
25-26 Oct.	Washington, D. C.	Statler-Hilton
8-9 Nov.	Dallas	Sheraton Dallas
12-13 Nov.	Kansas City	Muehlebach
15-16 Nov.	Denver	Brown Palace
19-20 Nov.	Portland, Ore.	Sheraton-Portland



COVERAGE* When you mention "test market" you're sure to include **Providence.** When you seek many aerials in a compact area you'll probably note **Providence.** When your product demands coverage and penetration of a "must buy" market you'll check WJAR-TV. That's **Providence** too.

* ARB TV Homes

WJAR-TV

NBC • ABC – REPRESENTED BY EDWARD PETRY & CO., INC.
OUTLET COMPANY STATIONS IN PROVIDENCE – **WJAR-TV**, FIRST TELEVISION STATION IN RHODE ISLAND – **WJAR RADIO** IN ITS 40th YEAR

TV PRODUCERS FACE FEDERAL TAX HIKE

Washington, D. C.:

A new Internal Revenue ruling will cost tv and movie producers higher taxes.

Henceforth profits of tv repeats and some motion pictures will be taxable at regular rates, not at lower capital gains rates.

The capital gains rates are half as much as regular rates to a maximum of 25 per cent.

From now on sales of repeat film and tape showings, and of movies leased to tv will come under regular tax rates, since such sales are now regarded as a normal aspect of the production business, and hence come under ordinary tax rates, according to last week's ruling.

Compton & Videotape combine for tape speed

Compton and Videotape Center are talking about the speed with which fast-breaking spot schedules can be met with tape commercials.

On Thursday, 2 August, Compton gave the green light on four Tide commercials, produced and delivered to 64 stations in 40 cities for air dates the following Monday. Some 130 tape copies were sent.

Last March the same producer did a series of tapes for P&G's Gleem, also through Compton, requiring 361 copies.

Videotape's v.p. and general manager John B. Lanigan reported that the quick Tide assignment was the producer's 75th major tv spot campaign done on tape.



WHM-TV, GRAND RAPIDS, APPOINTS PGW. The new tv station in Grand Rapids, Mich., channel 13, has appointed Peters, Griffin, Woodward as its national representative, it was announced by station v.p. and general manager Mark Wodlinger and PGW president H. Preston Peters (seated, l & r). Looking on (above l to r) are Charles Kinney, PGW tv v.p., Lloyd Griffin, PGW president-television, and William G. Walters, PGW tv. v.p. The station will be a primary affiliate of ABC TV. Call letters were announced last week. Station goes on the air 1 November.

PLESCHETTE TO HEAD ABC MERCHANDISING

Eugene Pleschette, who has been with AB-PT and its predecessors for 28 years, has been named v.p. in charge of ABC Merchandising, executive v.p. Simon B. Siegal announced last week.



Eugene Pleschette

He joined United Paramount Theatres in 1934, becoming manager of the New York Paramount Theatre in 1940 and manager of the Brooklyn Paramount Theatre in 1946, rising to his present post of managing director in 1952.

T-L's new research tool: mobile trailer surveys

Chicago:

Tatham-Laird has developed a new and economical advertising research method. It has two mobile trailers which are rolled right into shopping centers where five to 25 minute interviews take place.

The trailers are equipped to show tv and print ads, displays, and merchandising. Copy, motivation, products, and packaging are studied. Several surveys can be done at once.

Tatham-Laird studies advertising effectiveness by measuring six basic factors: appeal of the selling proposition, comprehension of the selling idea, the consumer's personal involvement in the product, believability, ad-produced product attitudes, and attitudes produced toward the ads themselves.

The mobile surveys have been done since March of this year. Eighty surveys have been done in 10 shopping centers, all in the chicago area.

Shoppers participating receive $1 merchandise certificates for center stores.

More SPONSOR-WEEK continued on page 60



in WBEN-TV LAND you'll reach more TV homes than you'll find in all of Missouri

If you're from Missouri—you'll want to be shown. *Here are the facts:*

The WBEN-TV coverage area includes 14 counties in Western New York, four counties in Northeastern Pennsylvania and the extensive and growing Canadian Niagara Peninsula.

This is WBEN-TV land—a vast market that puts your product in sight and sound of more than 800,000 U. S. and 700,000 Canadian households. *(March, 1962 ARB figures).*

This is a market with millions of people who tune to WBEN-TV regularly. This station is a major selling medium in the ***Nation's 10th Largest Market.***

For still more reasons why your TV dollars count for more on WBEN-TV call us or our representatives.

National Representatives: Harrington, Righter and Parsons, Inc.

WBEN-TV

an affiliate of WBEN-AM-FM
The Buffalo Evening News Stations



CH. **4**

CBS in Buffalo

IN
PORTLAND
OREGON...

IT'S
EYE-CATCHING



KOIN-TV

Women can get bored to death when all they have to look forward to every day is housework. KOIN-TV sees to it that women in Portland, and 34 Oregon and Washington surrounding counties, have something else to look forward to . . . a really eye-catching array of daytime programs. That's why, according to Nielsen, daytime's a good time to buy KOIN-TV.

Channel 6, Portland, Oregon
One of America's great influence stations

Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

Give them a call, won't you?

Sponsor backstage (*Continued from page 15*)

list, for example, *Tenderloin* blew about $200,000 of its $350,000 investment; *Sail Away* about half of its $400,000; *The Gay Life*, its entire $480,000; *Kwamina* its entire $480,000. The people associated with these four shows, if you'll re-check above, for just a minute, represent some of the most able, experieneed, knowledgeable, talented people in the theatre, and yet there is almost $2,000,000 worth of money down the drain.

And if a show is a flop, or even only a moderate run play (three months or so), what is its real value as a television attraction? The other side of this very coin is just as fraught with significance on the question of the practicability of television arrangements for Broadway shows. The successful ones make such substantial sums of money, both on Broadway and subsequently on the road, that no producer in his right mind would think of jeopardizing the take by exposing the property on television, particularly in cities where road companies of Broadway hits clean up.

Success doesn't need it

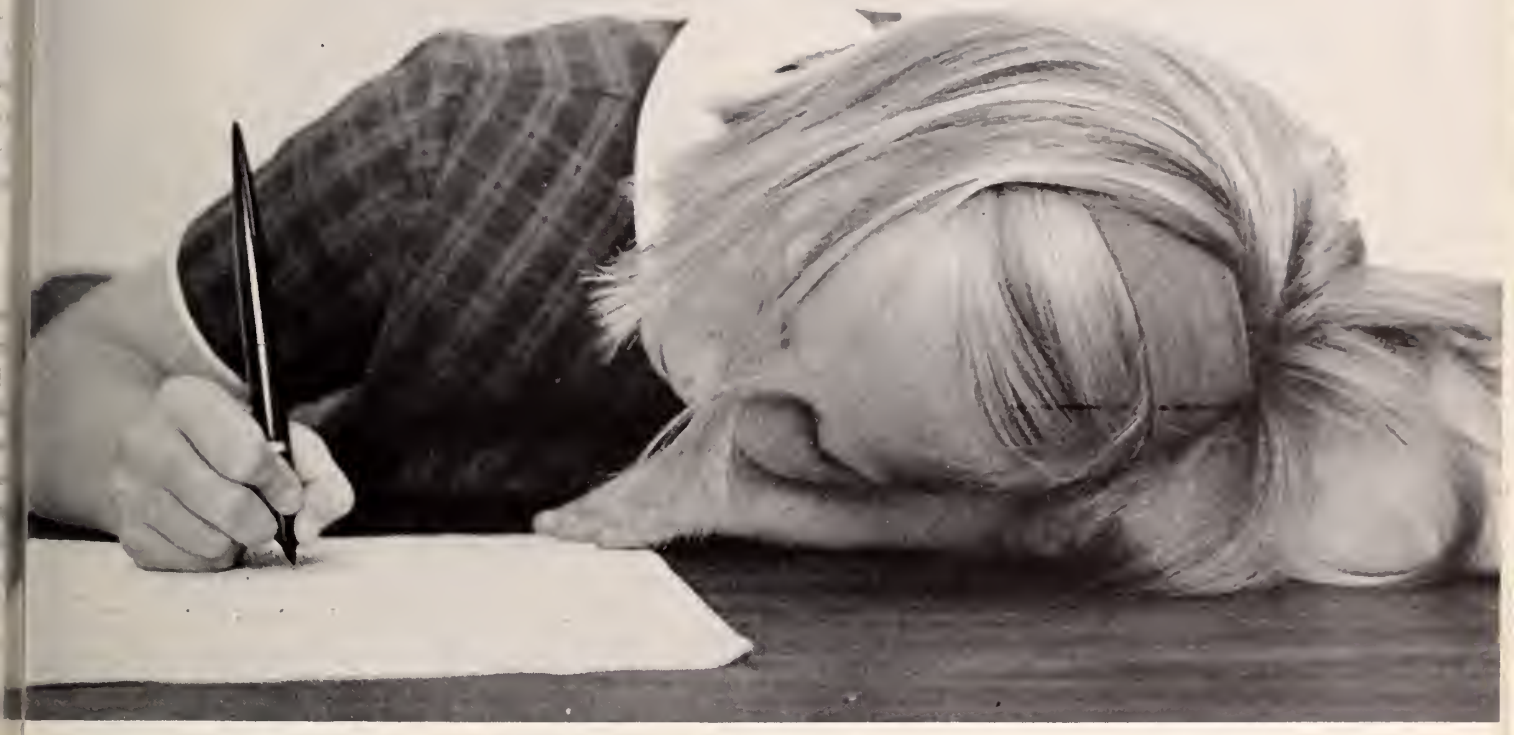
A Funny Thing Happened on the Way to the Forum, for example, is turning in a profit of $20,000 per week and more, every week it runs on Broadway. *The Unsinkable Molly Brown* did a gross business of $100,000 per week for every one of its three weeks in the O'Keefe Auditorium in Toronto, and better than $100,000 per week in San Francisco, which happens to be one of the Westinghouse markets. *No Strings* has played to standing room only, doing better than $60,000 per week almost every week since it opened on Broadway. And yet, when *No Strings* had its original opening at the Fisher Theatre in Detroit, it was so far from being the show it became on Broadway that if anyone had exposed it on television it could easily have destroyed the show for evermore.

Apart from these profit and loss factors I wonder how the creative talent responsible for whipping the shows into shape could possibly survive the additional burden of preparing a polished videotape performance, with its obvious differences in staging, direction and many other facets. Every producer, writer, director, star I've ever worked with on a show has lost from five to twenty-five pounds, and many of them teetered on the edge of a nervous breakdown and worse before they got to Broadway. The late Moss Hart had a serious heart attack in Toronto, while directing *Camelot*. And Alan Jay Lerner, the lyricist and book writer, came up with a screaming ulcer during the course of bringing in the same production.

I have said nothing at all about the commonly known problems of clearing rights and getting permission from theatre owners, and the many unions involved.

And yet, last season Dynamic Theatre Networks, Inc., piped five performances of *Gideon* into a theatre in Rochester. And other producers like Albert McCleery and David Merrick continue to explore the possibilities of a linking of Broadway and television. And as impossible as it seems, I believe that one day it's going to work. Whether it will be on home free or fee tv, whether closed circuit theatre video or via community antenna handling, I don't know. But it will come. And when it does, I believe, as WBC president Don McGannon said, it will enrich the programing structure of the medium.

Dear Mr. Thrower,



THURSDAY AUG. 9, 1962

Dear Mr. Thrower,
My Name is Debbie Hartigan.

Last week my Daddy brought home some new Koko the Klown Cartoons and Showed them to my friends and to me. We loved them.

Last Night Daddy told us We would beable to See more of them soon On WPIX. THat makes us very happy. THANK YOU!

yours truly,
DEBBIE HARTIGAN

P.S. WE WATCH CHANNEL 11 ALL THE TIME!

TELEVISION WPIX CHANNEL 11

FRED M. THROWER
EXECUTIVE VICE PRESIDENT
AND GENERAL MANAGER

August 10, 1962

Dear Debbie:

Thank you for your letter.

We liked your Daddy's cartoons too, and I have no doubt that KoKo will soon be one of the most popular cartoon personalities in television. Kids and clowns just seem to go together.

I am happy that you watch our shows and through you I would like to thank all the boys and girls who have given WPIX-11 the largest children's audience in New York.

I know that KoKo will be a tremendous favorite on Channel 11 from 4:25-4:30 PM Monday through Friday, starting September 10th.

Sincerely,

Fred M. Thrower

WPIX Inc · 220 East 42nd St., New York City 17 · MUrray Hill 2-6500

contact:
Al Hartigan
Vice President–
General Sales Manager

VIDEO HOUSE, INC.
48 W. 48 ST., NEW YORK 36, N. Y. CI 6-2425



the nicest things happen
*to advertisers who appear...**

* ON KPRC-TV IN HOUSTON, NATURALLY!
Internationally accepted, ask for it by name
Edward Petry and Company, National Representatives

Courtesy of FIRST NATIONAL CITY BANK TRAVELERS CHECKS N.Y.C.



Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

3 SEPTEMBER 1962
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For those who've been on vacation or on a summer sabbatical and hence may have qualms about having missed out on more or less important developments in the trade, SPONSOR-SCOPE engages in its annual service of absentee updating.

Among the events, moves, situations and trends that unfolded were these.

• **NBC TV put its daytime on a flat package price basis,** offering time and talent as the unit and in the process doing away with a diversity of discounts. This new selling pattern takes effect 1 January.

• **Network tv daytime for the fourth 1962 quarter is at a virtual sellout level.**

• **Network tv nighttime** for the same quarter **will likely set a record in terms of commercial minutes sold,** even though there are plenty of them still available.

• **National spot tv is headed for a new high in fourth quarter billings.** However, there's a fly in the honey, which is explained below.

• **Young & Rubicam unveiled its blueprint of a media field service unit** designed to serve as an intelligence bridge between local media and the agency's media department. Also to aid its clients on the local front in matters of merchandising, dealer contact and up-to-the-minute market information.

• **General Foods revamped its pattern of sales territories** to match the market falling within the umbrella of a tv station's coverage.

• **The major insurance companies suddenly embraced network tv with a whoop,** with at least 10 of them to be found this fall in various sectors of programing. (For an in-depth exposition of this see 20 August SPONSOR, Page 35.)

• **The automotives will have in network tv for the fourth quarter an accumulation of 774 commercial minutes and 879 billion home impressions.**

• **The Lestoil account** ($5-6 million) **switched to Fuller & Smith & Ross,** and **Chun King** ($4 million) went with **Campbell-Mithun.**

Judging from the plaints heard among sellers for the network tv o&o's, spot sales for the fall are suffering from a sort of embarrassment of riches.

Their chagrin is this: the buys have been **overwhelmingly on the minute side,** with the result that there are **still a lot of prime 20's reaching out for customers.**

CBS TV National Sales plans to do something about this anomaly, **such as dispatching a wire to agencies urging them to take a hard look,** particularly if there are 20-second commercials handy as well as the minute kind, **at the 20 availability picture and figure out whether the end cost-per-thousand wouldn't be preferable in that area.**

Some of the NBC TV affiliates are beginning to wonder if the 25-30 minutes that the network's made available to them between daytime programs can be counted as a windfall.

On closer examination, say these stations, the gesture doesn't seem to be such a happy one from the viewpoint of **spot billings.**

As they have it figured, they **gave up 45-50 20-second spots** for these extra minutes.

They admit that in some markets a daytime 20 doesn't move as well as a daytime minute, but what annoys these NBC TV affiliates is the possibility that **seekers after daytime 20's will do their zeroing in on the CBS TV or ABC TV affiliate in the market.** The latter networks are still letting affiliates get into the middle of a half-hour program as well as either end.



SPONSOR-SCOPE *continued*

Needham, Louis & Brorby, who's activity with radio has taken on a lot of momentum lately, thinks that the spot end of the medium would do itself a lot of good if it adjusted its sales thinking to the requirements of the time.

Among NL&B's recommendations to the sellers of spot radio:

- **Get rid of all negative approaches,** like being supplemental to or a backstop to tv.
- **Talk in terms of heavy frequencies** and the use of **multiple stations in a market.**

In other words, make dominance in a market a subordinate approach to checkerboarding the proposed schedule with one or two other stations in the market.

- **Support the pitch with the latest market information** that would be of service in guiding your prospect's use of radio.
- **Streamline the ratecard so** that the station will be easier to buy.

(For a detailed recital on NL&B's suggestions see article, page 31.)

Gillette (Maxon) will go on supporting its disc jockey empire for another year—its sixth.

The undertaking entails over **125 radio stations** and an expenditure of **about $1.6 million per annum.**

A shaving field report had it that **Gillette had considered putting a chunk of its ad money into college football,** but quickly discarded this thought because of the realization that it was **more important to reach the younger teenager than the college student,** whose shaving habits and predilections by that time are pretty well set.

There'll be at least one national account in spot tv this fall with a campaign of 30-second commercials.

It's none other than **National Biscuit,** with the placement coming out of **McC-E.**

Last season **Gulf** (Y&R) did some 30-second buying, while **Colgate** (Bates) scheduled a few here and there.

In fact, **Colgate will have one riding on WCBS-TV, N. Y., this fall.**

Tv viewing per average minutes scored pretty well for itself the first six months of this year, if you look at it in terms of total homes.

In other words, the **percentage of tuning-in was less** than the previous two year's but **the number of homes that looked was higher.** And that went for virtually every part of the day and night.

Following is an NTI comparison on homes for January-June of each year:

	1962		1961		1960	
TIME SEGMENT	%	HOMES	%	HOMES	%	HOMES
7 a.m.-noon	13.1	6,419,000	13.9	6,519,000	13.2	5,966,000
Noon-5 p.m.	23.4	11,466,000	23.5	11,022,000	22.7	10,260,000
5-7 p.m.	35.2	17,248,000	36.4	17,072,000	36.3	16,408,000
7-11 p.m.	55.6	27,244,000	57.1	26,780,000	57.8	26,126,000
11-1 a.m.	22.6	11,074,000	22.4	10,506,000	22.1	9,989,000

The reason that Lipton asked NBC TV to include it out of the America's Cup Races was a discovery it made in 1958 when it last underwrote the taped event.

The finding: whatever strong interest there was in boat racing among viewers was **confined to the east and west coasts; inland America just wasn't titillated.**

Lorillard's Kent (L&N) picked up 50% **of the sponsorship at a package cost of $100,000.**

The tv networks last week were still waiting for Beech Nut to make a decision on its buys for the final 1962 quarter via Y&R.

The budgets run at the rate of **$4 million for daytime and $2 million nighttime.**

The tv networks have been getting heaps of newsprint space lately on their entertainment specials planning for the fall, but in terms of actual sales it's relatively small pickings.

Based on what the networks report they have sold, **the collective expenditure for specials for the coming season adds up,** as SPONSOR-SCOPE has it calculated, to **around $15.8 million and that covers both time and talent.**

An historical contrast: **in the 21 August 1957 SPONSOR-SCOPE** it was noted that the networks had already under commitment for the ensuing season's **117 entertainment specials an estimated expenditure of $37.8 million.**

Following is a rundown of 1962-63 specials under sponsorship. by network:

ABC TV

PROGRAM	NO.	SPONSORS	EST. EXPENDITURE
Sid Caesar	9	Consolidated Cigar	$1,050,000
Edie Adams	8	Consolidated Cigar	950,000
Hollywood Adventure	2	P&G	550,000
Victor Borge	1	Pontiac	370,000
TOTAL	**20**		**$2,920,000**

CBS TV

Leonard Bernstein	4	Ford Motor Co.	$1,200,000
Young Peoples Concerts	4	Shell Oil	875,000
Lincoln Center Debut	1	Corning Glass	600,000
Miss Teenage America	1	Coty, Colgate	425,000
Grace Kelly In Monaco	1	Chemstrand	350,000
Arthur Godfrey	1	Armstrong, Menley & James, Quaker Oil	330,000
TOTAL	**12**		**$3,780,000**

NBC TV

Bob Hope	6	Lever, Sara Lee, Chemstrand	$2,500,000
Bell Telephone Hour	8	AT&T	2,200,000
Dinah Shore	9	S&H Stamps	2,000,000
Hall of Fame	4	Hallmark	1,600,000
Danny Kaye	1	General Motors	350,000
Pat Boone	1	Mohawk Mills	250,000
Mr. Magoo	1	Timex	200,000
TOTAL	**30**		**$9,100,000**
GRAND TOTAL	**62**		**$15,800,000**

The tv networks' station relations departments are maintaining a brave front about it, but they're having no easy time collecting station clearance for some of those new fall nighttime series.

NBC TV's troubles in that regard are pretty much centered in **It's a Man's World, Wide Country** and the Sunday 6:30-7 p.m. strip which encases **McKeever & the Colonel** and **Ensign O'Toole.** The network hopes that the reluctance to clear will wither appreciably when the affiliates get a closed circuit look at the product this week.

CBS TV's main clearance problem is **Fair Exchange.** There's also some with **Stump the Stars,** which, to begin with, is hobbled by a limited lineup. One resort to solve the Fair Exchange jam: an **offer of a co-op minute in the show for affiliate sale.**

The two networks have also had to face up to this fact: **Certain affiliates have preempted one or two chunks of choice evening time for local spot carriers as a way of recouping network revenue lost via daytime compensation reductions.**

The vast majority of the 1963 car models are due to get their unveiling this time by the first week in October.

The new lines as now set:

COMPANY-DIVISION	UNVEILING DATE
Buick	4 October
Cadillac	5 October
Chevrolet	28 September
Chrysler	26 September
Dodge	2 October
Ford	28 September
Lincoln Continental	2 October
Mercury	4 October
Oldsmobile	4 October
Pontiac	4 October
Rambler	5 October
Studebaker Avanti only	28 September

Schick (NCK) has in a way taken a leaf out of Gillette's merchandising book and will introduce this fall something new in electric shaver variations.

In Gillette's case the adjustments are **all in the same razor,** but Schick will be offering **two razors,** one for **tough beards** and the other for **tender skins.**

Electric shaver marketers have taken the report of Schick's twin products with considerable conjecture. The competitive consensus: **the merchandising wrinkle, if successful, could have quite an impact on the manufacturing directions of the shaver field.**

The FCC's assignment of those third stations in important markets the past few months has turned out quite a windfall for the independent rep sector, especially in light of the bruising it has taken from the swing of the bulk of group ownership to self representation.

There's a number of other like assignments to come, like Winston-Salem and Raleigh, and the straightening out of the Tampa-St. Petersburg situation (potential national-regional spot billings of the market are $3.7 million).

The big additions already set to go (all ABC TV affiliations) and their reps:

MARKET	CALL LETTERS	REPRESENTATIVE	MARKET'S EST. SPOT BILLINGS
Providence	WTEV	H-R	$6,500,000
Syracuse	WNYS	PGW	4,500,000
Rochester	WOKR	Blair Tv	2,800,000
Grand Rapids	WIIM	PGW	1,700,000

Because of the tightened Government regulations on new drugs you can expect more of the big ethical houses to set up their own over-the-counter subsidiaries.

The extension has become one of **fiscal necessity,** as drug marketers see it.

Added Federal stringency, it is anticipated, will lead to **smaller profits in the ethical area,** and the logical step would be to filll all or part of this gap by **transferring some of the established ethicals to an over-the-counter division.**

Among the kingpin ethical firms reported to be seriously contemplating a move in that direction is **Smith, Kline & French.**

For other news coverage in this issue: see Sponsor-Week, page 11; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Spot Scope, page 56.



In Indianapolis, the "SOUNDS OF THE CITY" keep people listening with both ears!

A dramatic broadcast from the scene of a fire . . . the voice of a policeman making an arrest . . . a schoolboy telling why he plans to be an astronaut.

Local people . . . making news . . . reporting it . . . reacting to it. These are the "Sounds of the City" that keep the people of Indianapolis attuned—and tuned—to WFBM Radio.

That's one point for WFBM. Here's another: WFBM music is pointedly programmed to adult tastes . . . calculated to please the people who do the real buying in Indianapolis.

In short, WFBM reaches an uncommonly attentive, predominantly adult audience . . . provides your best opportunity to address the town fathers—and mothers—with your advertising message. Ask your KATZ man!

WFBM RADIO

1260 INDIANAPOLIS

TIME-LIFE BROADCAST INC.

Represented Nationally by the KATZ Agency



555/5th

Comments on "Harper" Commentary

That's a great column ("You're Wrong, Marion, You're Wrong," *Commercial Commentary*) in the 13 August issue.

It needed saying, and you did it so well. After viewing a sizeable amount of research, I think it could prove anything!

Maurie Webster
v.p. and gen. mgr.
CBS Radio Spot Sales
New York

Writing to editors about policies and statements is something I usually avoid like the plague, but after reading your column of 13 August in SPONSOR, I have no choice. Those statements took more than courage to write, and I can imagine that you have not heard the end of the matter. But—not only because of the Christian overtones and undergirdings—I could not agree with you more.

I am only sorry that the kind of thinking exhibited by Mr. Harper is so prevalent and widespread. Perhaps your efforts will have a much-needed effect on executive opinion, if not public opinion.

Lawrence W. McMaster, Jr.
exec. dir., radio/tv
United Presbyterian Church

In your column in the 13 August issue you hit the nail dead center. Your own philosophy has been firmly emblazoned on a bronze plaque in our public entrance since it was dedicated by Senator Dirksen about nine years ago.

The words were not just forced out—it was with care, with thought, with dedication to responsibility that we found the natural words fit to tell us the story of our policy which has become a credo of operations:

"With Bias to God and Country alone . . ."

"That we may be a free people."

Our first president, Lou Carter, served many years as chairman of the Board of the American Institute of Baking, and guided me in the establishment of this credo which has taken on the deep meaning it holds for us *only* as years have passed.

Your editorial captured this spirit of high purpose.

No good tv station should be without such inspiration!

Joe M. Baisch
general manager
WREX-TV
Rockford, Ill.

I think your column of 13 August taking apart the advertiser's advice to consult the audience as to their tastes is one of the best things I have seen in a long time. As a matter of fact, having belatedly seen "Judgment At Nuremberg," I would put it alongside the judge's summation as a testament to intellectual and moral integrity in a decadent era.

S. Franklin Mack
exec. dir., bdcstg. and film
National Council
of the Churches of Christ
New York

Image-building

I have been following the "image-builder" articles (13, 20 August) with more than passing interest, and you are to be congratulated on the excellence of your fact-finding.

Perhaps it was our fault, but one inaccuracy which concerns me did creep into your account of TIO's work. Credit for the monthly publication of area program bulletins (page 31, SPONSOR, August 20) should go to the 87 stations who cooperate in thiswork. TIO's role has been to help stations get started and then to supply them with network listings. Each month, however, the cooperating stations supplement the network material with local program information and then handle the publication and mailing themselves.

This effort is superimposed on the pressing day-to-day work which station personnel must do. The results, measured in changes of attitudes among bulletin recipients and also in terms of the usefulness which they attribute to the informaiton, have made these publications most worthwhile.

Roy Danish
director, TIO
New York

Helping broadcasting

"Radio Books a Full Hotel" (6 August 1962) will certainly go a long way in helping broadcasting, particularly radio, to add another field of advertisers to its already growing list.

We have heard a number of very nice comments about the article and the way it was handled in SPONSOR. When the Richmond Hotels, Inc., completes its new convention center in the next few months, it will be a serious competitor for at least 95% of the national conventions. In the months and years to come big things will be happening in Richmond, Va., "The Top of the South."

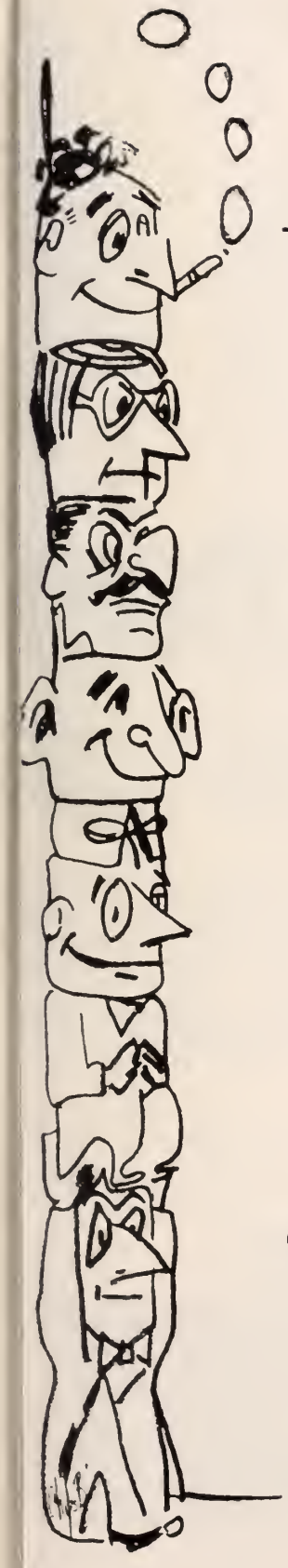
Irby N. Hollans, Jr.
promotion manager
WRVA
Richmond

Shaver market

As one of your devoted subscribers, may I request a favor? Your issue of 6 August *Sponsor-Scope* section listed a percentage analysis of the electric shaver market. Since I have already given my copy away and now find a need for this issue again, may I request that you send me one copy—the copy which contains the percentage analysis between Norelco, Remington, Schick and Sunbeam.

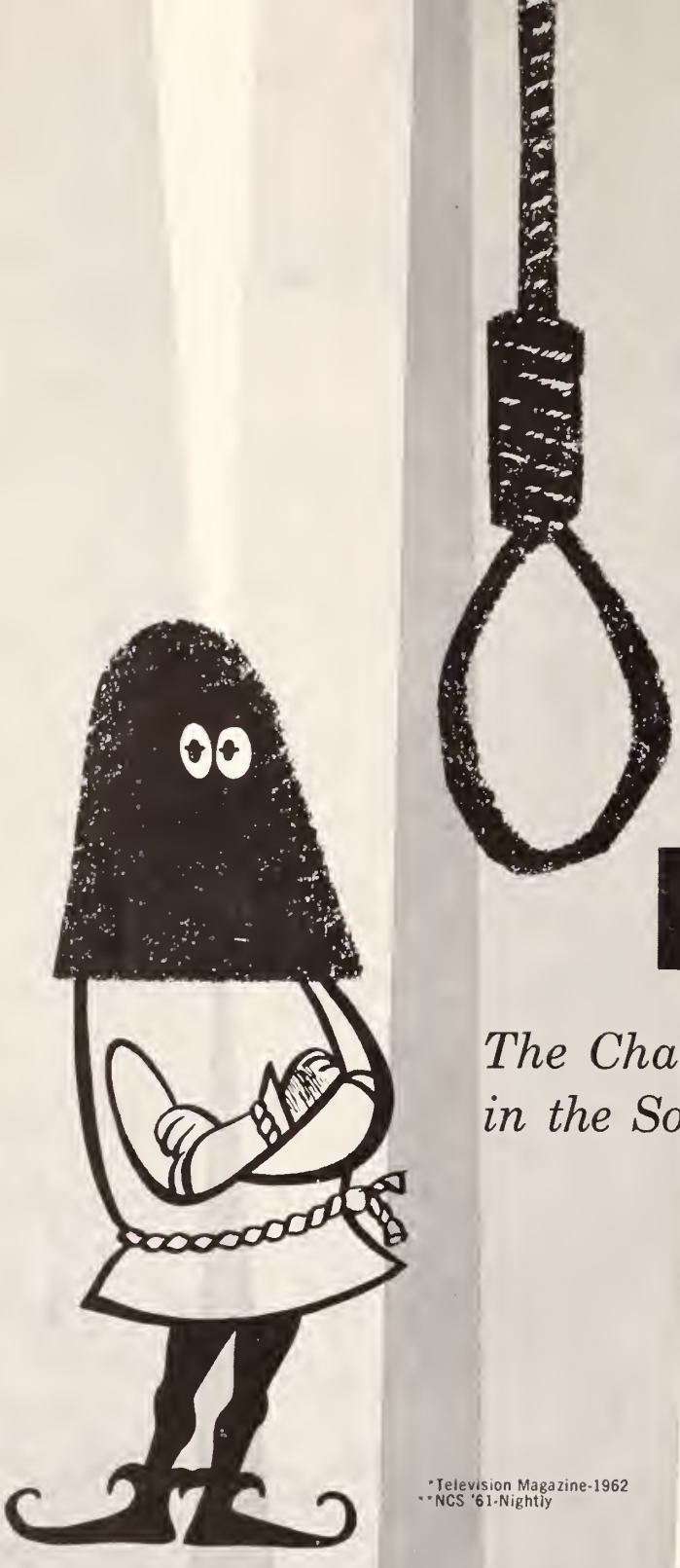
I appreciate this very much, and may I add that I find your publication quite valuable. I compliment you on it.

Al Heuer
branch sales mgr.
Remington Rand Shaver
Philadelphia



Top man on Totem pole say . . .

"Keep your eye on September 10 SPONSOR"



HANG THE CITY POPULATION!

*The Charlotte TV MARKET is First in the Southeast with 595,600 Homes**

We'd be the first to admit that it stretches the imagination to hang a city population of more than two-hundred thousand—but *hang the city population* when counting necks in the entire Charlotte Television Market!

The real kicker is that WBTV delivers 43.4% more TV Homes than Charlotte Station "B"!**

*Television Magazine-1962
**NCS '61-Nightly



Compare these SE Markets!*

Charlotte	595,600
Atlanta	562,600
Miami	556,600
New Orleans	418,200
Louisville	409,900
Norfolk-Portsmouth	309,000

WBTV

CHANNEL 3 ◉ CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising TvAR Representatives, Inc.



TV today has not only proved itself the "Sales Managers' Medium" but has become a central marketing strategy tool. Its influence on the total marketing-advertising mix is growing, say execs

NOW TV AREAS=SALES AREAS

More and more companies following Anheuser-Busch lead in realigning marketing areas to conform with television exposure pattern

The move by companies, large and small, to draw their sales territories on the basis of tv areas is growing steadily. Distribution to conform to the contour of the tv signal is now an integral part of the marketing philosophy of many business chieftains.

Anheuser-Busch, the 110-year-old St. Louis brewer, which sparked the marketing revolution five years ago by pacing its Busch Bavarian Beer market area with television signals, is now engaged in similar distribution techniques with all its other products. The advantages of such a system, it appears, are endless in the ferociously competitive marketing wars raging today. Firms duplicating Anheuser-Busch's success in other fields include General Foods, Lestoil, Proctor-Silex and Maradel. Schlitz, which is Anheuser-Busch's closest competitor in the beer category has also revamped its

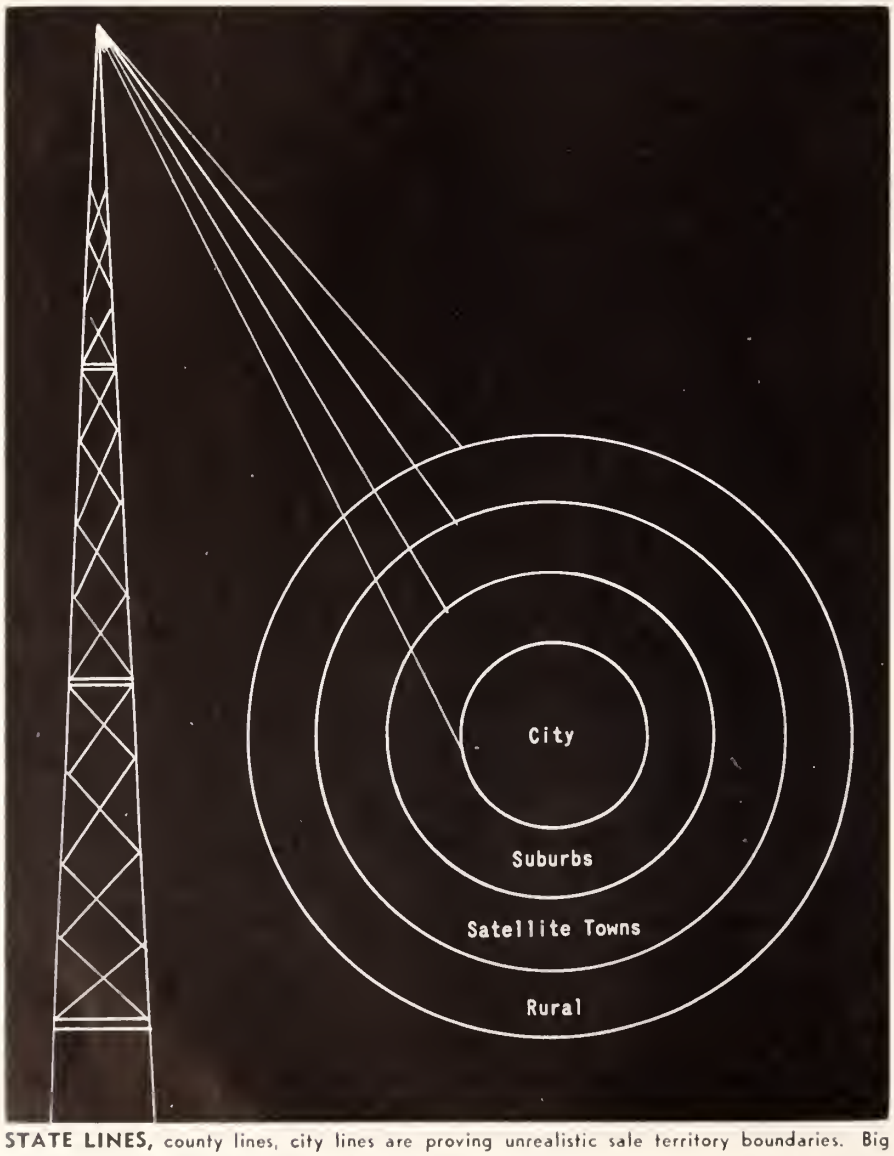
sales territories to fit tv coverage areas.

Elated with results obtained to date, Walter (Bud) Reisinger, advertising director of Busch Bavarian, told SPONSOR last week that "When we first obtained our market areas on the basis of television coverage, it was our feeling that this would provide us with a more meaningful basis for planning, budgeting, and evaluating our total marketing efforts.

"Today, after five years experience working on this basis, we are more convinced than ever that this is a sound approach," Reisinger asserted. "In fact, Budweiser of Anheuser-Busch just recently adopted this concept and it is now used company-wide."

Reisinger told SPONSOR that tv "is still the big thing with us" and that the firm's wholesalers and sales supervisors still meet on a media coverage area basis rather than on the basis of states and districts. He pointed out, however, that today Anheuser-Busch no longer speaks of 'media coverage area' but rather 'marketing area' for purposes of simplification.

Reisinger is quoted as saying: "The important thing today is not where the advertising *originates*. The critical factor is . . . where do the advertising impressions go? The more of them that go into your distribution area, the more efficiently you are spending your advertising dollar . . . and the sooner you're going to start getting a return from your advertising investment. So we have faced these facts of life and have re-defined our ideas of local advertising. We now say that local advertising is the advertising pressure received within a wholesaler's territory, regardless of where the advertising comes from . . . finally, we are now concentrating our advertising dollars in *television*, which we consider the most effective medium for telling our story. As a result, we now define a market, not in terms of states or of individual wholesaler territories, but in terms of that area most effectively covered by tv emanating from the major population centers. In other words, it is advertising coverage that defines a marketing area . . ."



STATE LINES, county lines, city lines are proving unrealistic sale territory boundaries. Big corporations are now re-arranging their sales territories on a functional basis, i.e., the tv signal area. Katz Agency, which made this chart, says distribution begins with tv market concept

Having established itself as the No. 1 brewer in America, other brewers began aggressive campaigns to catch up with Anheuser-Busch. Schlitz, for one, began to emulate the present-day marketing concepts of its rival in an effort to recapture the Anheuser-Busch lead in the brewery industry.

William Golomski, assistant to Fred Haviland, director of marketing for Schlitz, told SPONSOR: "What we have done that we consider different has been to try and inculcate into all groups within the company media coverage areas as a method of planning, rather than sales districts.' This takes time, he pointed out, and involves changing the wholesaler set up, too, where possible. But sales districts are slowly re-organizing to fit this pattern for a totally integrated marketing approach. The advantage of such a system, he pointed out further, is this: "You could consider media coverage areas of dominant tv in stations in each area, and try to find the cut-off point for each area and the cut-off point for each county, according to ARB and/or Nielsen, and set up sales districts accordingly. Schlitz, he said, is developing the same system for network coverage."

Haviland has been with Schlitz about one year, having come to them

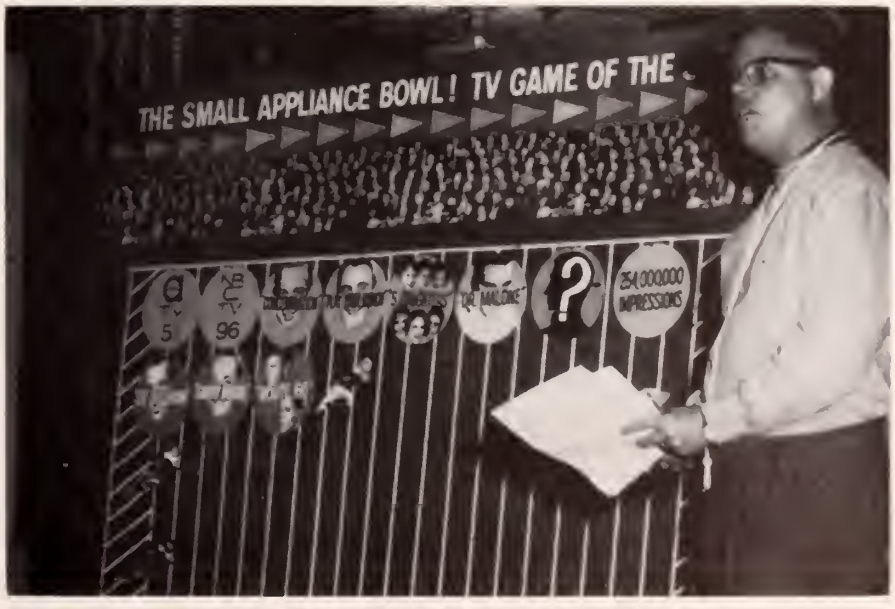
directly from Anheuser-Busch where he helped to bring about the tv coverage area concept. Corinthian Broadcasting Corp. and Westinghouse Broadcasting Co., among others, have been pushing this new marketing strategy with success among forward-looking advertisers. Numerous station reps have also joined in this drive. Corinthian's sales attack, in this instance, is called *Tele-Urbia;* Westinghouse calls its approach *Megatown.* One of the important things in all these concepts, according to their proponents, is that it does away with the moss-backed tradition of outlining the sales territory to newspaper or magazine reach. As *Sponsor-Scope* indicated recently, these realignments have more than academic implication, taking in two significant factors: (1) as the prime medium, tv should logically serve as the peripheral measurement, and (2) the rapid expansion of the urban-suburban population unit to which the tv signal lends itself aptly and economically.

"The structure of every industry is largely shaped by its technology," Charles H. Tower, administrative v.p., Corinthian Broadcasting Corp., told SPONSOR. "In marketing during the past 20 years the major technological development has been tv. No one who seeks a nationwide market for a consumer product can do without it. Most find that increasingly major reliance must be placed upon it. Already critical in most marketing decisions, tv will play an increasing role in shaping the marketing patterns of tomorrow. This is the 'why' of the concept of *Tele-Urbia.*"

"Markets defined in terms of tv areas are indeed an important change in marketing," Edward A. Grey, senior v.p. and media director of Ted Bates, told SPONSOR last week. (Ted Bates is spot tv's top spender among the advertising agencies). Drawing sales territories on the basis of tv areas had to happen, Grey declared. "It makes all the sense in the world," he continued. "Most of the progressive companies are looking at it that way. Marketing and distribution heads do indeed regard this as an economic requirement in realizing



MAXIMIZING tv's effectiveness. Looking at tv coverage map at N.Y. headquarters of Maradel Products are George J. Abrams, pres., (seated); Joseph Chira, v.p. and account group supervisor, Mogul Williams & Saylor (l) and George C. Kirk, senior v.p., sales, Maradel



USING new tv market concept, Proctor-Silex Corp. fall-tv schedule was given graphic kick-off at nat'l sales meeting in presentation by "coach" Max Tendrich, exec v.p. of Weiss and Geller

maximum product sales." On a previous occasion, Grey observed: "We used to consider markets as city zones or metropolitan areas but now the primary tv area, in our opinion, represents a geographical market region."

Three years ago, according to James A. Yergin, director of research for Westinghouse Broadcasting Co., the tv advertiser was concerned with the metropolitan rating of a station. Today, almost without exception, he bases his buys on the homes reached throughout the total area served by the station. Yergin said, adding that long established distribution and sales patterns are not altered as rapidly as these changes in evaluation but the first step has been taken. "Because everything must mesh with distribution and sales to produce maximum results, redistricting is now conforming more and more to the concepts of *Megatown*," Yergin asserted.

Another glittering example of an advertiser whose sales territories were originally established to conform to television's viewing areas is Lestoil. As standard practice, Lestoil opened each new market with a heavy tv campaign several weeks before starting to send its products into the market. Only after the demand was created and retailers, wholesalers and distributors were asking for the products, did Lestoil make its first shipments to those markets. "How different from the old days when it was considered ridiculous to even think about advertising in a market before you had your distribution set up," observed an executive of the Corinthian Stations, a vigorous exponent of Tele-Urbia.

Lestoil's director of marketing, E. J. Fredericks, said to SPONSOR last week: "This was a logical development in the market-by-market expansion Lestoil made. In some cases, an extensive tv viewing area actually forced an expanded sales area since television created such great demands outside of a traditional marketing area. This allowed sales costs to be directly related to time costs in each area and, of course, to area sales volume."

Fredericks said that "even with a recent change in Lestoil's marketing set up where food brokers and network television now replace company salesmen and spot tv records are still kept market-by-market or tv area-by-tv area."

The $4 million Lestoil account recently landed in the lap of the New York office of Fuller & Smith & Ross. Officially, the account doesn't move to F&S&R until December. Its present agency is Sackel-Jackson. John R. McCarthy, previously with Ted Bates & Co., will be group supervisor in charge of the Lestoil account at F&S&R. Industry figures regard the switch in Lestoil agencies as a justification for independent agency business. When Lestoil first came into being, Jacob L. Barowsky, founder of the company, failed to interest any New York ad agency in soliciting its business. Consequently, he started his own house agency, Jackson Associates. Shortly after, Lestoil billing reached more than $10 million, allocated largely to tv spot business.

Still another strong exponent of the marketing theory that sales territories should be drawn on the basis of tv areas is the Proctor-Silex Corp. which has been using tv as its main advertising medium for nearly a decade beginning with its first market in New York. It has expanded to the point where it now utilizes 57 markets with daytime network tv advertising.

"It was obvious to us very early in the use of tv that a television sig

(*Please turn to page* 50)



AMONG marketing leaders who established distribution territories based on tv viewing areas was Lestoil Products. Lestoil execs shown examining updated tv market area map are (l to r) exec v.p. Charles J. McCarthy, dir. Jacob L. Barowsky, dir. of marketing Edward J. Fredericks



LAIR Vedder, Jr., v.p., media director, NL&B, briefs media staffers on campaign market objectives. (L-r) Mark Oken, timebuyer; Phil Mor-ow, asst. media supervisor; and Marianne Monahan, timebuyer. Buyers are encouraged to dig deeper than numbers in making station selection

NL&B REDISCOVERS RADIO

Agency sells 100% radio campaigns; studies medium rom grass-roots with buyer and exec visits to markets

Media department for multiple outlets, attention-olding copy; laments lack of data to sell clients more

CHICAGO

Needham, Louis and Brorby, an gency deeply rooted in radio since ne days it produced *Fibber McGee & Molly* on NBC for Johnson's Glo-oat, has undergone a significant enaissance in their radio buying during the past two years.

What has brought about this re-focus on radio as a major medium? A series of national campaigns for Needham clients, so successful that now, in the words of Blair Vedder, Jr., v.p. and media director, "Radio is a medium that pulls a lot of freight at NL&B."

Radio has been used in a number of varied techniques recently for about half-a-dozen Needham clients, sometimes as a tv supplement, but most uniquely as the only medium in outstandingly successful campaigns for Ac'cent (International Minerals & Chemical Corp.) and Campbell's V-8 Juice.

Needham's media department has re-evaluated the medium from every angle and, through buyer market visits, has intensified the agency's understanding of modern radio. Radio





TWO NL&B client products active in radio via the Chicago-headquartered agency: Campbell V-8 Juice, Massey-Ferguson farm machinery

concepts embracing every facet of the industry have been developed, as NL&B has moved into the medium with national campaigns in both network and spot.

"An essential pre-requisite to proper use of radio is a thorough understanding of the medium's dynamic nature, and a recognition of the changing pattern at the local level as stations try to find the correct programing key to their respective markets," Vedder maintains.

The dynamic nature of radio has two elements, he explains. Audience listening habits, and individual programing techniques: "The variety of ways radio is listened to; the hundreds of stations throughout the country reaching listeners by individual programing techniques which vary from region to region, and from city to city."

An important factor in radio's value, Needham's media department feels, is the increasing time spent with radio today. More people are listening, they find, and more and more are becoming listeners.

"The transistor market, in addition to auto radios, has created unlimited ways for listening to radio," Vedder says. And he believes this could be an important point for advertisers—selecting the particular segment of this massive, flexible audience most suited to advertiser objectives. However, he says, pin-pointing the national radio audience is not easy to do, because radio's audience has not been broken down. Most advertisers buy tonnage, chiefly, because, he feels, qualitative data on radio listenership is still pretty archaic.

To circumvent this dearth, Needham's media department established its own method of learning about radio at the grass-roots level, by time-buyer and media executive visits to individual markets.

Each year from six to eight top markets are visited. Markets are totaled among these media personnel who thoroughly monitor the market's radio stations, then follow-up with station visits to research the market and gather station information. Programing objectives, trends in audience data, rate structures, and merchandising are among their prime objectives on such trips. These trips are non-buying junkets, but set up primarily for market survey to reinforce quantitative data provided by research services, and to anticipate trends prior to their reflection in the numbers.

Other important parts of the individual market trips are supermarket visits in each area to examine shelf space, product displays, sales trends, etc. This, according to John Cole, manager of broadcast facilities, sharpens buyer ability to evaluate stations within a market, and is especially helpful when station men visit the agency. The buyer's first-hand knowledge of the market, along with station's records, provide an apperceptive basis for accurately evaluating up-dated information.

When a buyer returns from a market visit, an extensive report is written for distribution throughout the media department. Buyers are considered experts on markets visited, and are often consulted by others in the agency when problems or questions arise on a market situation.

Visiting markets over the past two years, Needham buyers have observed a follow-the-leader pattern in a great deal of local programing, where other stations have copied the more successfully programed station in a market. But recently, they notice more and more stations conducting independent program policies. There are still many stations, however, behind the times in this regard, they find, still offering a bland diet, and non-community involvement in programing. Of this, Vedder says: "These are the kinds of things buyers look for in a market. There is still much evidence that a great deal of radio programing is designed merely for *hearing*, not for *listening*."

At NL&B, radio (and every other medium) is bought according to marketing objectives of each individual campaign. The buyer, briefed in advance on these objectives, fits station selection to the product profile. Be-



PHILOSOPHY of the agency involves multiple radio station outlets used by clients shown here: Johnson's Glo-Coat and Kraft Margarine

cause of this, detailed familiarity with stations and markets is essential, because, Vedder points out, qualitative factors are not available from other sources.

Needham's media department has found that generalities cannot be made about such issues as whether radio is better suited to some products than to others. "The situation is not just a product problem," says Vedder. "It depends on the product's stage of development; competitive activity; and the kind of consumer a campaign desires to reach. We would be leery of launching a new product on radio, one with an unknown package, or one which needed visual treatment for demonstrable qualities. But advertising of a product or a service readily recognizable, lends itself particularly to radio."

Campbell's V-8 Juice is a good example of how radio worked as a reminder medium for an established product. V-8, whose advertising budget went into radio 100% last year, had a long print history. The public knew the product, but consumer tests indicated that consumers needed reminding of the brand. Respondents, queried on what kinds of juices were served in their homes, mentioned orange, tomato, and other juices by brand. Seldom was V-8 mentioned, until asked specifically about it at the end of the interview. Then respondents recalled it well, could describe the label, and even name the eight ingredients.

The agency made a full-scale presentation to Campbell on how radio could do the remainder job. In the initial test market, a consumer survey indicated a 45% consumer awareness of the V-8 brand, after 30 days. Nationally, two networks were used, with an underlay of spot in high-potential, low-clearance markets. This campaign worked so well, that after about eight weeks it had to be discontinued.

The philosophy of NL&B's media department is that radio's problem is to compel audience listenership, and this can best be achieved through message repetition with heavy frequency schedules.

It is here, Vedder points out, that the economy factor of radio is a profound advantage: "It provides the necessary frequency within budgetary limitation of many products."

Needham media executives have observed an anomalous situation within the medium regarding frequency. Station management is often guilty of under selling radio, not fully realizing the frequency necessary to achieve consumer awareness.

The agency itself has devised a system to provide schedules with effective reach on a limited budget level —the radio rotation plan, which has been used for three years. This plan operates on the theory that each station attracts and holds its own loyal audience. And to cut through a cross section of the total market audience, as many stations as possible must be used, but not necessarily concurrently. Schedules which begin on one station and run for a specific period, rotate through several stations in the market, offering more reach than could be possible by using only one or two stations. This rotation plan often creates the illusion of additional frequency. The media department is quick to point out that this system is a device used to stretch budgets. Ideally, they say, use of multiple stations concurrently provides the best reach and frequency, when budgets permit.

The radio rotation plan was expanded on a national basis last year, when a network rotation plan was used for Ac'cent, a product that had run in spot markets the previous year. In Ac'cent's current campaign, three radio networks have been used for schedule rotation, with spot supplements heavying up in high-potential markets.

In addition to Needham's two bellwether radio accounts, V-8 and Ac'cent, the agency is running schedules for other clients, applying the flexibility of radio to various marketing problems. Among these: network and spot radio for Kraft DeLuxe

(*Please turn to page* 51)

ONE SPONSOR BEGETS ANOTHE

- **Detroit experience shows how snowballing effect of locally sponsored public affairs programs induces trend**
- **Standard Federal Savings and Loan Assn.'s success encourages its biggest competitor to rival its efforts**

A solid trend toward local sponsor ship of public affairs shows, as re ported in the 9 July issue of SPONSOR is evidenced again in a recent report from Detroit, where a local advertis er's successful public affairs buy on tv is being matched this fall by the

AWAITING cue, George Pierrot (l) is about to interview traveler-photographer Earl Brink. Show whetted local buyers' taste for like programs





MODEL of a native Alaskan boat is described by Pierrot for benefit of the show's director. The veteran globetrotter and author is known for his detailed observations of people, places

firm's chief rival. A third public affairs show also has been bought, and two more in the station's fall lineup are being offered for sponsorship.

The program which got the ball rolling is *The George Pierrot Show*, which was first bought by Standard Federal Savings and Loan Assn. through Denman & Baker, its advertising agency, last September. It starts its second year for the sponsor next Monday.

When the 39-week renewal contract was signed last month, Thomas R. Ricketts, vice president of the Association, said that one of the reasons for the company's recently completed "best six months in its history" was sponsorship of the Pierrot show.

"It is difficult," he continued, "to determine exactly how much new business was created by the show, but the fact that this was the period of our greatest growth and the fact that comparatively we outstripped our major competitors, leads us to believe that the show contributed heavily to our success."

At the same time, Ricketts predicted with bulls-eye accuracy that other companies would now be encouraged to wander from the flock of "stereotyped rating getters . . . to explore public service opportunities."

As mentioned above, the association's chief competitor among about 30 savings and loan institutions and 10 major banks already has entered the public affairs sponsorship arena with a syndicated program, *Probe*, which also starts this month on the station. Sundays at 5:30 p.m.

In addition, the station has sold one of several selected programs from its *Profile* series to the Automobile Club of Michigan, to be telecast this month. *At the Zoo* and *Weekend* are also on the fall schedule, but as yet are not sponsored. Meanwhile, the station's 10-man Public Affairs Committee is devising new formats for more such shows.

Two factors were primarily responsible for the Pierrot show success story—one was the decision by agency and client to seek a means of reaching a largely adult audience without sacrificing the attention of the younger set: the other was that the show itself was a good vehicle for the association's messages.

The reason the association wanted to reach adults, Ricketts said, was that "our studies show that persons 45 years of age and older deposit 50% of all savings; that persons 35 to 45 deposit 30%, and that persons under 35 deposit 20%."

While investigating various media for a way to reach this audience, the agency became interested in the Pierrot show which had been carried, for the most part, on a sustaining basis on WWJ-TV since its inception in 1953.

Briefly described, the program presents world famous travelers who display color motion pictures taken all over the world, from Calcutta to San Francisco. Informational and penetrating, the show studies the people and delves into the customs, economics, and problems of cities and countries. Pierrot himself, widely recognized as a globetrotter and explorer, is the recipient of several awards from world-understanding and travel groups.

After negotiations for the program were completed and the contract had been signed, the only outstanding problem remaining was to find a good time slot in which to make an impact with adults, while reaching young people as well. The decision to change from the Sunday 6 p.m. time slot to the present one, Monday at 7 p.m., was made by the client.

The time periods offered by the network (NBC) soon boiled down to four. The other three openings were late night Friday or Saturday, or opposite *The Untouchables* Thursdays. But the first two time slots were considered too late for the client's purpose, and the third unthinkable.

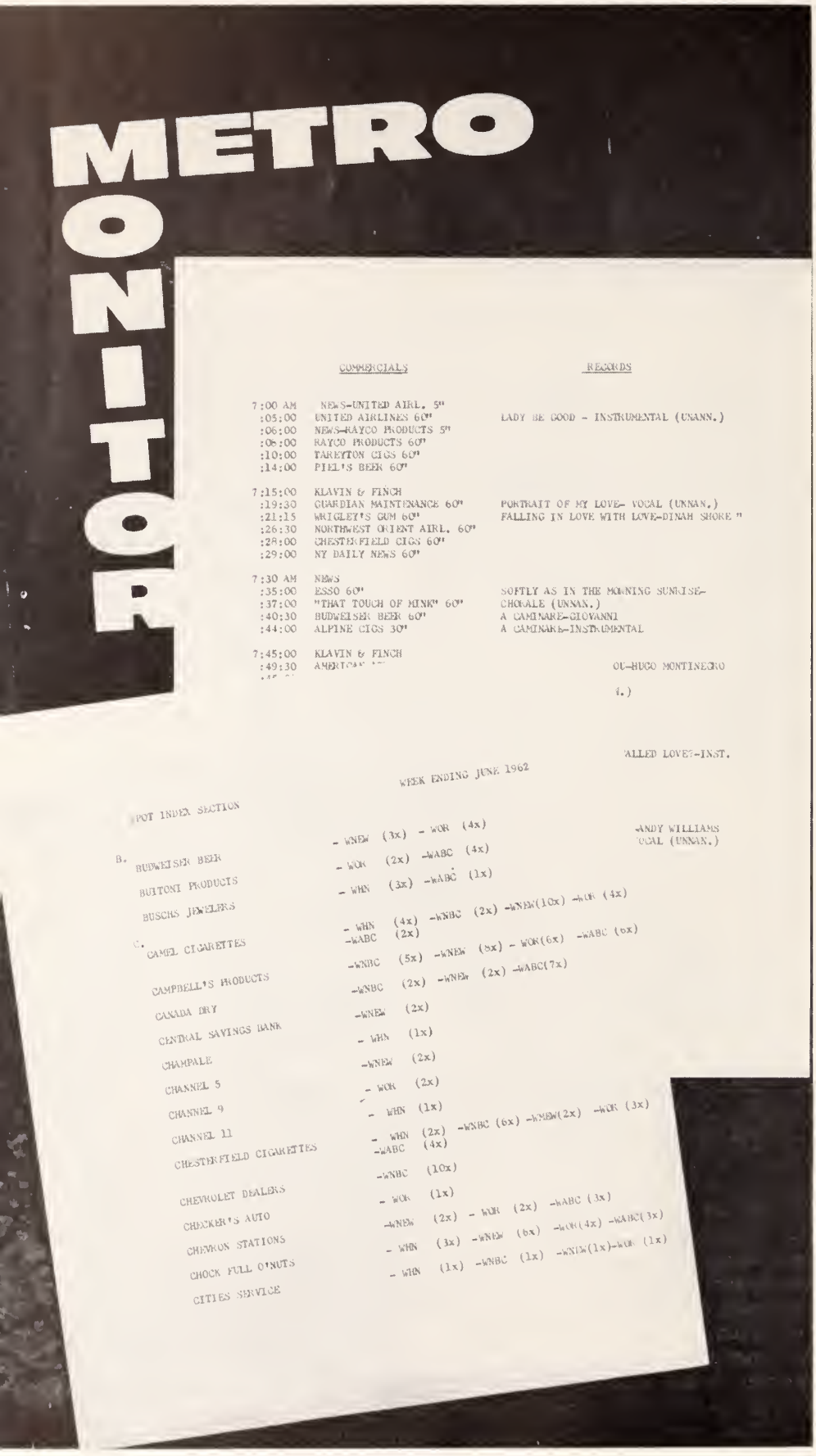
That the program and the selected time period proved compatible is supported by a report on new business which Ricketts read off:

"During the first six months, the inflow of new savings was over $50 million and there was a net increase in savings by $21,500,000 to $197,148,000. The assets of the association increased almost $25 million to $219,477,000. Also, 10,000 new savings accounts were opened in this period.

(*Please turn to page 52*)



POSITIONING a show poster at Standard Federal Savings and Loan Association are client and agency executives Thomas R. Ricketts (l) and Ernest W. Baker, Jr.



METRO MONITOR, the only radio station monitoring service in N.Y., provides weekly reports of advertiser activity and music logs; would expand to 100 markets at estimated $100,000

SPECIAL REPORT: PART TWO

RADIO'S DO

Second article on "radio facts" points out industry data can be had at realistic cost, if stations work together

When radiomen discuss their medium's need for dollar data they inevitably get around to making four identical comments about the situation; and it makes no difference whether they're a network prexy, a group ownership executive, a local station manager, or an astute and effective rep.

Invariably each of them will, with envy, refer to the TvB and say, "That's the sort of job that radio needs." Then, with either apology or antipathy, they refer to the RAB saying, "RAB should (could or would) do it but they don't have the $250,000 required."

Each of them also points to the competitiveness of the medium, usually in this manner. "Station managers, who now cut each other's throats, would have to learn to trust each other and to cooperate for the good of the medium."

Inevitably each of them talks about why dollar data would be good for radio. In essence their rationale is:

"How do we define radio so that an advertiser knows what it is? How do we define what is really not one industry, but is, in fact, several thousand individual enterprises competing for national attention by emphasizing their differences.

"To the advertiser, plagued by the complexities of modern merchandising and marketing, and to the agency, harried by rising internal costs, the very idiosyncrasy of radio is an anathema that makes it more difficult to use than other media.

"Providing comprehensive dollar data on an industry basis would not only put radio in the lists, along with other media, where it belongs, it would also give radio an industry

DOLLAR DATA CAN BE HAD IF —

overall, a blanket, an umbrella. Dollar data and activity data pertinent the medium and of interest to the lvertiser would catch the eye and e interest of the client, would command the spotlight; and the individual competitive combat between stations would stay in the wings where belongs."

Obviously radiomen have been ulling over the needs of their medium even while slugging each other or position, for ratings and for billng. And now that radio, in many arkets, has achieved a degree of ability, the perspicacity and perstence that station management put nto making a profit is turning to industry needs.

And being realists, these radiomen search of dollar data for their industry also realize that they have ome industry problems that must rst be faced. Some of these are:

1. Whatever is done will require complete cooperation by station management; that this may take some doing.
2. That much as they like the TvB approach they cannot expect anything as complete because there are so many more radio stations than tv, that costs might be too high.
3. That the RAB cannot do the job alone because it has too many membership gaps, a new president entitled to a 'breaking-in' period, and doesn't have the kind of money the job would require.
4. That $250,000 is 'the kind of money' required.
5. That some sort of start be made and made quickly.

Such a fast, simple, inexpensive start could be made in extending the Los Angeles billing plan to the first 25, 50 or 100 markets. In Los Angeles 11 stations—representing most of the billing in the market—send their monthly local and national dollar totals to a local C.P.A., and receive a monthly dollar total in each category for the market.

Only the C.P.A. knows the individual station dollar figures, and those figures the C.P.A. never reveals. In return each station knows how its sales compare to the total for the market. It's fast, it's useful, it costs $2 per month, and it's been copied in San Francisco.

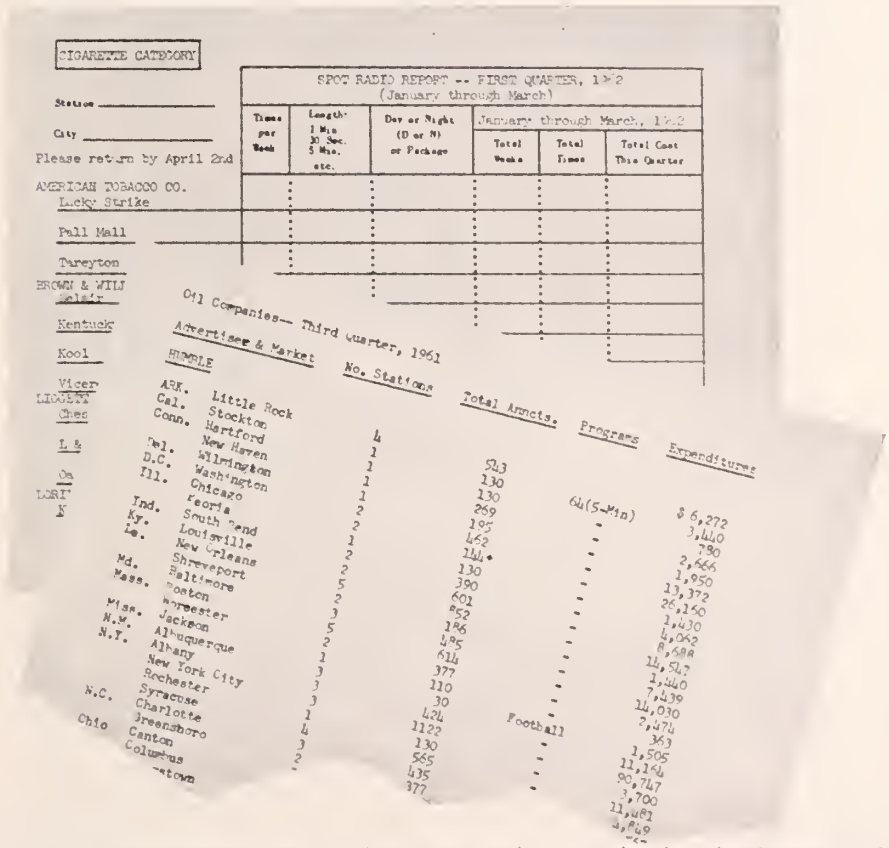
With the Los Angeles plan some of the toughest operators in two of the most competitive markets have learned to work together for the common good. Do it in the top 100 markets and radio would have monthly dollar data showing local and national advertising expenditures by individual markets, and in all markets.

It is not the ultimate, but it is a start that could result in radio compiling vital statistics and using them to sell itself in competition with other media. For, as almost everyone agreed, once the stations became accustomed to providing their market totals it would be a simple step ahead to include one advertising category each month, i.e., automotive or beer or cigarettes, etc.

This sort of start, the radiomen interviewed agreed, was realistic, could be done, would work. What was needed was someone to get it started, to keep it going, to nudge the lazybones and needle the knuckleheads.

That someone would have to be an organization or individual the stations would trust and respect. It could be the RAB, but not until its new president was ready: it might be the NAB, where a researchman with station experience now sits in the chair of a vice-president: or it could even be SPONSOR magazine.

This, everyone agreed, would be a good start, but still only an interim effort. What really was required was



EXECUTIVES RADIO RESEARCH SERVICE now does special radio advertiser reports in 100 markets for agencies; could do quarterly reports in 10 categories for about $100,000

an all-out co-operative activity involving the RAB or NAB, the 4As, the ANA, and the SRA. One group operator also suggested including ASCAP, BMI, and SESAC since, as he figured it, "Much, if not most, of their revenue comes from their royalty deal with radio. Anything that increases radio billing, as this plan would, also means more revenue for them. They should contribute to the fund."

Another raises a possibility that a central billing firm for radio, such as Broadcast Clearing House, which went into operation last June, would be the ideal source for dollar data. When enough stations subscribe to such a service, the dollar information would be available in one place. It then could be shot off to an accountant who, holding specific information in confidence, could compile gross national figures.

A cooperative effort involving radiomen, advertisers and agencies could provide minimum objectives which would, in turn, permit the professional information cullers to submit cost estimates. With these estimates radiomen would know whether they could tote the tariff alone or try to share the load with others.

Without some such set of standards the radiomen had only unofficial bits and pieces with which to attempt to project a plan. These bits and pieces included the following:

1. Dollar data might not be as expensive to procure as some assumed, since Price Waterhouse, which handled the Gross Billing Estimates for SRA, had devised a sampling formula that projected partial returns, did not require information from all or most stations.
2. Dollar data by brand names would cost more than $50,000 per brand; simple dollar data by company, i.e. sans brands, would cost more than $10,000 per report.
3. The SRA could do it cheaper than anyone if only the stations would order their reps to provide the information.
4. Quarterly reports would be adequate; but monthly reports would be better.
5. TvB spent $250,000 per year for its dollar data. Others thought TvB spent more; spent less. They pay N. C. Rorabaugh $50,000 a year: they pay him $50,000 per quarter.

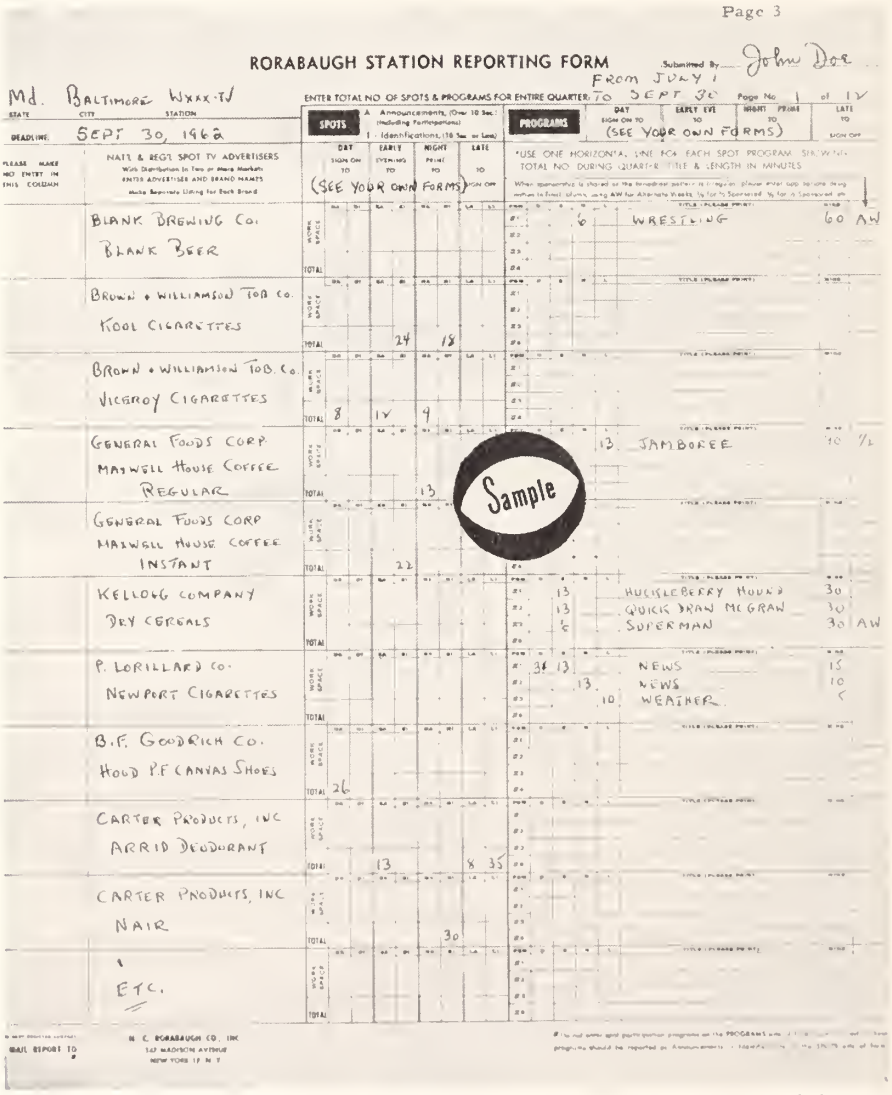
What dollar data costs TvB is not public knowledge. What is known is that TvB has Rorabaugh compile a quarterly report of national and regional spot advertising, alphabetically indexed by advertiser and by city; that 353 stations in 216 cities answered the Rorabaugh questionnaire in the most recent report; that TvB executives keep after stations to complete and return the questionnaires.

It is also known that TvB procures its dollar data on network tv from a joint activity of Broadcast Advertisers Reports (BAR) and Leading National Advertisers (LNA). BAR monitors advertiser activity in 77 tv markets, is also known to radiomen for the 12 city radio reports it issued until 1960. LNA compiles dollar data and activity information, did the network radio dollar data that PIB published in previous years.

Since there are four organizations who have done, or are doing, research in the area of dollar data or advertiser activity for radio, SPONSOR went to each of them for their estimates of what might be done and what such doing might cost.

These four, mentioned in detail in Part I of this study, were N. C. Rorabaugh, Jim Boerst's Executive Radio Research Service, BAR, and Metro Monitor. And each had a concrete suggestion.

(*Please turn to page* 53)


Page 3

ROBABAUGH STATION REPORTING FORM

Submitted By: John Doe

Md. BALTIMORE WXXX-TV

ENTER TOTAL NO. OF SPOTS & PROGRAMS FOR ENTIRE QUARTER: FROM JULY 1 TO SEPT 30 Page No. 1 of 17

DEADLINE: SEPT 30, 1962

SPOTS — A Announcements, (Over 10 Sec. including Participations) I Identifications, (10 Sec. or Less)

PROGRAMS — (SEE YOUR OWN FORMS)

NAME & REGT. SPOT TV ADVERTISERS With Distribution in Two or More Markets ENTER ADVERTISER AND BRAND NAMES Make Separate Listing for Each Brand

DAY EARLY EVENING NIGHT PRIME LATE (SEE YOUR OWN FORMS)

*USE ONE HORIZONTAL LINE FOR EACH SPOT PROGRAM. SHOWING TOTAL NO. DURING QUARTER TITLE & LENGTH IN MINUTES

BLANK BREWING CO. BLANK BEER					6	WRESTLING	60 AW
BROWN & WILLIAMSON TOB CO. KOOL CIGARETTES			24	18			
BROWN & WILLIAMSON TOB. CO. VICEROY CIGARETTES	8	17	9				
GENERAL FOODS CORP MAXWELL HOUSE COFFEE REGULAR			13		13	JAMBOREE	90 AL
GENERAL FOODS CORP MAXWELL HOUSE COFFEE INSTANT			22				
KELLOGG COMPANY DRY CEREALS					13	HUCKLEBERRY HOUND	30
					13	QUICK DRAW MCGRAW	30
					5	SUPERMAN	30 AW
P. LORILLARD CO. NEWPORT CIGARETTES					31 13	NEWS	15
					13	NEWS	10
					10	WEATHER	<
B.F. GOODRICH CO. HOUD P.F. CANVAS SHOES	26						
CARTER PRODUCTS, INC ARRID DEODORANT		13		8 35			
CARTER PRODUCTS, INC NAIR			30				
ETC.							

Sample

MAIL REPORT TO

N. C. RORABAUGH CO., INC. 347 MADISON AVENUE NEW YORK 17, N. Y.

N. C. RORABAUGH compiles data for TvB, using this form of questionnaire, would do same for radio at no cost in return for right to sell more detailed info to agencies and advertisers

NETS READY FOR NEW SEASON

✔ Nighttime network tv fall lineup solidifies as the '62-'63 season prepares to open in the wake of big sales

✔ Plenty of action is ahead with situation comedies, westerns, dramas, specials dominating television logs

The machinery to set the nighttime network tv picture in action is ready to roll, replete with its armory of one-hour situation-comedies, one-hour westerns, and the successful new program-type, the medical drama.

Situation comedies are getting the most number of shows in all networks, and show up in particularly heavy quantity on ABC (10) and CBS (11). NBC has six of this variety. Both ABC and CBS are programing one-hour situation comedies this fall. *Going My Way* for ABC and *Fair Exchange* for CBS.

Westerns are getting their share of network time, with four scheduled on each CBS and NBC, three on ABC. All three networks are making the most of these programs with several one-hours scheduled. ABC has two (*Cheyenne, Wagon Train*), CBS two (*Rawhide, Gunsmoke*), and NBC four (*Laramie, Bonanza, Wide Country, Empire*) plus the hour-and-a-half *Virginian*. (For schedules, see listings next page.)

This is how the Sunday night picture looks before 7:30 p.m.:

ABC kicks off at 6:30 p.m. with *Winston Churchill, the Valiant Years*, a half-hour show sponsored by Menley & James, Bulova, U. S. Rubber, and Wander Co. The average net cost for each program is $50,000, with no charge for re-runs. In the 7-7:30 slot is *Father Knows Best*, with sponsors Dodge, General Foods, Goodyear, and Luden's. Average net cost, including re-runs, is $34,000.

CBS is scheduling *The 20th Century* at 6 p.m., sponsored by Prudential. Average net cost, including re-runs: $35,000. *Password* follows in the 6:30 to 7 p.m., followed by *Lassie* at 7 with Campbell Soup the sponsor. *Lassie's* average net cost with re-runs is $37,000.

NBC's Sunday night line-up begins with *McKeever & the Colonel*, sponsored by Milton Bradley, Texaco, and Chesebrough-Ponds, at 6:30 p.m. *Ensign O'Toole* comes on at 7 p.m., sponsored by Liggett & Myers. Average cost with re-runs is $47,000.

Specials are plentiful this season and include some shows that were once-a-week regulars in seasons past.

Here is the lineup for CBS:

Miss America, Saturday, 8 September, 9:30 p.m. to midnight. Sponsor: Philco, Pepsi-Cola, Toni.

Judy Garland Show (repeat) 19 September, 10-11 p.m. Sponsor: Chemstrand.

Opening Night of Lincoln Center, 23 September, 9-11 p.m., Leonard Bernstein, Philharmonic Hall. Sponsor: Corning Glass.

Opening Night, 24 September, 8-9 p.m. Sponsor: General Foods.

Road to Button Bay (1962 Girl Scout Roundup), 24 September, 9-10 p.m. Sponsor: General Foods.

Miss Teenage Beauty Pageant, 26 October, 10:30 p.m.-midnight.

Arthur Godfrey in Hollywood, 10 November, 8:30-9:30 p.m. Sponsors: Quaker State Oil, Menley & James, Armstrong Cork (first of three).

Thanksgiving Day Parade, 22 November, 10 a.m.-noon.

Wizard of Oz, starring Judy Garland, 9 December, 6-8 p.m.

Hedda Gabler, starring Ingrid Bergman, Hendrick Ibsen, unscheduled.

Here is the NBC fall special list:

Hallmark Hall of Fame, 26 October, "Teahouse of the August Moon," 8:30-10 p.m. Sponsor: Hallmark. (Six shows planned.)

Bell Telephone Hour, 24 September, 22 October, 22 November, 23 December, 10 p.m. Sponsor: Bell Telephone. (Eight programs planned.)

Dinah Shore Show, 14 October, 10-11 p.m. Sponsor: S&H Green Stamps. (Nine shows planned, once a month.)

Bob Hope Show, 24 October 9-10 p.m. Sponsors: Timex, Kitchens of Sara Lee, Chemstrand, Lever Bros. (Six shows planned.)

NBC Opera Company, "Boris Gudonov," 18 November; "Amal and the Night Visitors," 23 December; "Love of Three Kings," 27 January; new Menotti opera, 3 March; "St. Matthew Passion" (Part One)3, 6 April; Part Two, 7 April.

Project 20, "The Ordeal of Woodrow Wilson," 25 September; "Eisenhower on Lincoln: A Military Memoir," unscheduled.

The World of . . ., "The World of Jacqueline Kennedy," October. (Five programs planned.) Sponsor: Purex.

The Purex Special for Women (two programs planned). Sponsor: Purex.

ABC TV will continue the *Bell & Howell Close-Up!* specials this fall. *Close-Up!* is now scheduled for a half-hour beginning at 10:30 p.m. Tuesdays, and will alternate with the *Sid Caesar Show*, which begins 16 October for a total of nine specials, and the *Edie Adams Show*, which starts 21 October for eight specials. The latter two are sponsored by Consolidated Cigar. However, ABC TV announces there will be several one-hour *Bell & Howell Close-Up!* specials in prime time, pre-empting regularly scheduled programs.

Turn page for complete fall schedules

Latest schedule of nighttime network television programs

	SUNDAY			MONDAY			TUESDAY			WE
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC
7:30	The Jetsons 3M Whitehall Colgate Dow Chemical $68,000* ac	Dennis the Menace Kellogg Best Foods $38,000 sc	Walt Disney's Wonderful World of Color Eastman Kodak RCA $110,000 an	Cheyenne Show Participating $83,600 w	To Tell the Truth Whitehall R. J. Reynolds $28,000 au	It's A Man's World Carnation Peter Paul P&G Thos. Leeming Chrysler Chesebrough-Ponds Liggett & Myers $95,000 c	Combat Alberto-Culver Armour Block Drug Cons. Cigar Ed. Dalton H. C. Moores N. Amer. Philips Norwich Pharm. Pharmacraft Polaroid $89,900 a	Marshall Dillon (not for net sale) w Lloyd Bridges Show Kaiser $39,000 a	Laramie B & W Miles Labs Bristol-Myers AC Spark Plugs Colgate Block Drug Sperry Rand PPG Mentholatum Co. $94,000 w	Wagon Tr Alberto-C Gillett P&G R. J. Reyn $114,900
8:00		Ed Sullivan Show Colgate Revlon P. Lorillard $115,000 v								
8:30	Sunday Night Movie Participating $33,000** ff	Real McCoys American Tobacco Ralston-Purina $50,000 sc Gen. Electric True Gen. Electric $52,000 an	Car 54, Where Are You?? P&G $45,000 sc Bonanza Chevrolet $115,000 w	The Rifleman P&G $43,000 w Stoney Burke Alberto-Culver Bulova Cons. Cigar Lincoln-Mercury Pepsi Cola Pharmacraft Schick $92,600 a	Lucy Show Lever General Foods $46,000 sc Danny Thomas Show General Foods $43,000 sc Andy Griffith Show General Foods $42,000 sc	Saints & Sinners Miles Labs Warner-Lambert Philco Chrysler Chesebrough-Ponds $93,000 dr Price Is Right P. Lorillard Whitehall $27,000 au	Hawaiian Eye Bristol-Myers Brown & Williamson Colgate Lincoln-Mercury Pepsi Cola Sunbeam Union Carbide H. C. Moores Warner-Lambert $89,900 my The Untouchables Am. Chicle Armour Beecham Block Drug Bristol-Myers Mobil Oil Plymouth Sunbeam Whitehall $76,000 a	Red Skelton Hour Best Foods S. C. Johnson Lever Bros. Philip Morris $115,000 c Jack Benny State Farm General Foods $70,000 c Garry Moore Show Oldsmobile S. C. Johnson R. J. Reynolds $105,000 v	Empire Amer. Tobacco General Mills Chrysler $92,000 w Dick Powell Show Reynolds Metal Amer. Gas Kimberly-Clark $97,500 an	Going My Amer. Toba Breck Miles La $147,000* Our Mar Higgins Amer. Toba Pontiac $50,500
9:00										
9:30										
10:00	Voice of Firestone Firestone Tire & Rubber $45,000 mu	Candid Camera Bristol-Myers Lever $33,000 au	Du Pont Show of the Week Du Pont $75,000 an	Ben Casey Alberto-Culver Bristol-Myers Bulova Lincoln-Mercury Noxzema Pharmacraft Sunbeam P&G $89,300 md	New Loretta Young Show Lever Toni $41,000 sc	David Brinkley's Journal PPG Douglas Fir Plywood $30,500 n				Naked Cit
10:30	Howard K. Smith News and Comment Nationwide Insurance $16,500 n	What's My Line Kellogg J. B. Williams $34,000 au		Stump The Stars Ralston-Purina $24,000 au	no net service		Bell & Howell Close-Up Bell & Howell $49,000 n alternate with Sid Caesar/ Edie Adams Cons. Cigar c	Chet Huntley Reporting Mentholatum $19,800 n		Participati $93,300

Prices refer to average cost for programs only. These are net prices (agency commission not included). *Do not charge for reruns. **Package price per commercial minute (program and time). Program types are indicated as follows: (a) Adventure, (ac) Animated Comedy, (an) Anthology, (au) Audience Participation and Quiz, (c) Comedy,

for the fall 1962-63 season with average net costs compared

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
	Reports Participating 000 n	The Virginian 19 Participating Advertisers	Adventures of Ozzie & Harriet Am. Dairy Plymouth Warner-Lambert $44,600 sc	Mister Ed Studebaker $31,800* sc	Wide Country Liggett & Myers Texaco P&G Schick Frito Union Carbide Bristol-Myers Chesebrough-Ponds Mentholatum Mennen Amer. Motors $92,000 w	The Gallant Men Participating $89,900 a	Rawhide Participating $86,300 w	International Showtime Miles Labs 7-Up Quaker Oats Sperry Rand Timex Am. Motors PPG Mentholatum $110,000 v	Roy Rogers-Dale Evans Amer. Chicle Bristol-Myers Bulova Carter Prod. Dodge Goodyear Plymouth-Valiant U. S. Rubber $79,700 v	Jackie Gleason's American Scene Magazine Participating $94,300 c	Sam Benedict 14 Participating Advertisers $92,000 dr
	ie Gillis olgate 500 sc $180,800 w		Donna Reed Show Campbell Soup National Biscuit Co. $66,300* sc	Perry Mason Participating $86,300 my	Dr. Kildare Alberto-Culver Colgate Singer Sterling Drug Liggett & Myers Warner-Lambert $98,000 md	Flintstones Best Foods Ludens Am. Motors Welch N. Am. Philips $79,000* ac	Route 66 Chevrolet Philip Morris Sterling $95,000 a	Sing Along with Mitch P. Ballantine R. J. Reynolds Buick $102,300 mu	Mr. Smith Goes To Washington Edward Dalton R. J. Reynolds Norwich $47,000 sc	Defenders Speidel Lever All State B&W $86,000 dr	Joey Bishop Show P. Lorillard P&G $41,000 sc
	Beverly Hillbillies Kellogg Reynolds 000 sc	Perry Como's Kraft Music Hall Kraft $110,000 v	My Three Sons Chevrolet $59,600* sc	The Nurses Whitehall Johnson & Johnson Brown & Williamson $87,800 dr	Hazel Ford $43,000 sc	I'm Dickens—He's Fenster Cons. Cigar P&G $55,000* sc	77 Sunset Strip Participating $93,800 a	Fair Exchange Participating $80,000 sc	Don't Call Me Charlie Scott Paper B & W $43,500 sc	Lawrence Welk Block Drug J. B. Williams Whitehall $54,000 mu	Have Gun Will Travel Amer. Tobacco Whitehall $50,000 w	Saturday Night at the Movies 19 Participating Advertisers
	The Van Dyke Show P&G 000 sc		McHale's Navy R. J. Reynolds $62,500 c									
	S. Steel Hour S. Steel 000 an ternates with mstrong le Theatre mstrong Cork 000 an	The 11th Hour Menley & James Warner Lambert Sperry Rand Texaco P&G Timex Chrysler Chesebrough-Ponds Amer. Motors $92,500 md	Alcoa Premiere Alcoa alternate with Premiere Ed. Dalton Polaroid R. J. Reynolds Wander Co. Armour Mobile Oil $90,000 an	Alfred Hitchcock Participating $85,000 my	Andy Williams Show Am. Home Products Kimberly Clark Noxzema Liggett & Myers Miles Labs Polaroid Sperry Rand $90,000 v	no net service	Eyewitness Participating $25,000 n	Jack Paar Show 12 Participating advertisers $97,000 v	Fight of the Week Gillette $60,000 sp Saturday Sports Final sp	Gunsmoke P&G, General Foods, J&J, Alberto-Culver Gen. Foods $93,900 w	$34,000** ff

(dr) Drama, (d) Documentary and News, (ff) Feature Film, (i) Interviews, (md) Medical Drama, (mu) Music, (my) Mystery suspense, (n) News, (sc) Situation Comedy, (sp) Sports (v) Variety, (w) Western.

NEWSPAPERS FLUNK IN TEXAS

Corpus Christi station, sick of goofy-type research by competitors, pulls off a "newspaper coincidental"

KUNO survey shows only 3% of subscribers reading newspaper when called; ad ignorance called "awful"

If you're a reasonable-minded guy who believes that turn about is fair play, then listen to this research yarn.

Five weeks ago in our issue of 30 July, SPONSOR ran a story entitled "Newspaper Research Gets Goofier." In it we commented sardonically on some of the free-swinging surveys which hard-pressed newspaper publishers were perpetrating on an unsuspecting world in their frantic efforts to snare radio/tv ad dollars.

We particularly singled out a brochure by a Manitowoc, Wisconsin newspaper group which used FCC Chairman Minow's much-disputed radio listening figures in an effort to crucify radio, and an elaborate series of "studies" by Richmond, Virginia newspapers, aimed at down-playing the air media listenership.

In connection with the latter, we said "apparently the Richmond papers see nothing either wrong or dishonest in such comparisons. Nor apparently has it occured to them that if you are going to measure the air media with telephone coincidentals, you ought to measure newspapers in the same way. "Hello, are you reading your newspaper right now?" Otherwise it's the old apple-orange bit.

Well, we said that pretty much in jest, simply as a way of poking fun at the absurdly fast and loose research methods which newspapers are now employing. Our remarks didn't particularly please Alan S. Donnahoe,

Read 'em and weep: the horrible truth about newspapers!

1. Do you take either the Corpus Christi *Caller* or the *Times*? . . . . . yes 55% NO **45%**

Of those who said yes—

2. Are you reading the paper right now? NO **97%**

3. Can you identify any ad on Page 5* NO **98.5%**

**Respondent given choice of page 5 any section.*

SURVEY

exec. v.p. of the Richmond *Times-Dispatch* and Richmond *News Leader* who sent us a fiery blast (reproduced in full in our 13 August issue) with a copy to the Hon. Newton N. Minow.

The article also brought a wonderful letter from Sterling Zimmerman v.p. and gen. mgr. KUNO, Corpus Christi. KUNO had in fact done just such a newspaper "coincidental" as we suggested.

Sterling writes, "I am enclosing two copies of surveys done by the Corpus Christi *Caller-Times*, entitled "Households Reached by Radio and Tv in Corpus Christi." These have been coming out on an average of each quarter for the past two years.

"In an effort to combat this, and at the same time show how ridiculous this research was, we produced a newspaper survey and it has a far-reaching effect in the market in pointing up the ridiculous and false studies done by once recognized truthful media people."

KUNO completed 643 telephone calls between 9 a.m. and 5 p.m. Monday through Friday. On all calls, identical short questions were asked. "Do you take either the Corpus Christi *Caller* or the *Times?*" If yes, "Are you reading the paper right now?" and "Can you identify any ad on page five?" (For results see box)

And just for fun, you might consider this comparison. Only 3% of those called were reading newspapers. But *more than eight times as many people were listening to radio and watching tv in Corpus Christi, according to the Corpus Christi newspaper's own coincidental survey!*

Or consider this little gem. According to the newspapers' researchers, fully 19% of those who were viewing tv when the coincidental was taken, were able to identify either the product or advertisers sponsoring the program. But in the newspaper coincidental, less than 2% of subscribers were able to remember any page 5 ad!

In other words, the print boys better be careful when they start monkeying around with research.



RECENT peacetime war game maneuvers in Carolinas gave Audrey Hunt of WIS radio, Columbia, S. C. chance to play "Axis Sally." She told them to "lay down arms," visit capital city

AUDREY DOES A TAKEOFF ON WAR'S AXIS SALLY

Audrey Hunt, "the gal on the go" at WIS, Columbia, S.C. journeyed to New York recently to relate her "wartime" experiences over NBC *Monitor* and *Today*.

Miss Hunt told how she did a takeoff on "Tokyo Rose" and "Axis Sally" when the Armed Forces personnel involving some 70,000 soldiers partook in Operation "Swift Strike" war games between two "nations" in North Carolina and South Carolina.

Appearing early this month on WIS four times daily, Miss Hunt had urged "enemy" troops to "lay down their arms" and to "surrender" to the manifold charms of Columbia. She cited such cultural blandishments as the city's museum, swimming pools and lakes and the air-conditioned USO headquarters. "Why stay out there on the battlefield with all the mosquitoes and mud when you can be out here enjoying the charms of this hospitable city." Miss Hunt cooed at "enemy" troops.

Working in cooperation with the Columbia Chamber of Commerce, the stunt proved an enormous success. Both city officials and army public relations officers deemed Miss Hunt's performance a meritorious one.

Miss Hunt said she received numerous invitations to attend squadron parties and to eat with the troops in the field as a result of her "Tokyo Rose" and "Axis Sally" spoof.

When Miss Hunt is not portraying a "sabotaging siren," she is the stations official girl commentator appearing on the air daily with vignettes and observations on local matters. She is also a staff copywriter and production executive. WIS is a Peters, Griffin, Woodward represented station.

Idea for "Audrey and Operation Swift Strike" began with Charles Hyatt, former New York banker, now with First National Bank, Columbia, S.C., and member of the Chamber of Commerce Armed Forces Committee. It came into full bloom with the cooperation of Frank Harden, managing director, WIS radio, and program director John Wrisley, aided and abetted by Audrey Hunt, the station personality.

SPOT TV SPENDING—UP AGAIN

Second quarter spot tv dollars are 17% ahead of last year, giving the medium a steady gain, TvB reports

Automotives and soft drinks provide momentum; Alberto-Culver, Shell Oil, General Foods hike billings

On the heels of its announcement last week that television billings made record advances in the first six months this year, Television Bureau of Advertising reported today (3 September) that spot tv was up 17% in the second quarter. Total billings for the quarter were $189,433,000, compared with $160,599,000 in the second quarter of 1961.

The second quarter breakdown shows significant development in these areas:

- Early evening benefited more than any other time period from the spot rise, while prime night was down (see chart below).
- Announcements gained more billing than any other type of commercial activity. I.D.s continued a slackening trend.
- Several product categories registered important increases for the quarter. Among them: automotives, up 63%; confections and soft drinks, up 46%; consumer services, up 40%; household paper products, up 94%; pet products, up 41%; and sporting goods, bicycles, toys, up 148% (see chart next page).

Activity was up among several spot advertisers during the second quarter. Here are those making the most important gains:

Alberto-Culver upped billings from $1,185,000 to $2,796,000.

Campbell Soup rose from $487,700 to $1,325,000.

Chrysler Corp. increased spot spending from $98,300 to $764,900.

General Foods hiked billings substantially, from $3,527,200 to $6,766,700, and was the second largest advertiser.

General Mills increased its spot tv spending from $935,400 to $2,405,200.

Kimberly-Clark spendings in spot increased $31,300 to $554,300.

Liggett & Myers Tobacco went from billings of $322,600 to $1,318,600.

P. Lorillard billings were up from $2,212,600 to $3,766,300.

Texaco jumped in billings from $20,900 to $838,000.

William Wrigley, Jr., spendings rose from $2,700,700 to $3,888,900.

Procter & Gamble again emerged

Early evening, announcements gain the most from spot rise

	SECOND QUARTER 1962		SECOND QUARTER 1961	
Time of day	Amount	Percent	Amount	Percent
Day	$ 45,213,000	23.9	$ 40,111,000	25.0
Early evening	44,794,000	23.6	34,773,000	21.7
Prime night	58,887,000	31.1	52,170,000	32.5
Late night	40,539,000	21.4	33,545,000	20.8
TOTAL	**$189,433,000**	**100.0**	**$160,599,000**	**100.0**
Type of activity				
Announcements	$153,753,000	81.2	$121,831,000	75.9
I.D.s	15,816,000	8.3	18,996,000	11.8
Programs	19,864,000	10.5	19,772,000	12.3
TOTAL	**$189,433,000**	**100.0**	**$160,599,000**	**100.0**

Source: TvB Rorabaugh

COMPARISON of the current second quarter with the same period 1961 reveals that the largest increase in time of day is the use of early evening tv, from 21.7% to 23.6%. Prime time activity dropped slightly. Announcements gained 5.3% in billings, while I.D.s and programs slipped

Changes in spending by product group in second quarter

Product category	Second quarter 1961	Second quarter 1962	% Change
Agriculture	$ 376,000	$ 230,000	− 38.8
Ale, beer & wine	14,788,000	16,102,000	+ 8.9
Amusements, entertainment	425,000	619,000	+ 45.6
Automotive	4,555,000	7,427,000	+ 63.1
Building material	742,000	957,000	+ 29.0
Clothing, furnishings, accessories	3,074,000	2,711,000	− 11.8
Confections & soft drinks	9,721,000	14,199,000	+ 46.1
Consumer services	5,006,000	6,992,000	+ 39.7
Cosmetics & toiletries	16,703,000	18,929,000	+ 13.3
Dental products	4,330,000	4,385,000	+ 1.3
Drug products	7,146,000	8,495,000	+ 18.9
Food & grocery products	44,392,000	48,569,000	+ 9.4
Garden supplies & equipment	408,000	456,000	+ 11.8
Gasoline & lubricants	6,858,000	8,879,000	+ 29.5
Hotels, resorts, restaurants	157,000	169,000	+ 7.6
Household cleaners	8,639,000	8,977,000	+ 3.9
Household equipment	839,000	1,072,000	+ 27.8
Household furnishings	559,000	589,000	+ 5.4
Household laundry products	12,971,000	14,562,000	+ 12.3
Household paper products	1,492,000	2,883,000	+ 93.2
Household, general	1,697,000	2,235,000	+ 31.7
Notions	83,000	78,000	− 6.0
Pet products	2,038,000	2,871,000	+ 40.9
Publications	555,000	283,000	− 49.0
Sporting goods, bicycles, toys	586,000	1,454,000	+ 148.1
Stationery, office equipment	67,000	5,000	− 92.5
Tv, radio, phonograph	36,000	43,000	+ 19.4
Tobacco products & supplies	8,316,000	9,006,000	+ 8.3
Transportation & travel	1,338,000	1,712,000	+ 28.0
Watches, jewelry, cameras	725,000	918,000	+ 26.6
Miscellaneous	1,977,000	3,626,000	+ 83.4
	$160,599,000	**$189,433,000**	

Source: TvB Rorabaugh

SPENDING was up in the second quarter in several key product categories, says TvB. Greatest increases were noted in automotives (up 63%), confections, soft drinks (46%), consumer services (40%), household paper (93%), pet products (41%), and sporting goods, toys (148%)

the top spot advertiser with billings of $15,444,600 in the second quarter. General Foods was second with $6,766,700.

Seven spot tv advertisers broke into the ranks of the top 100 for the first time: Armstrong Cork, $917,500; Brillo Manufacturing, $413,100; Foremost Dairies, $580,400; Laddie Boy Dog Foods, $530,800; Royal Crown Cola bottlers, $496,500; Standard Oil (Ohio), $420,900.

The second quarter data, compiled for TvB by N. C. Rorabaugh Co., was based on data from 353 stations.

6.6 MILLION Registered calls

SINCE JAN. '60



That's the amazing DIAL-A-SCORE record of KQV

This adds up to an amazing continuous average of almost 50,000 calls every single week for the past two and one-half years — a testimonial of pulling power unmatched, to our knowledge, in the annals of radio.

Each of these was an individual telephone call to the station in response to suggestions from baseball's "Hall of Fame" Pie Traynor and his sports staff that a phone call to KQV would bring specific information on the sports of the day.

A station able to produce this positive evidence of audience response is the best guarantee we know of its value to a product.

Actually the meter count was 6,632,278 as we went to press.

Your East/man has the complete story; the actual facts, figures and growth patterns of this listener interest and he can show you many ways to make it work for almost everything you have to sell. Contact him today.

KQV PITTSBURGH

RADIO 14

REPRESENTED BY: robert e. eastman & co., inc.

Owned by American Broadcasting Company

Media people: what they are doing and saying

TIMEBUYER'S CORNER

Agency blood must be thicker than theatrical water. A prime example: **Carl (Bud) Kloss'** recent return to his old stamping grounds at Young & Rubicam after a two-year venture in theatrical producing with Martin Tosi Associates. Bud, who got his start (at something like $37.50 per week) in advertising via Y&R's mail room some 10 years back, was working in the agency's radio/tv production department as a top echelon producer when he decided to cut loose and give his all to producing road shows. He's back now as radio/tv supervisor on the Johnson & Johnson account.



QUAFFING a toast to new affiliation with Paul Gumbinner (second from r) are new additions to Gumbinner radio/tv department (see item below). (L-r): Bertrand Lanchner, Elmer Jaspan and Jim Neville. Lanchner and Neville are both from D-F-S agency

Elmer Jaspan, whom we reported last week as having resigned from Bauer-Tripp, Philadelphia, has joined Lawrence C. Gumbinner, New York, as v.p. and associate director of the agency's radio/tv department –a newly created post. At the same time, Gunbinner wooed away two staffers from Dancer-Fitzgerald-Sample and added them to its expanding radio/tv department. The newscomers: **Bertrand Lanchner,** whose new job is director of departmental business affairs; and **James J. Neville,** who will be in charge of arrangements for sports broadcasts.

Mort Reiner, who supervised the broadcast buying of such accounts as Westclox, Endicott-Johnson, Taylor-Reed, Stahl-Mayer, at Hicks & Greist, quit the agency last week for Public Affairs Projects, Inc., where he will be handling the New York State Democratic politicals.

(*Please turn to page 48*)



Are women better letter-writers than men? My wife insists they are (alright, so she **does** do the honors when it comes to thanking my Aunt Mabel for the home-made jelly every Christmas), but I'm not at all sure men aren't just as articulate. Take the letters we get at WEZE — they come from all over New England, and I'd say at least half of them are from men. As a matter of fact, our more or less equal division between male and female listeners is one of the few conclusions I've been able to come to regarding WEZE's audience, and I can't give any scholarly statistics such as, "The WEZE listener is 46 years old, slightly overweight, brown-haired, and has 2½ sons in college."

The truth is that WEZE's audience is made up of doctors and dressmakers, housewives and haberdashers, lawyers and lumbermen, and you-name-it. All they have in common is a great liking for our Wonderful World of Music and a nice, solid amount of regular spending money. I know about the former, because that's what they write to me about, and I know about the latter because our sponsors' sales keep going up. All in all, it makes a nice combination, don't you think? Call me at LIberty 2-1717 in Boston, or contact your nearest Robert E. Eastman representative and find out how profitably **your** clients could use it.

1260 WEZE BOSTON

Sincerely,
Arthur E. Haley
Arthur E. Haley
General Manager

WMT is giving
away $35,000
in cash and
merchandise.

To be eligible,
move to Eastern
Iowa. If already
here, listen.

WMT
A prize station
if there ever was one.

IN ALBANY
SCHENECTADY
AND TROY . . .

WRGB
AGAIN*

Average quarter-hour homes reached

	WRGB	B	C
9 a.m. to Midnight	60,900	36,600	28,500

*March, 1962, ARB Market Report

THE KATZ AGENCY, INC.
National Representatives

TIMEBUYER'S CORNER

(*Continued from page*

The calendar may not agree but it's still vacation time for Morse International's **Orrin Christy** who is spending the entire month in Europe; Compton's **Joe Burbeck,** yacht racing in Portugal for three-and-a-half weeks; and Swan & Mason's **Olga Candell** who is taking time off from her Oral Roberts radio buying chores to tour France. Olga has just graduated from the Art School of Cooper Union, New York. Also vacationing is Gumbinner's **Paul Gumbinner** who, accompanied by his wife, departs this week on the first lap of a lengthy tour of the Far West.

On the other hand, vacation time is just a fond memory and a few photos now for K&E's **Lucy Kerwin;** McManus, John & Adams' **Martha Panella:** and BBDO's **Marv Shapiro.**

Oops, is our face red dept.: Our well meaning (but obviously not very discerning) spy who supplied us with the news that **Vince DePierro**



DURING one of a series of boat trips around Manhattan Island, sponsored by KHJ-TV, L.A., four Street & Finney buyers (l-r) Sandy Floyd, Helen Thomas, Dorothy Barnett and Eleanore Scanlon, listen to KHJ-TV's Mal Klein explain station's new fall programing

was still captaining Y&R's softball team, the Media Misfits (*Timebuyer's Corner,* 13 August) reported the Misfits as an all-girls' team. We have since learned, via Y&R's correction dept.: "The Media Misfits are men—all men—and then some!" We apologize for the unmanly error and timidly offer the suggestion that perhaps future such oversights could be avoided if the team changed its tag instead to Media Misterfits.

Well enough now to face up to fall buying plans, etc., is J. Walter Thompson's **Ruth Jones** after a recent surgical session at St. Luke's hospital. Also back in the New York timebuying arena is Compton's **Herb Blitzstein,** who spent two weeks in the U. S. Army Reserves.

Can't help wondering: How many sibling timebuyers there are currently in action around the business these days. One example: the **Pfaff** brothers, **Bud,** who is with Richard K. Manoff (Gulden's Mustard, Bumble Bee) and **Frank** who buys for American Chicle at Kenyon & Eckhardt. Both work out of New York City.

Capsule case histories of successful local and regional radio campaigns

RADIO RESULTS

AUTOMOBILES

SPONSOR: Bell Oldsmobile AGENCY: Direct

Capsule case history: Bell Oldsmobile is a large new car agency in Revere, Mass., a rather large suburb of Boston. A. David Freedland, the general manager of the automobile sales agency is a sophisticated advertiser; he has used a number of different media to promote his company. Nevertheless he was surprised at the tremendous sales power of radio—in this case a special remote emanating from his showroom over the facilities of WMEX. "Hundreds of adults visited our showroom the night of the WMEX broadcast." Freedland said. "A large percentage of the sales made were traceable to this remote broadcast." Freedland went on to say that people actually walked into his sales office and said, "WMEX sent me!" He also was able to trace the sale of several vehicles directly to the radio remote broadcast. "Bell Olds is completely sold on radio," Freedland added. "We've learned the hard way that outstanding personalities will sell automobiles."

WMEX, Boston Announcements

INSURANCE

SPONSOR: State-wide Insurance AGENCY: Atlantic/Bernstein

Capsule case history: What better way to advertise automobile insurance than to use the only medium which reaches car owners as they drive—radio. And what better way to sell car owners than with the sales personalities of a popular music station. In this case it was WABC, New York. State-Wide Insurance, following this logic, called upon four of WABC's top personalities. The company (Philip D. Held and Joseph Telchin) and their agency (Irving Glick of Atlantic/Bernstein Associates) called a meeting of these well-known personalities and sold them on the merits of State-Wide Insurance. From then on, the personalities were on their own. Only sketchy fact sheets were provided. The radio personalities were sold and they in turn sold their listeners—each in his own way. Since 9 July, starting date of the State-Wide schedule on WABC radio, results have been such that the company felt obliged to state that: "We are simply delighted."

WABC, New York Announcements

FOOD PRODUCT

SPONSOR: Nut Brown Syrup AGENCY: Henry Senne, Chicago

Capsule case history: Illinois Food Products, maker of Nut Brown Syrup, learned earlier this year that it takes a solid two-week radio campaign plus an effective price gimmick to bring about a virtual sell-out in introducing an unknown table syrup. This happened when Nut Brown Syrup bought a two-week schedule of 30 second announcements on only one radio station, KYW, Cleveland. The spots advised listeners that during the introductory period they could purchase one bottle of the syrup at regular price and a second bottle for an additional penny. Most stores reported they were out of the syrup half-way through the campaign and more than 72,000 bottles were sold in the first week. This left the food broker short of supply and promotion was forced to come to halt for two weeks while stock was replenished. In the meantime, distribution was extended to six additional food chains plus many independents as a result of the radio generated consumer demand.

KYW, Cleveland Announcements

DEPARTMENT STORE

SPONSOR: Lakewood Country Store AGENCY: Direct

Capsule case history: The Lakewood Country Store, located in Lakewood Center just south of Tacoma, Washington, has been in business for over 22 years, and is just finishing its first year as a consistent radio advertiser. A major portion of its budget has been spent with radio station KMO, Tacoma. To test the effectiveness of its radio advertising, the store ran a campaign during the three weeks prior to Father's Day, concentrating on the hardware and sporting goods departments. KMO was unaware that the campaign was a test. Items advertised included fishing boots, compasses, life lites and unusual items. For the three-week period, the hardware and sporting goods departments were up 130% over the same period in 1961. The Saturday before Father's Day was the best in the store's history. KMO was the only medium used to promote the department, and received full credit for the success of the sale. It subsequently increased its budget on the station.

KMO, Tacoma Announcements

TV TERRITORIES

(*Continued from page* 30)

nal reaches out much further than certain other local advertising media such as newspapers and magazines," Max Tendrich, executive v.p., Weiss and Geller, told SPONSOR. "For example — a Philadelphia tv station reaches to the borders of Harrisburg on the west, to Wilkes Barre in the north, to Atlantic City on the east, and to the state of Delaware on the south. The Miami tv station signal, in topography where there are no hills or mountains, can go to the west coast of Florida. The fact that the tv signal can be seen in a radius of 50 to 75 miles surrounding the antenna of the station means that our client's advertising can be merchandised by sales people in the greater area."

Tendrich observed that while many of the areas in the outer extremities may have their own local newspapers, the tv signal from the center city is effective in these areas —while newspaper coverage from the center city may not be. "This means that distributor salesmen cover the outer extremities and pick up additional distribution because business will be generated by the tv signal. In this way tv advertising has encouraged development of areas through its power of coverage as well as its power of attracting attention to a product that ordinarily may not have been covered."

The current Proctor-Silex tv campaign opens 10 Sept. with a 12-week schedule of program sponsorship on NBC TV. The fall lineup of five daytime programs on 56 stations is located in areas which offer coverage of approximately 75% of the total appliance market. In addition, beginning 1 Oct., Proctor-Silex will have full NBC network coverage on the new *Merv Griffin Show*.

Commenting on the re-alignment of sales territories to conform with tv exposure patterns, Joseph Chira, v.p. and account group supervisor, Mogul Williams & Saylor, told SPONSOR that this was an especially noticeable trend in the cosmetics and toiletries field where tv is generally the prime advertising medium.

"In this situation, the net effect is an ideal marriage of advertising reach and effectiveness, on the one hand, and distribution on the other," Chira declared. "Being one of the newest companies in this competitive field, our client, Maradel Products, is utilizing tv as the principal selling and promotional tool for its sales force."

Chira explained that first the company selects its best sales prospects. Then, the advertising is planned to reach these prospects most efficiently. With tv as the prime medium, the company attempts to maximize its effectiveness by setting up its sales territories to conform with the tv exposure patterns.

"In situations where tv is the dominant medium, the re-alignment of sales territories in this fashion is perhaps the only way that maximum exposure of the products can be interlocked with the heaviest advertising pressure being applied in specific markets." Chira added. "The influence of tv coverage on the overall marketing-advertising mix is getting stronger all the time. For instance, as soon as we buy a spot or participating network minute for Maradel, the client directs its sales force to cover the territory involved well before the schedule begins. This, in effect, is what we mean by maximizing tv's effectiveness. And it's a trend that should continue to gain headway as long as tv plays a major role in the overall marketing plan."

Elaborating on the subject of sales districts following tv patterns, Edgar J. Scherick, ABC v.p. in charge of tv network sales, said that it must be expected that sales regions will follow the normal distribution of advertising by major media.

"The most important medium in the last decade has been tv, and it is only natural that delineation of advertising and sales regions would follow coverage patterns of tv." Scherick told SPONSOR. "Normal geographic lines are in some cases obliterated by coverage patterns of tv. For example, the great New Jersey urban centers of Newark and Jersey City become part of the New York metropolitan umbrella. Santa Barbara and Los Angeles are the same market when it comes to tv advertising. Basically, the great urban centers form the nucleus of many sales and advertising districts. These markets also represent the greatest source of retail sales. It is to be expected that advertising or sales districts would follow television lines since television follows population lines in terms of the great markets of America."

The growth of television as a mass medium has caused changes in marketing as well as in communications, Lee Morgenlander, supervisor of marketing studies, NBC research department remarked. The tv signal, he observed, doesn't stop at the city limits or even at the metro area boundary; it reaches beyond the downtown areas, into the booming wealthy suburbs and even farther into the urban fringes and rural areas.

"Advertisers found television creating demand beyond their sales territories which had been built around traditional trading areas," Morgenlander continued. "In some instances, tv forced distribution into new places. Furthermore, one tv station often encompasses two, three or even more newspaper trading zones. The marketing restructuring by manufacturers such as General Foods and Anheuser-Busch merely takes cognizance of an existing fact of marketing life."

What all these developments point up most sharply is that costs of advertising and marketing are so important to the net profit picture of American corporations that the convenient but unscientific man-made boundaries of state lines, county lines and city lines are fast becoming obsolescent as realistic boundaries for marketing strategies and sales territories, in the opinion of Halsey V. Barrett, director of spot tv sales development for The Katz Agency.

"Few companies can afford the luxury and inefficiency of one sales territory in Omaha, Nebraska, and a separate sales operation just across the river in Council Bluffs, Iowa. For most nationally advertised products, the 50-mile radius of Omaha, Nebraska, *is* the true and natural Omaha sales territory which encompasses not just the central city, but also suburbs, satellite towns and rural areas where combined sales often exceed those of the city itself."

Barrett observed that the current phrase "markets to media" rather than the erstwhile "media to markets" is not a copywriter's cliche. In Barrett's opinion, it succinctly states the new scientific approach of

the most efficient way to reach people in order to sell them an advertising message. It is with considerable coincidence and good fortune that the tv signal closely parallels this natural marketplace of the 1960's, Barrett noted.

"Happily for American tv stations, the more scientific the approach to marketing, the better their billing," he declared.

NL&B TO RADIO

(*Continued from page* 33)

and Miracle Corn Oil Margarines; Eastern and Midwestern market flights on a continuing basis for Humble Heating Oil; participations in farm programing blocks for Massey-Ferguson; rounding out media patterns for General Mills products with supplementary radio budgets.

In the creative field, there has also been a re-awakening and re-discovery among creative executives for radio copy. Kenneth C. T. Snyder, v.p. and director tv-radio creative dept., expresses his department's enthusiasm for radio this way: "Copy ideas must be unusual for radio; they must be remarkable attention-getters. But, to be effective, simplicity and uniqueness are necessary, and any element of weird overtones should be avoided."

Good radio is not all shouting and screaming, he emphasizes, but a means of communicating sounds. "Yet there is more to radio than just conveying words—it should convey an image to be retained by the listener. The agency pays assiduous attention to radio, feeling that pervasiveness is the medium's power from a creative standpoint, as well as from a media point of view."

At NL&B, the media department tries to stay away from rating limitations, feeling that because of measurement inadequacies a cost-per-1,000 is an unrealistic restriction. In most cases, however, they expect that radio will deliver a cost-per-1,000 not exceeding $1.00 per thousand homes.

Radio's measurement system is unsatisfactory for even such supporters of the medium as those at NL&B who inordinately believe in it. "If the radio industry is going to mature and realize its full potential—and it has a good start—it must work fast to improve the system by which it is measured," says Vedder. "We know that radio is bigger than it has been



WAVE-TV gives you 28.8% more WOMEN

—28.8% more viewers, minimum!

Since Nov.-Dec., 1957, NSI Reports have *never* given WAVE-TV *less* than 28.8% more viewers than Station B in the average quarter-hour of any average week!

And the *superiority* during those years has gone as high as 63.6% more viewers!

More viewers = more impressions = more sales! Ask Katz for the complete story.

CHANNEL 3 • MAXIMUM POWER
NBC • LOUISVILLE
The Katz Agency, National Representatives

WAVE TV

described thus far." Vedder hopes that a lot more emphasis on the parts of networks, individual stations, and advertising agencies will emerge in the future for a more reliable system of radio measurement.

This lack of facts is apparent not only in am, but fm, and is particularly evident in the area of audience measurement. Arnold E. Johnson, v.p. and director of broadcast facilities for NL&B, has this to say about the current status of fm: "If fm could demonstrate and document the specifics of its audience, it could gain a big advantage right now over am. It has an unprecedented opportunity to forge ahead and get its share of national advertising budgets if reliable research data can be produced." Johnson recognizes the financial problem involved for fm operators if such a task were undertaken, but he emphasizes that this job is just as important as the original investment in equipment to establish a station.

With the increasing vigor for radio at NL&B, the media department naturally welcomes full-scale presentations from stations, and would like to encourage more informative presentations. "We haven't seen as many of these as we would like to see that make a contribution to total understanding of the radio medium in their market," says John Cole, "and many station men do not recommend enough spots for effective usage." He adds that although NL&B is using radio widely and successfully, some sellers of the medium still seem to have an inferiority complex when it comes to selling the medium. Strangely enough, Cole points out, radio seems to be misunderstood by many who sell it—however, the onus is on the seller to educate the buyer on the use of his medium.

In NL&B's spot radio buying, maximum responsibility is delegated to timebuyers, who have been encouraged to dig deeper than the numbers, by making station selection through market visits and contact with station people. Station selection is extremely flexible, because the buyer operates within the framework of a carefully written marketing plan outlining campaign objectives.

Another important media philosophy at NL&B, is that radio's nature requires multiple outlet use. Number and selection of stations is the timebuyers' responsibility.

In network buying, Needham applies the same philosophy to achieve marketing plan objectives. It is believed by NL&B, that radio would be more effective if more than one station and more than one network were used simultaneously. Carrying out this belief involves the complex job of making sure which are the right combinations for desired objectives.

Needham, Louis and Brorby is sold on radio, and typical of its re-entry as a major factor in media planning, is the return of Johnson's Glo-Coat to the medium after a 20-year hiatus. Currently an eight-week, three-market test using 13 stations, is in progress for Glo-Coat.

Industry observers look to this agency's re-focus on the medium to spur a national upswing in radio. This could happen, NL&B believes, but first, the radio industry should form a united front for selling itself. The one-station-pitch is a serious deterrent to radio's progress, Needham's media people believe. What they would like to see is several stations cooperating to sell radio in their particular market, emphasizing that multiple use is the key to successful radio.

PUBLIC AFFAIRS

(*Continued from page* 35)

"While Standard Federal showed a gain of 12.29% in savings during the first half of 1962," he continued, "the other two largest savings and loan associations showed gains of 9.24% and 8.41%."

Later, taking up the question of commercials, Ricketts stated, "In keeping with the existing tone of the program, we limited our commercials to four during the hour. This seemed compatible with the program content, and, although we might have been allowed to interrupt the program more often, we felt that more commercials would break the program's natural continuity."

Ernest W. Baker, Jr., executive vice president of the agency, explained that the buy permits seven minutes of commercial time, of which a brief open and close takes about 30 seconds; the four messages are then anywhere from a minute to two minutes in length. The shorter commercials are placed at the beginning of the program, he added, and all the messages center principally around Standard Federal's two major consumer areas, mortgage loans and time savings accounts.

This year, as last, the start of the program is being promoted by WWJ-TV on the air, on bus cards, and in *Tv Guide* and newspaper advertisements (WWJ stations are owned by the Detroit *News*).

Again this year, the association is increasing audience interest with posters and easily accessible program schedules. It is also mailing bulletins to Detroit area high schools, grade schools, and some colleges.

These school bulletins, Ricketts said, "inform students of upcoming features on the program which coincide with their history or geography lessons." He added that the program has received "wonderful response" from teachers.

Beginning this fall, Ricketts continued, "because of the program's appeal to the travel-minded viewer, we plan to introduce Vacation Club accounts similar to the popular Christmas Clubs. We also plan to use Mr. Pierrot more actively in branch office promotional events."

Pierrot is a portly, grandfatherly figure, who chucked his early career as a newspaperman to knock about the U. S. as an able-seaman, coal miner, hotel and postal clerk, laborer and magazine writer.

He has twice circumnavigated the globe and has often toured Europe and other parts of the world. He planted the Explorers Club flag atop El Paricutin, Mexico's newest volcano, in 1944. He is also an author and lecturer and is associated with a museum, a hospital, and many other organizations and clubs.

In referring to the success of the Pierrot program and to the satisfaction of the local sponsor, James Schiavone, general manager of the WWJ stations, said, "Sponsors of public affairs programs should not take a philanthropic view of these programs, because they can and will stimulate sales, as Standard Federal has proved."

He also suggested that stations which spend time and money to present programs that uplift a community should receive support from community-minded sponsors.

This is not idle chatter. As the leading member of the 10-member WWJ Public Affairs Committee, Schiavone revealed that the commit-

tee meets regularly once a week to discuss and develop new public affairs programs.

The Pierrot show, *At the Zoo*, and *Weekend*, were all developed by the committee. *At the Zoo* grew out of a public affairs program, *Opening Day at the Zoo*. Following opening day, it was decided in the public affairs weekly meeting to make the show a regular series, to be carried sustaining at 7 p.m. Fridays.

Weekend was first designed as a summertime public affairs series, but it is being extended and is seen 7 p.m. Tuesdays.

Among the many prospective public affairs projects currently being discussed are selections from the *Profile* series, *National Auto Show Preview*, *Expressways*, *Detroit Streets*, and the *Thanksgiving Day Parade*.

RADIO DATA

(*Continued from page* 38)

N. C. Rorabaugh proposed an ultimate maximum of as many markets as would represent about 75% of all national-regional radio spot billing, perhaps 200 markets. He would start with one market, add another, then another, etc., until the idea had been accepted by the stations. He'd use a maximum of six stations (the four network affiliates plus the two top independents) in any one market on the assumption that they'd represent most of the national-regional spot billing in that market. Reports would be issued quarterly. And there'd be no cost for the service providing he had the privilege of selling more detailed data to advertisers and agencies.

Jim Boerst, who now does activity and dollar reports on radio for advertisers and agencies, would cover the almost 700 stations in the top 100 markets with a quarterly report. He'd include 10 different product categories, i.e., soaps, smokes, autos, beers, etc. The cost, in his own words, "If the stations provided the information it would be possible to provide quarterly dollar volume reports for 10 different categories in the 100 top markets for about $100,000 per year."

BAR, which now has monitoring facilities in 77 markets for its tv reports, which could be expanded to include radio as well, guesstimates that "depending upon the degree of data and the frequency of reports we could provide radio dollar data at a cost ranging from a low of $50 to a high of $150,000."

Metro Monitor, the only radio advertiser activity report now being provided in the New York market, is a weekly monitoring service. Designed by a radio time salesman as a sales and program tool, Metro Monitor's creator had a provocative suggestion.

"We could provide a weekly advertiser activity report, similar to what we do in New York, for the top 100 markets at an annual cost of about $100,000. But my suggestion would be to have the NAB or the RAB create a central billing and collection agency that would operate at cost. They'd handle national and regional billing and collections for all tv stations.

"For the smaller stations this would be a boon, less bookkeeping, prompt payment. For the agencies it would mean a cut in accounting overhead. For salesmen it would mean more time to sell and less time to do collections. And for radio it would mean instant access to all the dollar data the industry would ever need."

It would seem that the radio industry now knows where and how its dollar data can be had. All it takes is some doing.



TV TIMEBUYERS' GUIDE

1962-63 edition

(including 91 page tv market guide)

the book that buyers told us they need for everyday desk use

---

advertising deadline 10 September.
regular rates and discounts apply.



3 SEPTEMBER 1962
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SPONSOR
PUBLICATIONS INC.

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

The delay in naming an FCC successor to commissioner John S. Cross—or naming Cross to succeed himself—has everybody guessing.

The Cross term ended on 30 June, and the delay is both incredible and without precedent. Yet there is **no word as to when action will be taken.**

The situation has prompted rumors and guessing even among those who don't usually attempt to pretend knowledge in these matters. In fact, there is now virtually a silly season on the topic.

A further complication is added by the fact that there is considerable more-or-less informed speculation about conservative commissioner T. A. M. Craven and his approaching retirement age. There have been intimations that **Craven would be replaced at that time, without waiting for the end of his term next 30 June.**

This tied in with the certainty that Craven would be given important duties in connection with setting up the private corporation which will take over international communications via satellite. The bill to clear the way for a private corporation to own and operate the system finally cleared Congress this week, with only 10 votes in the House against it.

Thus the guesswork about both Craven and Cross now waits for Presidential signature of the bill and the actual naming of the people to get the project on the road. Craven will be an important member, likely the chairman. And this could be the first step toward his retirement as a Commissioner, if the speculation is correct.

Meanwhile, the guessing is that the doubt will continue. There is even speculation that **Cross hay have been left dangling in mid-air for a definite purpose.** This particular story goes to the effect that Cross has not voted with Minow in most instances of disagreements among Commissioners, that he would be **less likely to do so if he were secure in a full term.**

On the other hand, the rumor mill goes, he might vote with Minow if he felt this were the only way to be reappointed. The same people go on to point out that items already on the FCC agenda will **make or break the Minow philosophy past mending or turning back, as the case may be.**

Meanwhile, time is running out on the Congressional session, and therefore on the time left for Senate confirmation of any new appointees.

The plain fact is that the whole thing is guesswork. Even those who previously claimed to have the inside dope now are forced to admit that their information is not necessarily authoritative.

The one thing in all of this that appears to bear something like an authoritative ring is the possibility that we will have not one, but two new appointments to the FCC. If not together, then in reasonably rapid order, even if one of those named **happens to be Cross-reappointed.**

Stronger educational pressure for vhf channels, even to the point of the possible seeking of channels now held by commercial broadcasters, could have been foreshadowed by a Health, Education and Welfare Department prompted study.

HEW went to the National Association of Educational Broadcasters rather than to a neutral source, but there is a distinct possibility that **HEW will be behind the final recommendations.** These did not specifically set up any goal for reassignment of tv channels, but did note that wide-coverage channels are **needed in all major communities if U.S. education is to keep pace.**

The FCC still has in limbo proceedings aimed at clipping one of the seven Los Angeles vhf tv channels away from commercial uses for use by the educators. It has a similar thing

(*Please turn to page* 57)



Significant news, trends, buys in national spot tv and radio

SPOT-SCOPE

3 SEPTEMBER 1962
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Spot tv will reap heaps of billings before Hazel Bishop (K&E) winds up the introduction of its new Continental lipstick and nail polish.

Scheduled as an opener: a **six-week saturation campaign** which starts the end of September and **will blanket multiple-stations in some 150 markets** with about **25 spots per market over the entire week.**

All the broadcast business for the Continental line launch goes to tv, with Marylou Benjamin doing the buying.

There's still much switching back and forth of spots between Compton and BBDO for Alberto-Culver.

Latest swing over is for Command Shave Cream, the newest in A-C's line. Now being transferred are **spots back to Compton,** from BBDO which got them earlier from Compton for the introduction of A-C's wave set lotion.

The curious part of this gyration, which makes it very complicated for all concerned—when each of these agencies transfers some of its spots to the other, **often it's the less desirable spots which go. The recipient agency then has to start all over and ask for improved avails.**

Looks like Tetley Tea (OBM) is lost to spot radio at least for the last 1962 quarter.

Tetley is a BeechNut subsidiary and the **parent company has decreed that Tetley is to assume a certain quota of the mass participations that BeechNut supports in daytime network tv.**

A goodly portion of this Tetley share will derive, it seems, from the tea's normal investment in radio.

It'll be just about six months since its modest introduction in test markets when American Tobacco's new king size mentholated filter, Montclair Modern Cigarettes (SSC&B), makes its predicted expansion move (SPOT-SCOPE, 19 March 1962).

Since last March the cigarette's sales territory has spread to seven markets. On 10 September American Tobacco will **open spot tv and radio guns to herald Montclair's shipment to 14 additional cities,** 500 additional counties and Arizona and Colorado.

On the tv side it'll be 10, 20, and 60-second spots and the radio campaign will be all minutes.

One reason Green Giant (Burnett) is only interested in night minutes for its spot tv campaign which kicks off 24 September in some 40 markets: it's the debut of GG's new frozen line of vegetables and the tactic is to hit the whole family with the "new taste" appeal.

This line is **pre-cooked with butter,** the salient feature in its selling story. The item was tested in several tv markets last year, and according to reports, went over very big.

By the way, also adding another item to its line and also bowing in spot tv out of Burnet is **Campbell's Swanson frozen fare.** The newcomer: a three-course frozen tv dinner. Schedules start 17 September.

For details of last week's spot activity see items on next page.

SPOT TV BUYS

General Mills is making another buy for Betty Crocker Potato products. To start on 17 September, the campaign will run for seven weeks, using day and night minutes. GM is looking for about 100 ARB points per week. Agency: Knox Reeves, Minneapolis. Also expanding is Betty Crocker Layer cake mix and frosting mixes, out of Needham, Louis & Brorby. Schedules on these are from six-eight weeks, slotted in daytime only.

P&G wants daytime spots for its Duncan Hines mixes. The agency is Compton.

Colgate-Palmolive is in high gear for a campaign which gets started on 30 September for its Florient Aerosol Air Deodorant. The search is for fringe night minutes and schedules will run for seven weeks. The account is at Street & Finney and Eleanor Scanlon is doing the buying.

Liggett & Myers wants fringe 20's and 60's to start in selected markets on the first of October for 12 weeks. J. Walter Thompson is the agency. Buyer: Carrie Senatore.

Norwich Pharmacal is set to break with a five-week push for Pepto-Bismol. Schedules of nighttime 60's an 20's start on 9 September. Bob Wilson is the buyer for the account at Benton & Bowles.

Renfield Importers Ltd. is making a hefty buy on behalf of Martini & Rossi. A 10-week campaign is set to start on 24 September. Time segments: fringe and prime 10's and 20's. Agency: Reach, McClinton. Buyer: Herb Stone.

Ford Motor Company will promote its new line of cars with a heavy spot tv schedule to kick off in a host of markets on 28 September. The search for this three-week flight is for prime 20's and fringe minutes. J. Walter Thompson is the agency and the buying contact is Gene Tregre.

Helena Rubinstein will promote its Fashion Stick lipstick with schedules of nighttime chainbreaks in selected markets starting 1 October and continuing for five weeks. Doing the buying out of OBM is Maxine Cohen.

Pharmaco schedules for Aspergum kick off on the eighth of October, running for 26 weeks. The availability call is for both night and day minutes. Agency: Kastor, Hilton, Chesley, Clifford & Atherton. Buyer: Dorothy Glasser.

Royal Crown Cola is going in for 13 weeks with schedules of night and day minutes and chainbreaks. The campaign starts on 17 September, with the buying done out of D'Arcy.

SPOT RADIO BUYS

Ralston Purina is lining up markets to supplement its network coverage for a massive saturation campaign introducing new Flavor-Primed Purina Dog Chow . Schedules will run for a three-week period starting 19 September. Agency: Gardner, St. Louis.

Brown & Williamson (Bates) is supplementing its college radio buys via 5-minute programs featuring The Brothers Four.

Oldsmobile will be getting its exposure during the week beginning 1 October in 125 markets at the rate of 7 minutes per. Agency: D.P. Brother. Jack Walsh is doing the buying.

WASHINGTON WEEK (*Continued from page* 55)

going in New York City, but it is assumed that acquisition by the educators of WNTA-TV, Newark, probably disposed of that one. At all events there is **FCC precedent for consideration of such moves on a national basis.**

The HEW-NAEB report noted the all-channel set legislation, but didn't appear to believe this would be sufficient to make uhf meet educational needs, or to believe that it would work soon enough.



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

3 SEPTEMBER 1962
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BeechNut gently reminded NBC TV last week that it wasn't doing the right thing by this company by scheduling Lipton Tea commercials in the same daytime segments.

Seems that NBC TV's product bookers had forgotten that **BeechNut also had Tetley Tea in its dominion** and there would be occasion when BeechNut might elect to accord a spot or two to that product

In those segments where BeechNut had been the earlier tenant the network agreed there was nothing to do but inform Lever that Lipton Tea was taboo.

P&G has a gracious way of letting the boys in the media department who want to visit their hometown for vacation save the transportation expense.

All they have to do is stop off at the various markets en route and visit with tv stations. It's all more out of goodwill building than anything else.

A topic of speculation among the agencies attached to the General Foods account is who will be the successor to Edwin Ebel, GF tv strategist, when he retires, which some think is not long in the offing.

The odds appear to be on **Tom Clark,** presently in the **GF corporate office.**

The other speculation anent Ebel: whether his knack for **maintaining the upperhand over the networks by using GF-controlled and well-rated programs as negotiation bait** will survive him.

Ebel over the years has had his personal traits in dealing with agency contacts, but there's one thing that can't be gainsaid: **his record for singling out potential clicks from the candidates delivered by GF agencies and his adroitness in wrestling from a network the most favorable terms for his company.**

One of the New York tv stations is toying with a plan to make its public affairs programing so economically attractive that it will have sponsorship on each occasion.

The idea: put all the contemplated affairs programs into a **package, cut the batch up into pieces** and offer them at **rates not far removed from the ROS level.**

Colgate's little product sideline is proving one of the minor hot sellers of the current year.

It's **Soakies,** the **kid bubble bath soap,** which Colgate brought out as a contender to **Mattey's.** Colgate's smart marketing device was to **package the item in tin figures representing Disney characters,** which the moppets could later use as toys.

Bill Eldrige, who headed the Colgate crew that thought this up, **is now on new products at American Home.**

For executive turnover CBS remains without a shadow of a doubt in a class by itself.

Still on its payroll are seven men who held official or executive status 25 years ago.

They are: **William Paley, Lawrence Lowman, James Seward, John Karol, Joe Ream, Arthur Hull Hayes** and **William Schudt.**

HELP YOURSELF



(and your listeners)

Free broadcast material – radio and TV – available for the 5th International Food Congress & Exhibition

From September 8 through 16 food will be on the tip of everyone's tongue—because food's the star of the biggest, best Food Festival ever. It's at the New York Coliseum. There will be exhibits and displays (including one about mass media), food tips from around the world and an International Gourmet Supermarket. Among many, many other features. To help you get the word out to your listeners and viewers about this food gala, we have prepared broadcast material for you: fact sheets, scripts and taped ID's. Plus a batch of mighty interesting feature material. All free for the asking. So ask: just fill out the coupon and send it to the 5th International Food Congress & Exhibition (oh, you can call us "International Food Congress"), BBDO, 383 Madison Avenue, New York 17, N. Y.

5th International Food Congress & Exhibition
℅ BBDO, 383 Madison Ave., New York 17, N. Y.
☐ Please send us a complete kit for the food festival. The works!

Station_____

Address_____

City_____ State_____

SPONSOR WEEK WRAP-UP

Sack promoted at ABC

(Continued from Sponsor Week)

New York and will report to Don Curran, advertising and publicity director for the ABC Owned Stations.

Sack joined WLS, Chicago, in 1958 and has been promotion manager of that ABC owned radio station since.

He will also be in charge of the group advertising and community action programs of the six stations. The five others are WABC, New York; KQV, Pittsburgh; WXYZ, Detroit; KABC, Los Angeles, and KGO, San Francisco.

Advertisers

Borden is negotiating to buy th business of the Realemon-Purita Company, Chicago-based processo packer and distributor of, principa ly, fruit juices and fruit-base beve ages.

The Realemon-Puritan operatio would continue under its prese name and would operate as a part c the Borden Foods Co. Irvin Swart berg is president and founder c the Chicago firm.

Bell & Howell has reorganized it sales setup with the formation of new subsidiary.



NEW QUARTERS for the New York Philharmonic (to begin its 33rd broadcast season over the CBS Radio Network) are shown to CBS Radio pres., Arthur Hull Hayes (c) and managing dir. of the orchestra, Carlos Moseley (r) by the pres. of Lincoln Center, William Schuman



SINKING FINALE was effected on WLWD, Dayton water music tv show. Joe Longstreth, stranded on a raft in the middle of a pool, played pieces composed on the theme of water

ALOHA—WAPI, Birmingham extended gree ings to listeners on its Hawaiian Day. At station booth, woman registered for an al expense-paid vacation to the 50th state. A those who registered received Hawaiian le



Called Bell & Howell Photo Sales Company, the new arm will distribute the company's photo products to its present dealer organization.

Headquarters are in Chicago and Carl G. Schreyer, vice president of marketing for the photo products division has been named president.

Financial report: Net sales of **Pet Milk** for the three months ended 30 June amounted to $58,204,000 compared with $53,061,000 for the same period in 1961; net earnings were $803,000, a slight rise over $802,000 for the second quarter last year.

PEOPLE ON THE MOVE: James F. Fleming to product manager for the Mazola and Hellman's Best Foods line of salad dressings . . . **Robert Walker** to executive vice president at American Tobacco . . . **Edwin P. Johnson** to director of advertising for Sperry & Hutchinson, replacing **Emil A. Corona** who moves to vice president of S&H's newly-created international division . . . **Edward M. Scheu, Jr.,** vice president of Thomas J. Lipton, to president and chief executive officer of Good Humor and Good Humor Mid-Atlantic, wholly-owned subsidiaries of Lipton. . . . **O. G. Kennedy** has been elected executive vice president of Miles Products division of Miles Laboratories.

Agencies

Benton & Bowles has taken two steps forward on the international advertising scene.

The developments:

(1) A mutual representation agreement with Hanns W. Brose GmbH & Co. of Frankfurt, Germany, agency which bills approximately $10 million.

(2) A new office in London for its wholly-owned subsidiary General Public Relations, to be headed by Gale D. Benn, formerly vice president of GPR, New York.

Agency appointments: Mennonite



BARRELS constituted costumes for models who traveled with personality dj's on WITH (AM & FM), Baltimore promotion trip. The station, having recently increased its power four-fold, conducted a tour of the many areas which it would serve for the first time



TABLECLOTHS and coffee stains were much talked about on WXYZ, Detroit, *Fred Wolf Show*. To start 13th year of his show: a king-size cloth from stn. mgr. John O. Gilbert



MISS SUNNYS flew into New York to enliven interest in WLBW-TV, Miami. Amid a shower of oranges, in bathing suits, are (l-r), Jo Ann Pflug, Miss Sunny, and runners-up

GREETINGS are extended to tv personality Bert Parks by Leonard H. Lavin, pres. of Alberto-Culver and his wife Bernice, sec'y-treas., during the company's national sales convention in Chicago. Leading tv performers saluted Alberto-Culver's use of tv as its major advtg. medium



Broadcasts to **Henry J. Kaufman** for its international radio broadcasting account . . . Knox Gelatine (approx. $2 million) to **D'Arcy** from Charles W. Hoyt. Last year they spent less than $170,000 on tv . . . Home Security Life Insurance to **Henderson-Ayer & Gillett** . . . P. & S. Mart, Inc., new discount store in construction in Tucson, to **George Duncan Advertising** of that city. . . . Chrysler institutional ($11 million) to **Y&R** from Leo Burnett.

Social note: Farewells were coupled with hails when Hugh Cohn and Dick Blue of **Lawrence C. Gumbinner** were feted at an unusual going-away party for the Texas-bound executives. Also honored were three new Gumbinner executives: Elmer Jaspan, vice president and associate director of the agency's radio-tv department, Bertrand Lanchner; director of departmental business affairs; and James J. Neville, sports director.

New Quarters: The Los Angeles office of **Cunningham & Walsh** is now located at 1717 N. Highland, Hollywood 28.

Happy anniversary: Keyes, Madden & Jones of Chicago has been handling the account of Brown & Williamson Tobacco for the past 25 years.

New v.p.'s: R. E. Anderson to Esty... **Robert W. Dundas, Jr.,** manager of the Houston office, at Erwin Wasey, Ruthrauff & Ryan . . . **William H. Weed** at Ogilvy, Benson & Mather.

PEOPLE ON THE MOVE: H. Earl Clawson to director of merchandising and account executive at Robert M. Gamble, Jr., Inc. . . . **John C. Martin** to account executive at D. P. Brother, Detroit . . . **Frank Naishstein** to production manager, **Tom Ford** to production assistant, **Arnold Levinson** to the media department and **Richard Standridge** to commercial producer at Wermen & Schorr . . . **Jere B. Chamberlin** to tv producer and **Michael J. Sheets** to account executive at Gardner . . . **G. Barnes Stevenson** to associate media director for print at Gray & Rogers . . . **Frank William Crane** to western manager of Broadcast Clearing House, in charge of opening the new Los Angeles office on 15 September. . . . **John C. Savage** to senior account executive at Norman, Craig & Kummel, from Foote, Cone & Belding... **Erwin D. Swann** from Warwick & Legler to vice president of advertising at Revlon . . . **James Rayen,** vice president and account supervisor at Ted Bates, has resigned from the agency to move to Tucson.

Obit: John Benson, former president of the 4 A's and leading advertising executive for many years, died on 23 August.

Associations

In a move to enlighten the public on the role of the broadcast industry, the NAB has put together a speakers' directory.

The booklet, entitled "If you Need a Speaker," contains the names of prominent broadcasters who have volunteered to represent the industry at meetings of interested groups. There is no charge for their service.

All those listed are affiliated with stations or networks which are members of NAB.

Tv Stations

Spot tv gross time billings jumped 17% in the second quarter of this year over the like 1961 period.

According to TVB, total billings for the quarter were $189,433,000 against $160,599,000 last year.

A breakdown of expenditures showed the biggest increase in early evening time, which rose from billings of $34,773,000 last year to $44,-794,000 this quarter.

In terms of type of activity, announcements remained the favorite category and also showed the biggest increase, jumping from $121,-831,000 in 1961 to $153,753,000.

Four stations in Kansas have banded together to form a regional network which will also be affiliated with CBS TV.

Involved are: KTVH, Wichita-Hutchinson, KTVC, Ensign, KAYS-TV, Hays, and KWHT-TV, Goodland.

Network coverage will include 66 Kansas counties, 6 Colorado counties, three Oklahoma counties and two counties in Texas for a total of 77 counties.

Blair Tv Associates will rep the Kansas Broadcasting System nationally.

Gene Wilkin, general manager o. WGAN-TV, Portland, Me., thinks that if some of the more voluble critics of tv had their way the viewer would be denied the freedom of program choice.

Wilkin said so in a talk before the Sanford, Me., Kiwanis Club. He preferred, he told the club, "responsible individualism," which he described as the "happy marriage of enterprise, initiative, and action for the common good."

Another step has been made in the campaign to break down the barriers against broadcast coverage of Senate proceedings.

This latest comes from Sen. Jacob K. Javits (R-N.Y.), who introduced a resolution which would give the Senate Rules Committee authority to allow broadcast coverage of Senate proceedings.

There's an attractive brochure called "Special!" being circulated by the tv stations division of CBS TV which documents public service efforts by the five stations.

The pictorial review of programs points out the importance, in addition to rating points, of the stations' image in the local community.

Business note: A one-day meeting of the five program directors of the CBS TV o&o's devoted to the discussion of plans for the "Repertoire Workshop" will be held at New York's St. Regis Hotel on 13 September.

Social note: Twenty-one radio and tv broadcasters from around the world, in Washington, D. C. to participate in the 1962 International Broadcast Seminar, were the guests of **The**

Broadcasters Club of Washington at reception and buffet on 30 August.

PEOPLE ON THE MOVE: Walter J. Rothschild from manager of WTAD, Quincy, and KHQA-TV, Hannibal, to president and general manager of Lee Radio and Tv . . . **Gordon Grant** to account executive at WABC-TV, New York . . . **Penny McCausland** to promotion staff at WFLA-TV, Tampa-St. Petersburg . . . **Frederick M. Espy** to sales service coordinator at WLWD, Dayton . . . **Dan W. Shields** from tv executive with NAB to executive assistant to the president of the Steinman Stations, Lancaster, Pa. . . . **Harry Moses** to director of promotion and advertising at WTTG-TV, Washington, D. C. . . . **L. Walton Smith** to manager of promotion and public relations for WOKR, Rochester. . . . **George U. Lyons** to general sales manager of WJW-TV, Cleveland . . . **Jack Trustman** to promotion manager of KOLD-TV, Tucson.

Radio Stations

The Baldan stations point out that they have become the breeding ground for quite a number of radio's emerging personalities and executives.

Among the prominent alumni: Dick Clayton, now at WINS, New York; Gary Owens, now at KFWB, Los Angeles; Roger Barkley, now program director at KLAC, Los Angeles; Dan Ingram and Sam Holman, both at WABC, New York; Jack Carney now at KFSO, San Francisco; and Mort Crowley and Clark Weber, at WLS, Chicago.

Ideas at work:

WMT, Cedar Rapids, is holding a Gold Rush contest and is presenting gold shovels to its weekly winners (each of the station's sponsors selects a winner from its registrants). At "dig off" time, every gold rush winner will go to his assigned plot on a field and dig for his prize.

KXOL, Fort Worth, locked up one of its disc jockeys in a zoo cage to promote interest in the UA movie, "Bird Man of Alcatraz," scheduled to be shown at a local theater.

Children busy throwing snowballs last month were participating in a **WEBB,** Baltimore, Summer Snowball Jamboree. The snowballs had been kept in storage since last winter when the station had paid youngsters a penny a piece for all the snowballs they could make.

Winner of a current **KHJ,** Los Angeles, contest might be the best-dressed radio listener on the west coast. Prize of the giveaway, run in conjunction with Bullocks Department store, Reader's Digest and D'Arcy: a chance to spend $1,000 at Bullock's and lunch at the Brown Derby with station personality Walter O'Keefe.

Here and there: A new Dick Clark Show, individually produced to fit the programing needs of the franchised station, will soon be available. The two-hour radio show will be produced and distributed by **Dick Clark Radio Productions** and **Mars Broadcasting, Inc.** of Stamford, Conn. . . **WNEW,** New York, has some data to document the audience-drawing power of radio: in response to an announcement made on the air by William B. Williams that he would take three couples (selected by drawing) to Atlantic City for an evening with Frank Sinatra at the "500" Club, some 44,000 post cards came in within two days. . . . Newest subscriber to **Pulse** "face-to-face" audience research is J. Walter Thompson.

PEOPLE ON THE MOVE: Howard W. Meagle to general sales manager of WWVA, Wheeling, replacing **Andrew F. Hofmann** who resigned . . . **William A. Meyer** to sales promotion director of WIP, Philadelphia, replacing **Arnold Katinsky** who was appointed promotion director of Metro Broadcast Sales, New York . . . **Arthur Weill** to WABC, New York as account executive . . . **Gordon Hinkley** to assistant program manager for WTMJ, Milwaukee . . . **Chuck Breece** to program executive and disc jockey at WAVI, Dayton, from WFBM, Indianapolis . . . **Fred Webb,** national sales manager for all Wal-

SPEAK UP

KFMB RADIO is your big voice in the better part of Southern California. According to Pulse and Nielsen **KFMB** delivers more adult audience morning and evening than any other station!

KFMB RADIO SAN DIEGO

TTC Symbol of Service

Transcontinent Television Corporation

IN TELEVISION WOOD TV BUFFALO WOAF TV KANSAS CITY KFMB TV SAN DIEGO KERO TV BAKERSFIELD WNEP TV SCRANTON WILKES BARRE

Represented by Edward Petry & Co. Inc.

IN RADIO WJR & WGAR FM BUFFALO WOAF & WOAK FM KANSAS CITY KFMB & KFMB FM SAN DIEGO WOOK & WOOK FM CLEVELAND

380 MADISON AVENUE • NEW YORK 17, NEW YORK

ton Radio stations, to take charge of the southeastern area . . . **Joel Yowell** to sales manager for KRYS, Corpus Christi, from KGBT (TV & AM), Harlingen . . . **Lee C. Hanson** to general sales manager of WSAI (AM & FM), Cincinnati, from MacManus, John & Adams, Michigan . . . **Thomas C. Flynn** to general manager of KBEE, Modesto, from KERN, Bakersfield, where he'll be replaced by **James Thompson** . . . **Peggy Fisher** to sales promotion director of KMPC, Los Angeles . . . **Dick Bassinger** and **Sue Spence** to account executives at WFNL, Augusta . . . **Robert J. Pivec** and **Walter T. Smith** to account executives at WFBR, Baltimore . . . **Thom Robertson** to sales manager for WMEX, Boston . . . **George R. Titus** to director of sales development of WTOP, Washington, D. C. . . **Richard Newton** to director of public relations at WIND, Chicago . . . **Harry H. Averill** has resigned as national sales director of the Bartell group. . . . **H. Stillwell Brown** to regional manager of QXR Network . . . **Paul Brenner** to program director, **Sid Sirulnik** to operations director, and **Norman Roslin** to director of music at WJRZ, Newark.

Kudos: Nathan Safir, vice president and general manager of KCOR, San Antonio, has been appointed to the Foreign Relations Committee of the San Antonio Chamber of Commerce.

Retirement: E. B. (Ward) Landon, studio engineering supervisor for KDKA, Pittsburgh, retired from the station on 31 August. He joined KDKA in 1921 when radio was in its infancy.

Networks

ABC TV has picked up three additional primary affiliates, all new stations about to sign on the air.

First to debut will be WLOX-TV, Biloxi, Miss., which begins broadcasting a week from today as the city's only tv station.

On 1 November, WIIM-TV, the new third station in Grand Rapids joins the ABC TV lineup and finally, the third Providence, R. I. outlet, WTEV, joins the network on its kick-off date, 1 January.

A few weeks previous, the network added primary affiliates in Rochester, N. Y., and Syracuse, N. Y.

TV sales: Kemper Insurance will sponsor the "ABC Evening Report" one night a week, on alternate Wednesdays and Fridays, starting 17 October . . . Participations on NBC TV's new full-hour series for children, "Exploring," to **Kraft Foods . . . Bulova** (SSC&B) will participate in nine ABC TV nighttime programs as part of a special two-month campaign through November and December.

Across the border: "The Garry Moore Show" will be seen throughout Canada this coming season on the **CBC** network, compliments of **Kraft Foods Ltd.** (Needham, Louis & Brorby of Canada Ltd.).

PEOPLE ON THE MOVE: Arthur Platzman to sales presentation writer for ABC TV . . . **Robert T. Goldman** to assistant to the president of ABC TV o&os . . **Alfred Di Giovanni** to account executive in the CBS TV sales department . . . **Lawrence K. Grossman** to director, national advertising and promotion of NBC.

Representatives

Here's a mental note from the John E. Pearson Co.: stations are guilty of too-common a psychological error in relation to rate structures.

A review of spot package plans and discount structures suggests, says the rep firm, that broadcasters mentally write off weekends as a hopeless commercial case. The analyst points to package rates based on multiples of five and discount structures based on six.

Pearson's prognosis: it might take some convincing to divert timebuyers from habitual thinking patterns on this score but some good therapy would be the development of spot packages on the basis of multiples of seven.

Rep appointments: WGES, Chicago to **H-R** for national sales . . . WKMI, Kalamazoo, to **Meeker Company** for national sales . . . WTEV, Providence to **H-R Television** for national sales . . . WGHQ, Kingston to **Mort Bassett & Co.** as special representative national sales.

Film

Ziv-UA has renewed for the second year a special campaign with Hartz Mountain Products (George H. Hartman).

As last year, the contract is for the top 11 markets in the country. Depending on the client's budget, one or two pre-selected Ziv-UA programs will be telecast in each market starting October.

Already renewed for a second year are WPIX, New York, KDKA-TV, Pittsburgh, and WHDH-TV, Boston.

Sales: Allied Artists Tv's Cavalcade of the 60's—Group II Features to WHEN-TV, Syracuse, KGUN-TV, Tucson, WPRO-TV, Providence, WOKR-TV, Rochester, WSAV-TV, Savannah . . . **ITC**'s new documentary series, "Sea War," to WPIX, New York, for a 6 September start.

PEOPLE ON THE MOVE: William P. Andrews, who has been handling roving sales assignments from Warner Bros. television division offices in New York, to western district sales manager . . . **Selwyn (Sully) Ginsler** to Canadian sales director for Seven Arts Production Ltd. . . . **Walt Nielson** returns to Dallas to head an expanded Custom Commercial department at Commercial Recording . . . **Leonard Lightstone** to executive president of Embassy Pictures Corp. . . . **Lester Tobias** from Seven Arts' Los Angeles sales division to the New York home office and **Alden Adolph** to western division account executive . . . **George C. Dietrich, Jr.** to account executive for the western division for NTA.

Public Service

WCCC (AM & FM), Hartford is busy aiding listeners who want to check

their Social Security accounts.

Those who write to the station for verification of earnings, receive forms from the local social security office, which enable them to get complete statements from national headquarters in Baltimore.

Public service in action:

KWK, St. Louis, "Focus: Education" salutes Missouri colleges and universities at the start of this month. Featured on these 30-minute shows are comments from alumni and the colleges' presidents, and music by the school's choral groups.

Eighty-six candidates for public office have been given the opportunity to express their views on the **KMO**, Tacoma, show "Political Platform." Each candidate was allowed to submit a statement of 100 words for airing by a station staff announcer or call the news room and record his own statement to be broadcast during a two-week period prior to the elections on 11 September.

Kudos: KRON-TV, San Francisco, won the gold medal top award for its weekly Bay Region series in the California State Fair competition . . . **Earl Sargent**, farm service director of KWFT, Wichita Falls, won the "Oscar in Agriculture" award of the DeKalb Agricultural Association . . . **KMSP-TV**, Minneapolis, was awarded a special citation by the Minnesota Council of Churches for its "Chapel of the Air" . . . **John F. Hurlbut**, president and general manager of **WVMC**, Mt. Carmel, Ill., has been presented with a plaque of appreciation by the school board of Wabash Community for his station's role in publicity for a local bond issue . . . **E. R. Vadeboncoeur**, president of WSYR-TV, Syracuse, has been named to the Educational Television Council of Onondaga County . . . **Joe Dolan**, newscaster for KHJ, Los Angeles, was honored by the American Cancer Society for aiding the organization on the air and also exposing cancer quackery . . . **Frederick S. Houwink**, vice president and general manager of WMAL (AM & TV), Washington, D. C., has been appointed tv chairman of the 1962-63 United Givers Fund Campaign for Washington, D. C. . . . **WWJ-TV**, Detroit, "Weekend" and "Michigan Outdoors" were honored by the Michigan Tourists Council for promoting the use of the state's recreational facilities . . . **Taft Broadcasting** received the United States Treasury's highest performance award for its role in the Freedom Bond Drive . . . **WHEC (AM & FM)**, Rochester, was a recipient of the U. S. Treasury's Savings Bonds award.

Station Transactions

WGAL Television, wholly-owned subsidiary of the Steinman operation, publisher and broadcaster, has agreed to purchase KOAT-TV, Albuquerque, and KVOA-TV, Tucson, from Alvarado Television for $3,250,000.

Alvarado is headed by Clinton D. McKinnon, president and 40% stockholder. Other stockholders, each selling his 20% interest to Steinman, are Arthur A. Desser, Harold B. Garfield, and Bernard Weinberg.

Clair McCollough, president and general manager of WGAL Television and NAB Board Chairman, will supervise the new operations through resident managers.

The transaction, subject to FCC approval and handled by Blackburn, gives Steinman three vhf and six am stations.

Power increase sought: WBT (FM), Charlotte, has applied for permission from the FCC to increase its maximum power to 100 kw. The station, which signed on the air 15 August, is currently operating at 4.3 kw.

New tower: KTVH, Wichita-Hutchinson, will construct a new 1503 foot tv transmitting tower in addition to a new transmitting plant, which will provide up to three times greater signal strength in the present viewing area and facilitate expanded coverage as well.

Equipment

The EIA has presented the FCC with industry recommendations for minimum technical standards for all-channel tv sets.

Among the recommendations:

- The receiver shall be capable of receiving any uhf channel with a noise figure not to exceed 18 db.
- For any given receiver the average of the limits of sensitivity of the uhf channels shall not be more than 8 db below the average of the sensitivity of the vhf channels.

Outstanding exclusive broadcast properties

Long established full-timer in a top ranking market. Exceptional earnings record and real estate. All cash required, but price includes $150,000 net quick.

NEW ENGLAND
$350,000

This profitable daytime facility services an important chemical and oil center. Offers a liberal payout after a down payment of 29%.

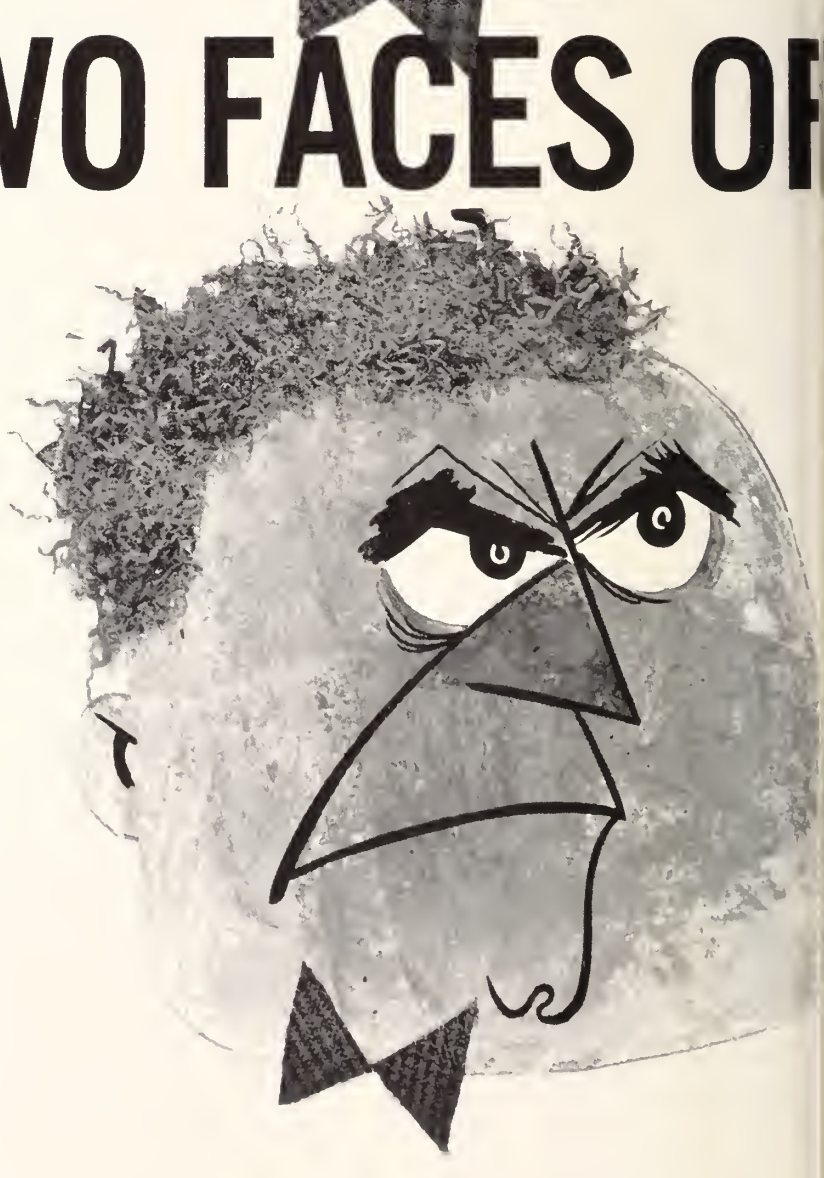
TEXAS
$225,000

BLACKBURN *& Company, Inc.*
RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick Gerard F. Hurley RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois Financial 6-6460	Clifford B. Marshall Stanley Whitaker John G. Williams 1102 Healey Bldg. JAckson 5-1576	Colin M. Selph G. Bennett Larson Bank of America Bldg. 9465 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-8151



THE TWO FACES OF



ADVERTISING

It's one of the enigmas of the human mind that most men who sell advertising do not "buy" their own philosophies. They have another face for this occasion.

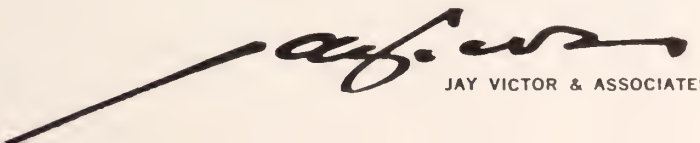
Tho there are exceptions, of course, (and we number some of them among our clients) the broadcast industry, as a whole, is a perfect case in point. Last year it "sold" over $2,200,000,000 worth of radio and tv time. It "bought" an estimated 7-million dollars worth of trade paper advertising; an expenditure of about one-third of one percent of total sales. It may have matched that expenditure for local advertising—bringing the grand total up to two-thirds of one percent.

It advocates the concept that industry should allocate three to five percent for promotion but it "buys" about 20% of what it "sells".

We wonder what would happen to the broadcast industry, itself, if other industries used their ratio. Thank Heaven it's not likely.

But more important—we wonder why more broadcasters do not realize that if they can do so well with so little, what an enormous potential there actually is out there—and what successes might be achieved if the industry "really believed" in advertising and allocated the same budget for themselves that they so loudly proclaim for others.

The stakes are a piece of $10,000,000,000 (ten-billion) more American dollars.



JAY VICTOR & ASSOCIATES, NEWARK, NEW JERSEY

WHAT ARE YOUR PHOTO REQUIREMENTS?

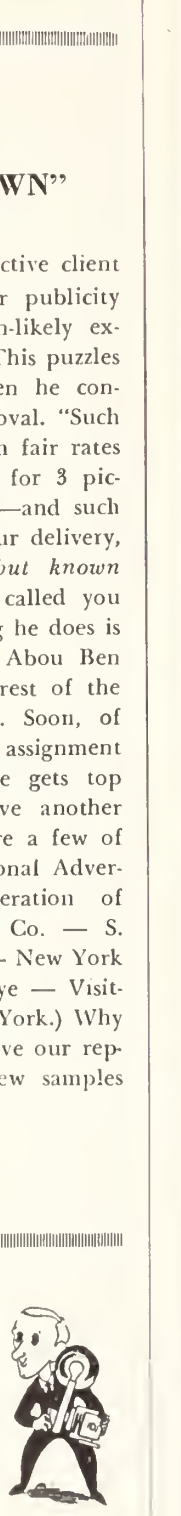
"HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only $22.50 for 3 pictures, $6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't *you* call now and have our representative show you a few samples of our work?

BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19

212 CI 6-3476





Tv and radio NEWSMAKERS



Joseph J. Bernard has been appointed general manager of KFWB, Los Angeles. He brings a wealth of experience to this new post, having been in the broadcasting industry for more than 25 years. Formerly, he was vice president and general manager of KTVI, St. Louis. Before that he held such positions as vice president and general manager of WGR (AM & TV), Buffalo, was a member of the board of directors of NAB and of the board of governors of ABC TV Stations Affiliates Association.



Bert Cowlan has been named to the new post of director of community relations for WINS, New York. A member of the WBC program board for the past two years, he has produced radio and tv public service and educational programs. Prior to his affiliation with Westinghouse, Cowlan was vice president and general manager of WBAI (FM), New York, from 1958 to 1960. During the preceding 10 years, he worked as a radio actor and announcer for the major networks.



E. Jonny Graff has been elected vice president in charge of syndication sales for Independent Television Corp. He comes to his present post from NTA where he was vice president; he directed that company's midwest sales office for five years and in 1959 went to New York to head its feature film division. In 1961 he took over management of WNTA-TV, Newark. Prior to NTA, he was vice president and sales manager for Snader Teleseriptions and program and production head of WBKB-TV, Chicago.



George W. Givens is the new radio-tv director at Daniel F. Sullivan, Boston; he will also serve as a member of the agency's plans board. In 1947 he was affiliated with WGY and WRGB-TV, both in Schenectady; the following year he was named promotion manager for these stations. Joining KYW, Philadelphia two years later, he was responsible for establishing the first network of stations comprised solely of the Westinghouse outlets. He transferred to WBZ, Boston in 1957.

frank talk to buyers of air media facilities

The seller's viewpoint

"The presentation of local, live sports activities, especially bowling, is not only wholesome and thoroughly in the public interest, but can be exceedingly popular and commercially successful programing," says Bert Claster. Claster, who perhaps is best known as creator and producer of "Romper Room," which is syndicated live to cities in the United States, Canada and Puerto Rico, has long been an outstanding advocate of local live television. Lesser known perhaps, but equally strong, is his devotion to sports, especially bowling.



Local live sports can be an answer to programing problems

Most station men that I speak to would infinitely prefer to program local live material than film shows which come out of cans. There's nothing like local live programing to provide the station with true community integration, they agree. Local live enables the station to participate in the daily lives of the station's viewers; it involves the station more intimately with viewer activities. Local live programs often may be formally classified as public service. Most offer tangible community benefits.

However, many station men that I speak to believe that most often syndicated and network film shows get higher ratings and more sponsors than local live offerings. This may be true, generally speaking, but there are some very notable exceptions.

In my observation, local live shows can oftentimes outdraw every other show in the market when tv utilizes the following: 1) local identification and community interest; and 2) entertainment values in which some type of skill and suspense are involved; and 3) a skill both men and women are familiar with through personal participation. Most sports shows meet the first two requirements, but do not fulfill the third. Local bowling shows, more than any other type of participation, seem to best fit this requirement.

On my experience, local live bowling shows can provide high rated, commercially successful programing, which, in addition, can build up the station's image as a community leader. There are many reasons for this. Presently, more than 28 million Americans think, talk, live and dream bowling. Bowlers spent ten times as much on their favorite sport as was collected by major league baseball in gate receipts. Bowling now involves men, women and children of all ages. No one is too young or too old to enjoy bowling, and it is the one sport that holds interest from childhood, through youth, through the middle and older ages.

Baltimore has always been a major sports center and a hot bed of bowling. One of the first local live bowling shows was *Duck Pins and Dollars*, which was sponsored by Gunther Brewing Company for seven years on WBAL. This show has now gone down in history, but the same station has programed *Strikes 'n Spares* for the past five consecutive years. During this entire period, it has been sponsored without break—not even for a summer hiatus—by the National Brewing Company. The half-hour weekly show (Thursdays at 8:00 p.m.) generally leads its time period, and ratings of 25 are not unusual.

Pin Busters, a bowling show which features small fry and teenage competitors, has also been on the air for five years. This show is now seen in 23 major markets. Although its format is syndicated, it is truly local live in each city. This show, too, takes the measure of its competition. In Baltimore where there is a waiting list of sponsors, it is generally first, or a close second, in its 6:15 to 7:15 p.m. time slot, often achieving ratings as high as 22.6. On KREM-TV Spokane, the show hit a 25.4 in its Saturday 7:00-8:00 p.m. slot. An unusual phenomenon of this show is that although its competitors are from 10 to 18 years old, there is a 67% adult share of audience, nationally, and the show has met with intense sponsor interest.

What do station managers think? Seven stations across the country have found it profitable to make complete installations of Brunswick bowling lanes on the studio premises.

The bowling industry itself recognizes the contribution of local live tv bowling to building the sport. Edmund F. Hoey, executive vice president of Fair Lanes, Inc., the largest chain of bowling centers in the world, says: "The tv show *Pin Busters* has played an important role in the development of the junior bowling program."

SPONSOR SPEAKS

Let's do something about radio data

With this issue we are presenting (page 34) part two of a special feature on "Where Are Radio's Sales Figures?"

If you have read this study carefully, and we urge that every friend of radio do so, we're certain you have come to the same conclusions we have: 1) spot radio is being shockingly penalized by the lack of adequate data on sales by markets, industries, companies, and brands, and 2) action is needed now to correct this unhappy situation.

Radio's data problem is not easy to solve. But it is by no means unsolvable. As our story this week clearly shows, there are existing organizations which could be employed to take over radio's fact-gathering job. And the expense would be less than is generally imagined.

Undoubtedly the project should be started in a modest and realistic way, and refinements worked out as progress is made. But what's needed most of all is a *start*.

We call on the RAB, the SRA, and the NAB to put this matter on their agendas immediately.

SPONSOR stands ready to help in every possible way. We will be glad to consult with radio leaders, to offer suggestions, based on our knowledge of the field, and assist in publicizing a vigorous industry effort.

But we repeat—what radio needs is action and action now. Let's get going before it is too late.

SPONSOR'S new fall dress

Next week you'll see some changes in SPONSOR—changes in style, format, type-faces, and design. We think you're going to like them.

Our purpose in making these changes is not to engage in a lot of nonsensical razzle-dazzle, and hoopla window dressing. On the contrary, the changes are designed solely to make SPONSOR even crisper, brighter, and easier to read.

You'll see the same popular features, departments, columns and other popular SPONSOR items, dressed up in a new fall outfit which we think has style, class, and youthful vigor.

Come Labor Day, it always makes sense to smarten up, brighten up and get ready for the new season.

That's what we're doing. See you next week.

10-SECOND SPOTS

Eau de vie: About two weeks ago, at the conclusion of Jackie Gleason's country-wide tour in a private railroad car, CBS threw a party for The Great One in the basement of Toots Shor's saloon to herald the comedian's new fall tv show on the network. Many of the guests were advertising men and executives of companies which will sponsor the show. Toward the shank of the evening, two of the former group were overheard at the bar discussing how well Gleason looked, considering the rigorous aspects of the trip.

"That's not surprising," one said. "He told me he was getting blood transfusions everyday."

"Transfusions?" questioned the other. "What's his blood type."

"VO." was the snapper.

Duty: Phil Stone of CHUM radio, Toronto, says he favors lifeguards who are in the swim of things.

Mistaken identity: Jack Sterling, on his WCBS radio program, recently told about the grizzly bear which escaped from a zoo and wandered into a local tavern. Nobody in the place seemed to notice very much until one of the customers, getting into a very friendly mood, put his arm around the bear's shoulder. At this, the bear became annoyed and proceeded to pick the gent up and throw him right through the door and into the street. The guy picked himself up and mumbled:

"Boy, you give some dames a fur coat and they think they own the world."

Television: Our correspondent in West Germany reveals that detective shows are becoming more and more popular there. The latest of these private eye programs, he discloses, is set in southern Bavaria and is named for the hero: *Danke Shayne*.

The end: An office romance, which had been blooming at a certain network, came to an end the night of the Gleason party. The guy was supposed to meet the gal there, but he never showed up. On Monday morning he began to apologize to her.

"Oh!" she oh'd, "weren't you there?"

WMAL-TV

TV NEWS LEADER IN THE NATION'S CAPITAL INAUGURATES A NEW CONCEPT IN TELEVISION NEWS PROGRAMMING FOR WASHINGTON

"THE EVENING REPORT"

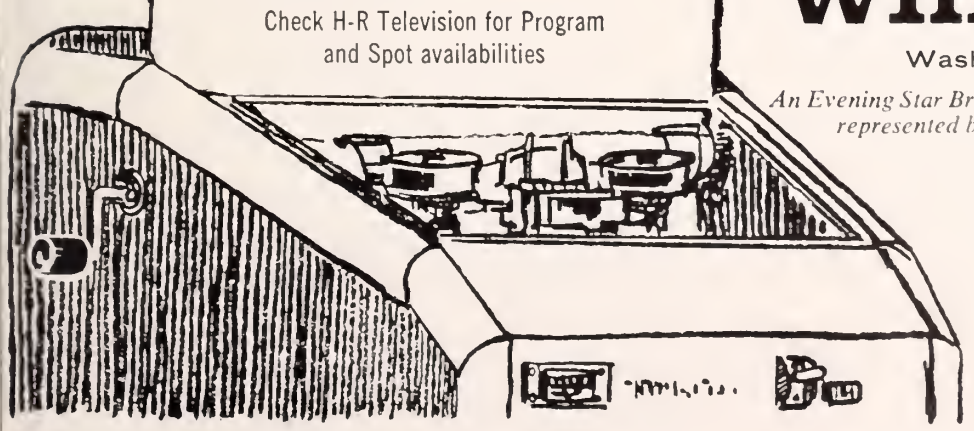
6:30 TO 7:30 PM

MONDAY THRU FRIDAY

A complete hour-long report of all the day's news, compiled by Washington's largest, most experienced and best equipped local radio-television News staff. Its facilities include 6 radio-camera equipped Newswagons, the city's only News Helicopter, 2 World-wide News services, a high-speed film laboratory and Washington's first mobile VTR unit (in operation next month), plus the ABC World-wide News staff.

6:30-6:45 PM—ABC Evening Report
6:45-6:50 PM—Backstage
6:50-6:55 PM—Business News
6:55-7:00 PM—Sports
7:00-7:15 PM—Area Round-up News D. C., Md., & Va.
7:15-7:25 PM—Capitol Report
7:25-7:30 PM—Weather

Check H-R Television for Program and Spot availabilities



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abc
Washington, D. C.

An Evening Star Broadcasting Company Station, represented by H-R Television, Inc.



effective immediately
WYNR. the 'winner' in Chicago.
with America's top negro personalities.
proudly appoints H-R Representatives. Inc.
as exclusive national representatives.
an H-R UNI/PLAN station

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RESIDUALS—FAIR OR FOUL FOR TV? p. 27

Why U.S. Airlines need help from spot radio p. 39

Channel 2 means ***BUSINESS!***



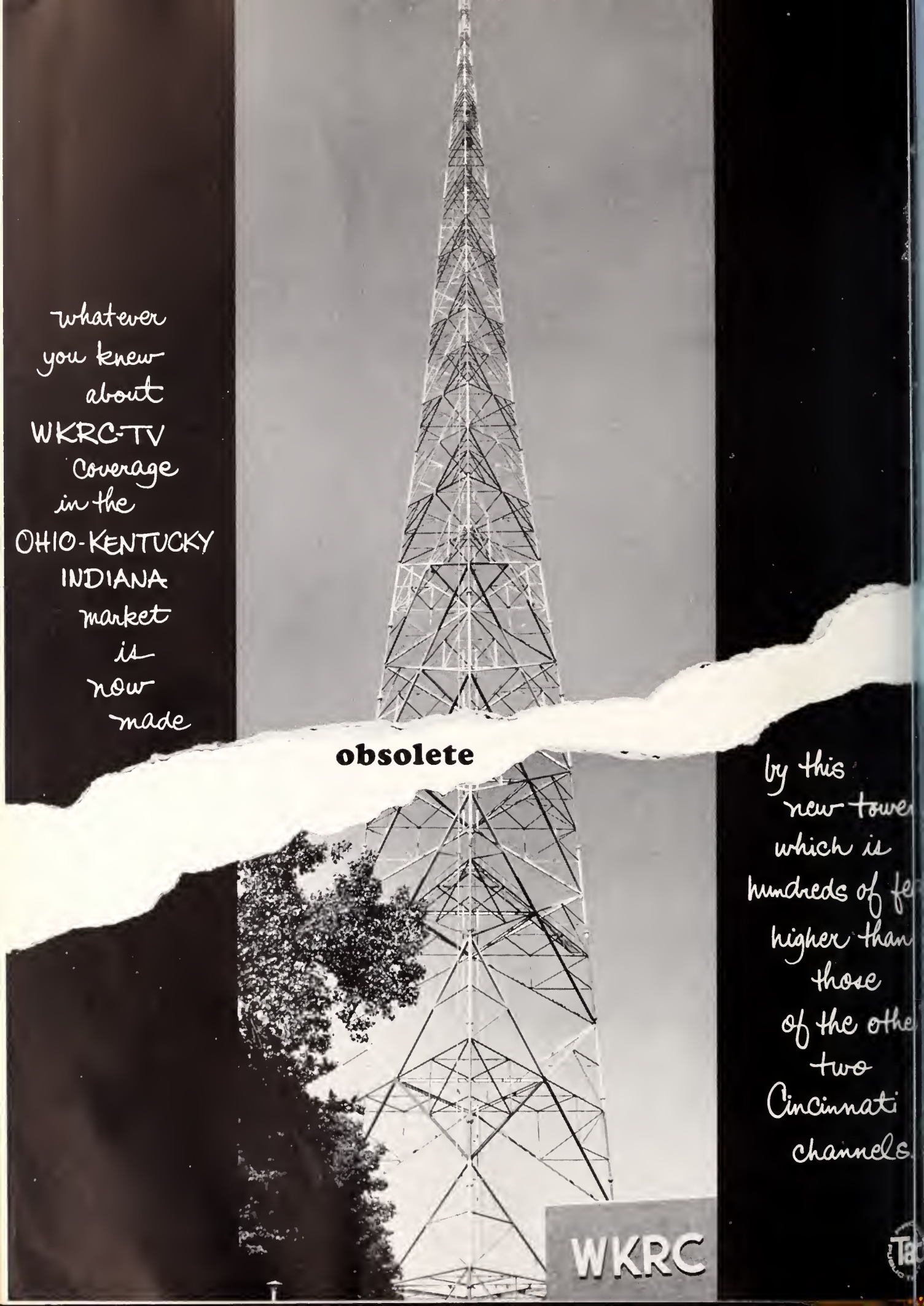
In the Land of Milk and Money!



WBAY-TV 2

GREEN BAY, WISCONSIN

HAYLEY R. EVANS, General Manager • Represented by H R Television, Inc.


whatever you knew about WKRC-TV coverage in the OHIO-KENTUCKY INDIANA market is now made
obsolete
by this new tower which is hundreds of fe higher than those of the othe two Cincinnati channels.
WKRC

"The new is but the old come true"

With this issue you will see a rather extensive number of changes in SPONSOR: changes in styling, in typography, in art treatment and in editorial planning.

We think you're going to like them. We think you'll find they make the book even brighter, crisper, more readable, more modern.

But we want to emphasize that we haven't made changes "just for the sake of changes." Nor have we attempted to project a radically different "SPONSOR image."

Everything we've done has been guided by one principle—to make SPONSOR even better able to fulfill the same unique mission we embarked on 15 years ago.

Our purpose then, our purpose now, is simply this: to provide busy executives in the field of tv and radio advertising with complete, fact-filled, fast-reading, up-to-date dollars-and-cents information about their business each and every week.

Every change you see in this issue of SPONSOR has been made with this in mind. And you're going to see many more bright new ideas in upcoming issues—all in the SPONSOR tradition.

Keep watching for them!

Norman Glenn

PUBLISHER



Soled by Arthur Godfrey!

When it comes to selling soles and heels—and anything else—nobody can fill Arthur Godfrey's shoes. One reason is that he does a complete selling job. He gets the whole sales force fired up, gets retailers all over the country to tie in and merchandise your line, and really brings in the customers.

As Mr. J. P. Kelley, Director of Advertising for the Goodyear Tire and Rubber Company, reported:

"Radio played a big part in the successful launching of our Neolite soles and heels, some 20 years ago. This Spring, we decided to experiment with it again. We wanted to reach the housewife with a specification story on both new shoes and shoe repairs. We picked Arthur Godfrey on the CBS Radio Network to do it. From all indications—consumer awareness studies, sales force reactions, increased merchandising by both manufacturers and repairmen—the experiment is paying off. We are looking forward to an even bigger pay-off this Fall."

In these days of skyrocketing advertising costs it's a pleasant surprise to discover how little it costs to have the top salesman in broadcasting selling for you on the radio network that delivers the most customers per commercial minute. Call your advertising agency for costs and availability; and as they say about Neolite—"Step on it!"

THE CBS RADIO NETWORK

SELL BIG

in 6 of America's Top 10 Markets

Sell big on the chain that's big in six of America's top ten markets, plus one of the South's richest areas. How big? RKO General sells your product in areas populated by over 70 million consumers. And RKO General delivers the cream . . . puts you in tight touch with people who are interested in your message and have the buying power to act. That's because RKO General captures their interest and wins their respect with mature programming that sets your message in a framework of imagination and excitement. Discover the big new dimensions in sales on America's biggest, most powerful independent radio and TV chain. Call your nearest RKO General Station or your RKO General National Sales Division man.

RKO GENERAL™

A GENERAL TIRE ENTERPRISE

NATIONAL SALES DIVISION OFFICES

New York: Time & Life Building, LOngacre 4-8000
Chicago: The Tribune Tower, 644-2470
Hollywood: 5515 Melrose, HOllywood 2-2133
San Francisco: 415 Bush St., YUkon 2-9200
Detroit: Guardian Bldg., WOodward 1-7200
Atlanta: 1182 W. Peachtree N.W., TR 5-9539
Dallas: 2533 McKinney Street, RIverside 2-5148
Denver: 1150 Delaware Street, TAbor 5-7585

NEW YORK WOR-AM FM TV **LOS ANGELES** KHJ-AM FM TV
DETROIT CKLW-AM FM TV **BOSTON** WNAC-AM FM TV THE YANKEE NETWORK **MEMPHIS** WHBQ-AM TV
SAN FRANCISCO KFRC-AM FM **WASHINGTON, D.C.** WGMS-AM FM

SPONSOR

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NEXT WEEK IN SPONSOR

Does tv/radio news need the "star system?" Disagreement is deep on style of news delivery. Pros and cons of a big debate on broadcast news needs. **How advertisers really rank markets.** Few big agencies use published market rankings, but make their own lists. Here's how they do it. **Producing 20s and 30s.** An ad director gives some needed advice.

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HERE'S RAY with the play by play

What makes the Twin Cities go football-mad? It's Minnesota's Golden Gophers, the '62 Rose Bowl champions. And it's also WLOL'S Ray Christensen, champion of the sportcasters who has called the Gophers' play-by-play 12 years in a row. Ray's fellow AFTRA members have voted him this year's Best Twin Cities Radio Sportscaster. His Gopher game sponsorships already are sold out for the football season ahead. But you still can participate in the action—via a few available adjacencies — if you hurry! Huddle quickly with AM Radio Sales, and let exciting Ray Christensen carry the ball for you!

RADIO WLOL

MINNEAPOLIS • ST. PAUL
5,000 WATTS around the clock • 1330 kc

WAYNE 'RED' WILLIAMS
Vice-Pres. & Gen. Mgr.
Larry Bentson, Pres.
Joe Floyd, Vice-Pres.
Represented by
AM RADIO SALES



MIDCO
Midcontinent Broadcasting Group
WLOL/am, fm Minneapolis-St. Paul; KELO-LAND tv and radio Sioux Falls, S. D.; WKOW/am and tv Madison, Wis.; KSO radio Des Moines

555/FIFTH | Letters to the Editor

EXPOSING NEWSPAPER RESEARCH

Congratulations on your article "Newspaper Research Gets Goofier" [30 July]. It's about time someone started unstacking the slanted newspaper research deck. This is another forward step for SPONSOR and broadcasting.—**JOHN B. TANSEY**, general manager, WRVA, Richmond.

PEPSI BUBBLES PRAISE

With great interest I read your article entitled "What Pepsi Learned in Virginia" [13 August].

Having been the manager of one of the stations involved in this fantastic Pepsi schedule, I would like to add my comments to your fine article.

True, a lot of the success of this promotion was gained through the excellent cooperation of all media concerned, but there had to be a starting point and in our case, that starting point was Norman Sisisky, the Petersburg Pepsi distributor. In 10 years in this business I have yet to meet a man as promotion-minded, as cooperative, and as eager to listen not only to my presentations and ideas but those of any of my competitors; and this in my estimation is what helped make this Pepsi story such a success.

I would appreciate receiving 10 copies of this article and perhaps we can bring a little of old Virginia to our new-found friends in Florida.—**RICHARD OPPENHEIMER**, v.p. and general manager, WALT, Tampa.

CHEVY ON RADIO

I read with great interest your article on page 38 and 39 [20 August] entitled "Radio: a Dragnet for Chevy Sales."

I would like to have 300 reprints of this article if this is possible.

Please advise me as to cost and earliest possible delivery date. Congratulations on a fine publication. —**L. G. HARRISON**, advertising manager, WAYE, Baltimore.

If you plan to put out reprints of the story in the 20 August issue entitled "Radio: a Dragnet for Chevy Sales," will you please send me 50 copies.

I think it's an excellent article and could do a great deal to help the radio industry if every automobile dealer in Denver had a copy of it.—**DICK WHEELER**, general manager, KTLN, Denver.

(Please turn to page 53)

4-WEEK CALENDAR

SEPTEMBER

RAB regional management conferences: 10-11, Hyatt House, Burlinghams, Cal.; 13-14, O'Hare Inn, Des Plains, Ill.; 17-18, The Lodge, Williamsburg, Va.; 20-21, Cherry Hill Inn, Haddenfield, N. J.; 24-25, Hilton Inn, Atlanta, Ga.; 27-28, Dearwood Inn, Dearborn, Mich.

TvB sales advisory meeting: 12, WGN-TV Chicago, Ill.

CBS Radio Affiliates Assn. annual convention: 12-13, Waldorf Astoria Hotel, New York.

European Market Assn. of Advertising Agencies fifth annual conference: 13-14, 5 Chesterfield Gardens, London, England.

Interstate Advertising Managers' Assn.: 20-22, Shanango Inn, Sharon, Pa.

Advertising Federation of America, First District: 23-25, New Ocean House, Swampscott, Mass.

Assn. of National Advertisers workshop on advertising to business and industry: 25-26, Hotel Plaza, New York.

International Radio and Television Society, newsmaker luncheon honoring FCC Chairman Newton Minow: 27, Hotel Roosevelt, Grand Ballroom, New York.

OCTOBER

RAB regional management conferences: 1-2, Glenwood Manor, Overland Park, Kan.; 1-5, Western Hills Hotel, Fort Worth, Texas.

Advertising Research Foundation 8th annual conference: 2, Hotel Commodore, New York.



7 ways to sell them in Philadelphia

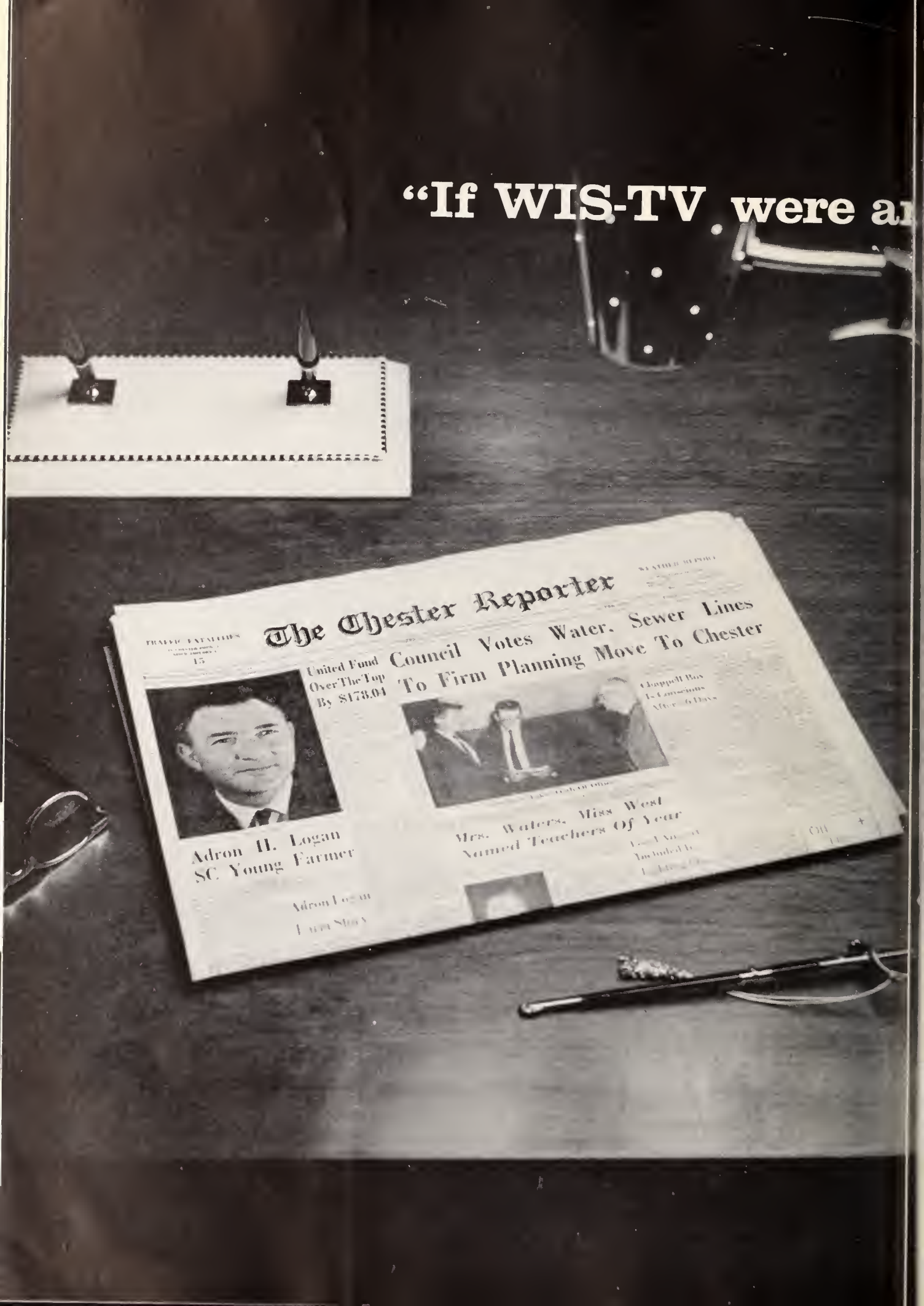
. . .when the product is hard-to-sell summer California Avocados. Here's how WIP Radio sells them in conjunction with a heavy radio campaign. **1.** Host a luncheon for produce buyers of large food chains. Tell them about the exciting promotions planned. **2.** Select a "Miss Avocado." Have her call on food store executives to help boost California Avocado orders. **3.** Have "Miss Avocado" speak with restaurant maitre d's about including Avocado dishes in their menus. (19 were happy to comply). **4.** Arrange for eight displays and demonstrations. (Six were sell-outs and sales doubled and tripled). **5.** Place stories and feature items in local newspapers and food trade journals to give campaign added excitement. **6.** Broadcast two on-the-air contests to find the best Avocado recipe. **7.** Play a major role in these satisfying results: Acme Markets' and Penn Fruit's sales climb 100%. Food Fair increases 100 to 150%, Norristown Wholesale (150 independents) registers a 200% increase over previous year and Frankford-Quaker Grocers (2500 independents) report a 50% rise.

What we're really trying to say is: Nice things happen to people who listen to (and advertise on) WIP Radio, Philadelphia's Pioneer Station.

WIP Radio, Philadelphia

RVEY L. GLASCOCK, V. P. & GEN. MGR. **REPRESENTED BY METRO BROADCAST SALES** METROPOLITAN BROADCASTING RADIO

"If WIS-TV were a



ordinary television station..."

Chester (S.C.) *Reporter*

"If WIS-TV were an ordinary television station, we would not be wasting our paper and ink," said the Chester (S.C.) Reporter in a recent editorial. "But WIS-TV is one of the pioneer stations in the South, and the only one, so far as we know, that has consistently tried to meet its public service obligations with energy and imagination."

We thank our media colleague heartily. We don't think we are alone in recognizing our responsibilities, but we will continue to try to justify this kind of unusual praise, with unusual performance.

WIS TELEVISION

NBC / Columbia, South Carolina

Charles A. Batson, Managing Director

a station of BCS

The Broadcasting Company of the South

G. Richard Shafto, Executive Vice President

WIS television: Channel 10, Columbia, S.C.
WIS radio: 560, Columbia, S.C.
WSFA-TV: Channel 12, Montgomery, Ala.

All represented by Peters, Griffin, Woodward, Inc.

WIS television

WKRG·TV

Mobile—Channel 5—Pensacola



WKRG-TV delivers 100% more TV homes, 9:00 AM to Midnight, than either Station A or Station B in Mobile-Pensacola. ARB, June, 1962.

Effective Immediately Call
H-R TELEVISION, INC.

or

C. P. PERSONS, JR., General Manager

SPONSOR-WEEK

Top of the news in tv/radio advertising 10 September 1962

TWO COSMETIC ACCOUNTS SHIFT. Coty, Inc., after a year at Dancer-Fitzgerald-Sample, ran into a policy impasse, departed the agency, and promptly named Ellington & Co. for its $2 million account starting 1 January. Simultaneously, Faberge, Inc., moved its $300,000 cosmetics account from Papert, Koenig, and Lois to Jerome B. Agel.

JWT REQUEST TO REPS ON INSURANCE FLIGHT. After 21 years, the Institute of Life Insurance is going into network and spot tv this fall. JWT is looking for spot position rather than ratings for a four-week flight, probably six minutes on single station buys. (*For details, see SPONSOR-SCOPE, p.* 16.)

VT&M JOINS TOP TEN REPS. Venard, Torbet & McConnell, created this week by the merger of Venard, Rintoul & McConnell and Torbet, Allen & Crane, will stand among the top ten of the nation's 52 national station representatives. (*For details, see story, p.* 31.)

LARGEST LOCAL TV PUBLIC AFFAIRS SALE. Chock Full O' Nuts (Peerless) coffee and restaurants made the nation's largest single local tv public affairs advertising purchase last week—a full 52 weeks of Sunday half-hours of Eye on New York plus 16 documentaries and election night reports on WCBS-TV, New York. The time is worth about $600,000. Start date: 13 September.

3,400 TV COMMERCIALS FOR STUDY. Forty product categories of commercials entered in the three American Tv Commercials Festivals, a total of 3,400 commercials, have been made available on 16 mm sound film reels, for study by advertisers, agencies, and producers. The reels include film transfers of some tapes; other tapes are available by special request.

KAISER ASKS THREE MORE UHF'S. The broadcasting division of Kaiser Industries last week applied to the FCC for permission to operate uhf stations in Chicago, Detroit, and Burlington-Philadelphia, on channels 38, 50, and 41, respectively. Earlier it had applied for uhf licenses in San Francisco and Corona-Los Angeles.

WILDROOT TO D'ARCY. Colgate-Palmolive's Wildroot Cream Oil $2.5 million account last week shifted from Bates to D'Arcy—which already has Colgate's Halo, Cashmere Bouquet and Cue. But Bates will be getting some new products still in development.

MJ&A IN N. Y. BUILD-UP. The New York operations of MJ&A are being expanded in the package goods field. Last week Harold D. Frazee joined the agency as v.p. in charge of drug products. As New York head of T-L and president of Hi-V he was noted for introducing Dristan, Rybutal, and other proprietaries. Lately, MJ&A also moved Dow and 3M consumer elements to New York.

SPONSOR-WEEK | Top of the news in tv/radio advertising (continued)

AFTRA STOPPAGE HITS EDUCATIONAL WNDT. New York's educational tv station, WNDT, scheduled to go on the air Sunday (16) was hit by an AFTRA strike last week over whether or not teachers should be members of the union. Both sides believe the outcome of the strike will set a national pattern for educational tv performers. One issue: residuals. *(For story on residuals, see p. 27.)*

PROUD EXITS AFA. After five years as president of the AFA, C. James Proud resigned last week. The AFA represents 137 local advertising clubs but recently has been speaking out on national issues. Proud will not leave until after a successor has been selected and installed.

GILLETTE TO USE NEGROES IN TV ADS. Gillette (Maxon) will use Negro actors in a tv commercial for Gillette blades to be seen in all parts of the country. Hitherto Negro performers have been used mainly in commercials aimed at a Negro audience.

HEADSHRINKING BY TV? If some psychologists have their way, closed circuit tv will replace the psychoanalytic couch. In certain cases, it was suggested at the American Psychological Association meeting in St. Louis last week, such therapy might yield results. But there's a bizarre inter-media skirmish in the offing, for another group proposed this: psychotherapy by mail.

ABC TV ACQUIRES BINGHAMTON AFFILIATE. WBJA-TV, Binghamton, New York, will become a primary affiliate of ABC TV when the new station starts on 1 November on channel 34.

GROVE PRODUCT IN NET TV DEBUT. Grove Laboratories' Decongestant Bromo Quinine Cold Tablets (Gardner) will make its network debut on NBC TV on 1 October. Cold remedy will have two minutes weekly in Merv Griffin for 22 weeks plus eleven quarters hours each in Say When alternate weeks and Here's Hollywood weekly. A heavy tv spot push will supplement the October to March campaign.

"RADIO WOULD GET MORE DOLLARS IF . . ." When agencies and reps addressed the New York State Broadcasters' Convention at Saratoga Springs last week, one panel was devoted to the topic above. Chaired by Steve Labunski of WMCA, New York, members were Janet Murphy of Gumbinner, Ed Fleri of BBDO, Arthur H. McCloy of John Blair, and Sam B. Vitt of DCS&S. Stress was on more creative selling.

B&W TO TEST CORONET. B&W's new king non-filter cigarette Coronet (Compton), will be tested in Evansville and South Bend, 70% of the budget going into tv. Start date: 24 September.

EMMY COMMITTEE NAMED. The eight men who will serve on the National Awards Committee for the 1962-63 Emmy awards, under continuing chair-

SPONSOR-WEEK continued on page 58



AGAIN THIS

FALL

IN

BIRMINGHAM

THE

CREAM OF NBC AND CBS

WILL BE ON

WAPI-TV

TO MENTION A FEW:

- ☆ The Defenders
- ☆ Bonanza
- ☆ Andy Griffith
- ☆ Empire
- ☆ Danny Thomas Show
- ☆ Huntley-Brinkley
- ☆ Lucille Ball Show
- ☆ Saints and Sinners
- ☆ Red Skelton Show
- ☆ Dick Powell Show
- ☆ Garry Moore Show
- ☆ The Virginian
- ☆ Jack Benny Show
- ☆ Perry Como Show
- ☆ Alfred Hitchcock
- ☆ Doctor Kildare
- ☆ Hazel
- ☆ Sam Benedict
- ☆ Rawhide
- ☆ Sing Along With Mitch
- ☆ Perry Mason
- ☆ Have Gun, Will Travel
- ☆ Gunsmoke
- ☆ Route 66

NBC **WAPI-TV** CBS

CHANNEL 13 • BIRMINGHAM, ALABAMA

REPRESENTED BY HARRINGTON, RIGHTER AND PARSONS, INC.

The case of the split frequency

(or how to keep listeners on their toes)

With the most unique time-sharing arrangement in the country, WFAA operates half-time on the 820 frequency, a nationally cleared channel, and half-time on the 570 frequency, a regionally cleared channel — sharing time on both frequencies with our neighbor, WBAP in Ft. Worth.

During the full-day's operation, we are both the NBC outlet (on 820, 50,000 watts) and the ABC outlet (on 570, 5,000 watts) with a single set of call letters.

Thus we are able to offer two separate coverage patterns and two program formats which you may buy separately, or in combination with an attractive combined frequency discount. And you can't hardly find them kind no more (in one market)!

Accrued benefits of WFAA-820 are the power of a clear-channel Class 1-A station coupled with highly responsible newscasting. Some 18 months ago we took a gamble and kicked $150,000 billing off the station. The new format — Southwest Central — has paid off in audience growth and revenue. It's a wise media selection.

So is WFAA-570. It has steadily and consistently programmed good, popular music in the belief (now vindicated) that public taste would swing back to it.

In the Dallas-Southwest both frequencies are well-known for the jobs they can do independently or in tandem.

We have attempted to clarify the split for those outside of our listening area. In addition, we're offering absolutely free (for a limited time only) your personalized guide to bigger and better sales in the Dallas-Southwest market. With your name (in gold) on the cover, not ours. Call your Petryman or write directly to George Utley, our station manager, for your copy.

George Utley, Station Manager
WFAA-820-570 AM-FM
Communications Center
Dallas, Texas

Please send me my personalized (gold imprinted) guide to bigger and better sales in the Dallas-Southwest market.

(Name) _____

(Title) _____

(Business) _____

(Address) _____

WFAA
820

WFAA-AM-FM-TV
Communications Center/Broadcast services of The Dallas Morning News / Represented by Edward Petry & Co., Inc.

SPONSOR-SCOPE

10 SEPTEMBER 1962

Interpretation and commentary on most significant tv/radio and marketing news of the week

Copyright 1962

The week after Labor Day serves as an appropriate point at which to take a sounding of the economic complexion of the air media for the balance of the year.

A quick reading of the various sectors in terms of where sales stand, trends are manifest and possibilities suggest themselves might go like this:

SPOT TV: The volume of buying and length of schedules promise the biggest last quarter ever—by a substantial margin—and indicate that the **boom will carry over into the first quarter of 1963.** Good daytime and nighttime minutes couldn't be tighter, but there are **still a lot of daytime and prime 20's available. Kid show placements are at SRO,** but there's some **softness in locally programed daytime periods,** in contrast with the demand for minutes around network programs.

NETWORK TV: CBS TV is sold out daytime, not far from it at night and has but a segment here and there open in its football roster. **Both ABC TV and NBC TV have a few holes in daytime. NBC TV's nighttime billings** will be considerably healthier than they were the year before and **ABC TV should also emerge with a good score.** The fly in the ointment for NBC TV: the slow call for actualities sponsorship. CBS TV has very little of this unsold.

NATIONAL SPOT RADIO: The buying movement in full force has yet to get under way. Somewhat disappointed has been Detroit's sparing approach in scheduling for the new model unveilings. **But a harbinger of blue skies for the medium is National Dairy's (Ayer) emergence as an underwriter of two flights in over 150 markets.**

NETWORK RADIO: It's been doing nicely, especially NBC, but **the medium's also waiting for the big burst.**

Burnett's loss of Chrysler institutional to Y&R New York points up the uneasy tide that has been buffeting the Chicago agency world the past six months or so.

With Chrysler included the migration from the Chicago area adds up to around **$18 million in billings** during that period.

As more than bystanders Chicago reps have had have much to rue about these defections, losing out on the spot buying for such accounts as **Rival Dog Food, Jif Peanut Butter, Cream of Wheat, S.O.S.** and **Kool Aid, Philip Morris** (B&B now manages the spot pool) and **Clark Oil.**

Include the retirement of **Gillette Labs** and the **Tea Council** from spot and the swing of **Wrigley's radio spot empire to network radio** and you'll agree that Chicago reps have felt the pinch as much, if not even more, than their agency brethern.

However, there's a ring of cheer for Chicago. **Accounts loyal to Chicago continue to expand by bringing out new products, increasing their billings and assuming the bulk administration of the client's buying, like NL&B with Campbell.**

Ad agencies with proprietory accounts are already feeling the impact of the latest law tightening up the Government's supervisory powers over new drugs.

They're being pressured to **gear up for test marketing,** if it can be called that, of new brands and get them in the field **before the first of the year,** when the new Federal regulation affecting testing goes into effect.

The urge to run the gamut of a new product's introduction within four months or less has the agencies, naturally, blinking.

It usually takes at least a year to work out test market strategy, packaging, media planning and general implementing of the testing machinery.

The added individual billings aren't awe-striking but at the rate Dane Doyle Bernbach has been going this year on the new business front it might stand tagging as the hottest agency of the moment.

A year ago it acquired **American Airlines** (worth at least $5 million) and since then it has hauled in **Rival** dog food ($1.2 million), **Cracker Jack** ($1 million), **Olin Mathieson's** chemical division ($1 million) and **Avis Rental** ($1.5 million).

The hours of tv usage apparently took a hike during the peak of the 1962-63 season.

Average home attention based on four weeks spread from January through March of this year came to **42 hours and 37 minutes.** The figures are Nielsen's.

A rough comparison: **during the month of March last year** the average hours of usage was **40 hours and 20 minutes.** The year before that, **44 hours and 56 minutes.**

JWT has asked tv reps to prevail upon their stations to give special cooperation to a spot campaign that the Institute of Life Insurance wants to start 4 November.

Schedules would be on the **six plan** and run for **four weeks.**

The nub of the agency's request:

- The **availabilities be confined to "within or adjacent to well-established early or late evening local news and weather shows and network news."**
- **Avoidance of "competition** of the kind of advertising **that would detract in any way from the quality and tone of a life insurance commercial."**
- **Stations explore the kind of support they can give the Institute's campaign** "among the **business leaders** of the community and, particularly, **life insurance agents."**

P.S. The Institute is also spending lots of money on **CBS TV's elections pow-wow.**

Chicago's ethnic radio precincts continue to flare as a result of the McClendon group's decision to convert its latest acquisition, WGES, to 100% Negro programing.

Prior to McLendon's entry the station's programing ratio was **80% Negro** and **20% Polish, Italian and German.**

McClendon, in countering the uproar from foreign language groups, ignited, according to the new ownership, by WGES' own foreign language broadcasters, **said that the ethnic business was conducted on a program broker basis, something that the FCC frowns on.**

Politics also got into the fracas. McClendon claims that a **Congressman from the area threatened to do something about the station's abandonment of foreign languages,** but the ownership, which has changed the call letters to WYNR, refused to mention the name of the legislator. McClendon paid **$2 million for the property.**

If you ever should want to cite an example of how a revised tv commercial converted the flow of a product's turnover from so-so to shelf-clearing proportions, take the experience of Gulton with its Lifelite (Compton).

When field reports showed that dealer orders were not up to expectations the agency took a **second look at the basic commercial.**

Nothing seemed wrong with the **platform itself,** but it was decided that the **demonstration be changed.** That apparently did the trick.

Network tv's turnover in accounts can't be so bad when you realize that of the several score advertisers that spent over $200,000 each in 1957 only eight were among the missing this past season.

The missing: **Admiral, Avco** (these two exclusively concerned at the time with getting their share of the booming tv set market), **Grove Laboratories, Longine-Wittenauer, Masland, Jules Montenier, Parker Pen, Yardley.**

Of these Parker Pen and Grove were to be found in spot tv.

ABC TV is offering an added inducement for advertisers who buy into the network's election night coverage.

The assurance: the network will go all out in merchandising the special event, the keystone of which will be a **half-hour program Sunday evening for nine weeks before the elections.**

Another promise being made by the network's news department: no expense will be spared in making the **quality and scope of the marathon equal, if not superior, to that of ABC TV's competitors.**

ABC TV's price tag on the whole elections returns package is **$360,000.**

Two summer replacements this season did quite well in matching the peak ratings of the regular series.

The pair were the **Desi-Lucy hour reruns** and **Talent Scouts.** But worthy of note is this: last summer's replacements were productive of three clicks, namely, **Kraft Mystery Theatre** (episodes imported from Britain), **Playhouse 90** repeats and **Holiday Lodge.**

Here's how the replacements fared this summer as against the replacees:

REPLACEMENT	WINTER SHOW	1ST JULY	1ST MARCH	JULY % AS OF MARCH
Francis Drake	Car 54	12.4	25.4	48.8%
Who in World	Jack Benny	11.9	21.0	56.7%
Plainsman	Rifleman	14.1	26.3	53.6%
Desi-Lucy	Griffith-Thomas	26.9	30.7	87.6%
Talent Scouts	Garry Moore	24.3	27.1	89.7%
Kraft Mysteries	Perry Como	16.6	28.0	59.3%
Zane Grey	Gertrude Berg	10.5	11.0	95.5%
The Lively Ones	Hazel	19.6*	32.7	59.9%
Comedy Spot	Red Skelton	17.6	28.2	62.4%

SOURCE: Nielsen Tv Index, average audience %. *Based on 1st August Report.

In seeking to perk up the degree of sponsorship of their public service programing, particularly the kind involving charitable organizations, certain tv stations are pointing at a tax deductable angle.

Their approach: **the package cost can be broken up so that a portion of it is set aside as a contribution,** and since most business organizations allocate an annual sum for such purpose it would be simple to apply part of the sponsorship cost to this fund.

Incidentally, the angle figures on a large scale in Corning Glass' sponsorship of the Lincoln Center Opening program on CBS TV 25 September. The contribution element in that case is **$150,000.**

The big four among tire manufacturers will be doing well by tv this fall.

All but Goodrich (BBDO), which continues in spot, will have network association.

The other threesome's buys: **Firestone (Campbell-Ewald): a half-hour musical program on ABC TV: Goodyear (Y&R):** participations in **ABC TV's Winston Churchill and Gallant Men: U.S. Rubber (Ayer):** participations in **Father Knows Best, McHale's Navy** and **CBS News.**

Walter Schwimmer has pulled off quite a sales coup for his syndicated Championship Bowling series, which will also make co-beneficiaries of some 150 stations.

The deal: **Zenith Radio and Firestone Tire & Rubber** are sending word to their distributors and dealers that **they'll pick up half the tab if the local outlet sees fit to buy the hour show on the local station.**

It's a strike for both Schwimmer and spot tv because **advertisers rarely get involved in the earmarking of co-op funds** and this coin **usually ends up in the print till.**

The ability of an hour nighttime show on the tv networks to deliver a bigger audience than a half-hour program on the basis of per average minute has evidently become quite narrow this past season, at least during the peak viewing months.

Don't take it as a trend, but here's what Nielsen showed happen during **March-April** on the pulling ability between the average half-hour and hour program:

YEAR	LENGTH	AVG. %	AVG. HOMES	LENGTH	AVG. %	AVG. AUDIENCE
1962	60 mins.	18.3	8,967,000	30 mins.	18.1	8,869,000
1961	60 mins.	19.2	9,005,000	30 mins.	18.2	8,826,000
1960	60 mins.	19.0	8,588,000	30 mins.	17.3	7,820,000

Note: This year March-April comparison is based on 49 hour programs and 72 half-hour programs.

CBS TV has selected a most pleasant clime for the first meeting of the network's new affiliate advisors board—Palm Springs, to be exact.

The time is **December.**

The first order of business then will be the **election of a new chairman.**

Nielsen is in the agency computer swim and before the year ends will be making available to such agency clients that want it published data compounded for the NSI by its own computer.

It will be offered in the form of **IBM cards** and **magnetic tape.**

Objective: data which agencies can use as they see fit in seeking to arrive at answers for **specific media problems in planning,** etc.

Some media researchers regard the move as a little hazardous for Nielsen. **It might leave the firm open for subscribers to learn in a detailed way the results of interviews and just what householders wrote into their diaries.**

The answer to this: **Nielsen is not releasing basic data, but such data is available for Nielsen tabulations to clients' specifications.**

The advertiser may have his troubles about beefing up his profits to keep the dividend level, but the profit squeeze has become an even more pressing problem at this point for the agency field.

It's got the comptrollers plodding away overtime, searching out every possible cost-saving angle by the personnel or procedural efficiency route.

Among the things being closely scrutinized are ways and means of cutting down the cost of buying and servicing media, with the emphasis on curtailing paperwork.

Some agencies have already adopted the tack of having **executives splitting the services of a secretary, in place of allowing each one his own girl.** The strategem has even been applied to men in the top salary brackets.

For other news coverage in this issue: see Sponsor-Week page 11; Washington Week, page 55; Sponsor Hears, page 56; Newsmakers in Tv/Radio Advertising, page 66 and Spot Scope, page 71.



Robert S. Wilson
Vice President and General Manager
KXTV — Sacramento, California

Why KXTV bought
Seven Arts' "Films of the 50's"
Volumes 2 and 3

Says Robert S. Wilson
Vice President and General Manager

When KXTV completed its new 1,549 foot tower increasing our coverage from 453,400 to more than 600,000 TV homes and creating a new 25th largest market in the nation, (third largest on the West Coast) we looked at all of the film product available in order to effectively program for this enlarged audience. Seven Arts' "Films of the 50's" were our choice for the prime time Premiere Theatre on Friday nights. In addition to being excellent entertainment for our new audience they also give us a breath of

new life for the enormous number of features we have

We are sitting on pretty close to 2,500 features. Even with a tremendous inventory like that we couldn't afford to turn down the Seven Arts films.

Seven Arts' "Films of the 50's"
...Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse (P.O. Box 613), Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West • EMpire 4-7193

MMI

METROPOLITAN
BROADCASTING TELEVISION

WNEW-TV New York
WTTG Washington, D.C.
KMBC-TV Kansas City, Mo.
KOVR Sac.-Stockton, Calif.
WTVH Peoria, Illinois
WTVP Decatur, Illinois

METROPOLITAN
BROADCASTING RADIO

WNEW New York
WIP Philadelphia, Pa.
WHK Cleveland, Ohio
KMBC Kansas City, Mo.

FOSTER AND KLEISER
OUTDOOR ADVERTISING

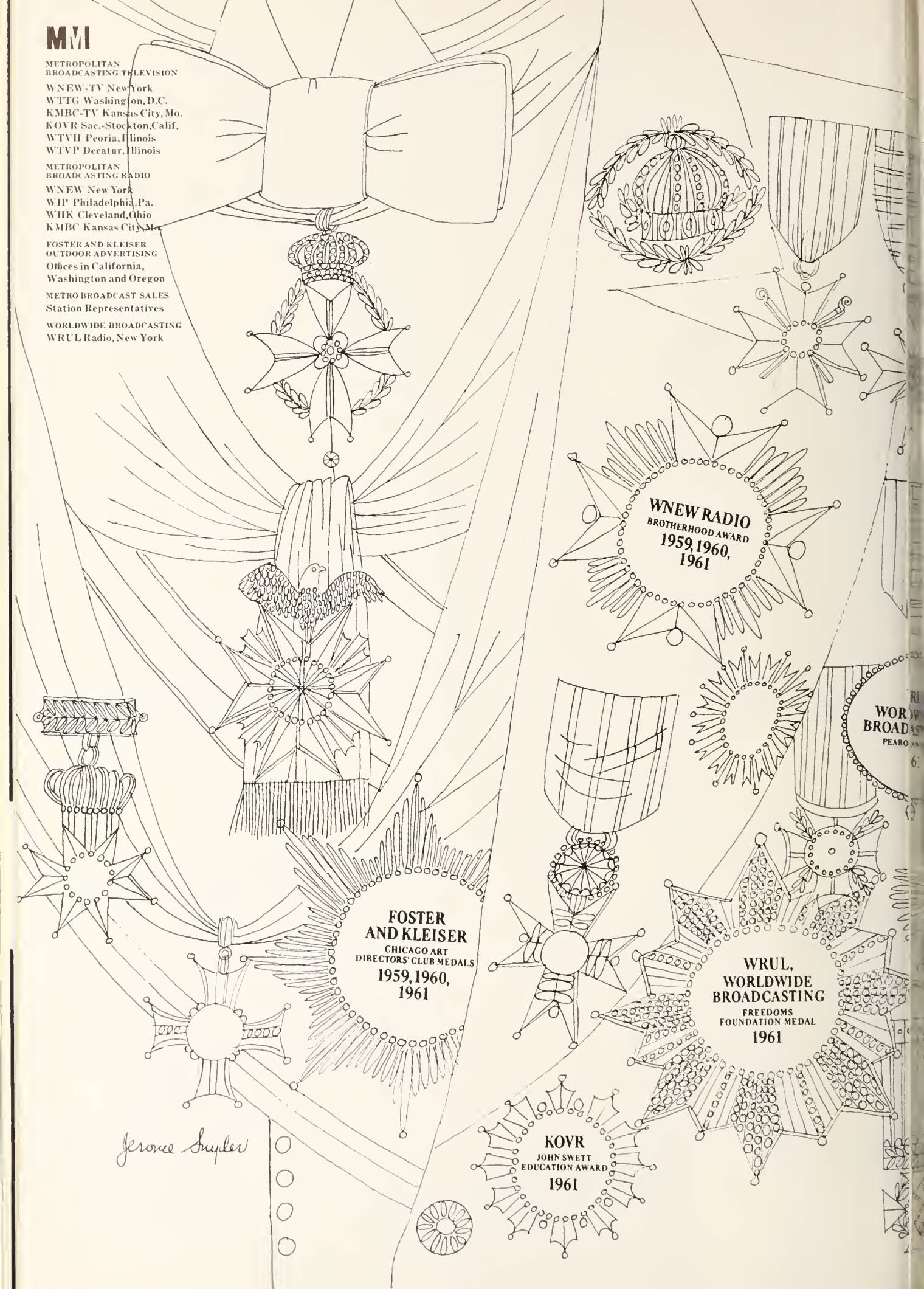
Offices in California,
Washington and Oregon

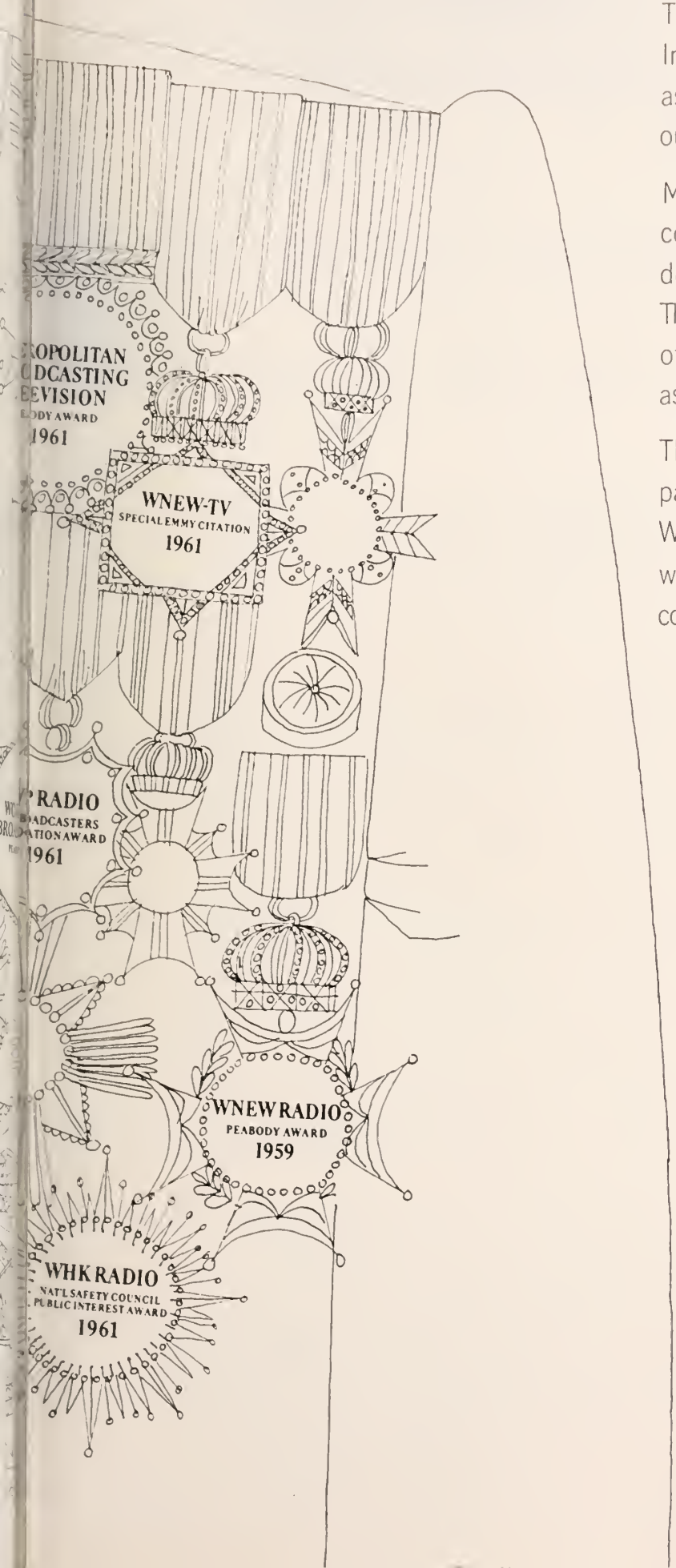
METRO BROADCAST SALES

Station Representatives

WORLDWIDE BROADCASTING

WRUL Radio, New York





The Invitation...White Tie and Decorations. In response, we at Metromedia, Inc. have assembled the major honors received by our various divisions and stations.

Metromedia, a diversified communications company, strives to maintain a uniform degree of excellence in all of its endeavors. This means a desire to present programs of the highest order tailored to the select, as well as the mass audiences.

This also means a continuing interest and participation in community affairs. With humility and a deep sense of pride, we appear bedecked before our many colleagues and peers. **METROMEDIA**



your key to more Virginia homes

WRVA-RADIO's Coverage Area Is Equivalent to a Metro Ranking of 15th In Retail Sales*

* *Sales Management Survey of Buying Power—1961*

WRVA-RADIO

50,000 Watts AM, 1140 KC
200,000 Watts FM, 94.5 MC
Richmond, Virginia

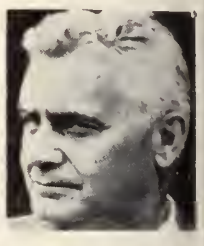
SUBSCRIBER NAB RADIO CODE

National Representative:
PETERS, GRIFFIN, WOODWARD, INC.

COMMERCIAL COMMENTARY

by John E. McMillin

NEWT 'N' BARRY



Tv criticism, like politics, makes strange bedfellows, and I got a chuckle the other day when the New York *Times*, reporting a Chicago speech by Senator Barry Goldwater, said that his attack on tv was "reminiscent of that made by Newton N. Minow, Chairman of the FCC."

Well, ain't that something! The Barry-Newton Axis! The arch-conservative from Arizona rolling in the same hay with the dauntless New Frontiersman from Illinois!

The resolute Right and the liberal Left welded in unholy wedlock by a common concern over tv's "barbaric" wasteland!

If I were a nasty, snide, suspicious cynic I might point out that what Messrs. Minow and Goldwater have most in common is a politician's penchant for grabbing headlines.

Both are obviously quite aware that flogging tv is even more sure fire than baby-kissing, or taking a firm stand for home, flag, and mother, when it comes to getting space in the gleefully hostile print media.

But such an insinuation is grossly unfair to the Hon. Newton and the Hon. Barry. And besides, I don't really believe it.

I'm sure that, in their concern over what they see on tv, both the Senator and the FCC chairman are wholly sincere—up to a point.

I don't doubt at all that both genuinely yearn for vast improvements in tv program content and quality (and what intelligent man doesn't, for that matter?).

What Gandhi said

But where I part company with Senator Goldwater and Chairman Minow (I'm deserting both the Conservatives and the Liberals!) is in what they propose to do about it.

Barry Goldwater, apparently, proposes to solve the problem with oratory, with passionate public speeches, and hot-blooded Jeremiads, denouncing the clear and present evil.

Newton Minow, no mean Jeremiah in his own right, pins his faith not only on oratory, but on the big, black, bull-whip threat of government intervention and control.

Well, as far as I am concerned, both of these honorable gentleman are wholly misguided, wholly mistaken, and wholly insincere in their advocacy of such methods.

Recently I received a letter from my friend Joe Baisch, v.p. and gen. mgr. WREX-TV, Rockford, Ill., enclosing a printed card which carried a quotation from Mahatma Gandhi.

The quotation is so appropriate to this discussion that I want to give it here in full. Gandhi said:

It is not the critic who counts, nor the men who point out where the strong men stumble or where the doer of deeds could have done better. The credit belongs to the men who are actually in the arena; whose faces are marred by dust and sweat; who strive valiantly; who err and may fail again because there is no effort without error or

(*Please turn to page 44*)

Why it pays to advertise your station in a broadcast book

BECAUSE THE TIMEBUYER IS KING

There's nobody better qualified to advise you how and where to invest your national advertising dollars than your own national representative.

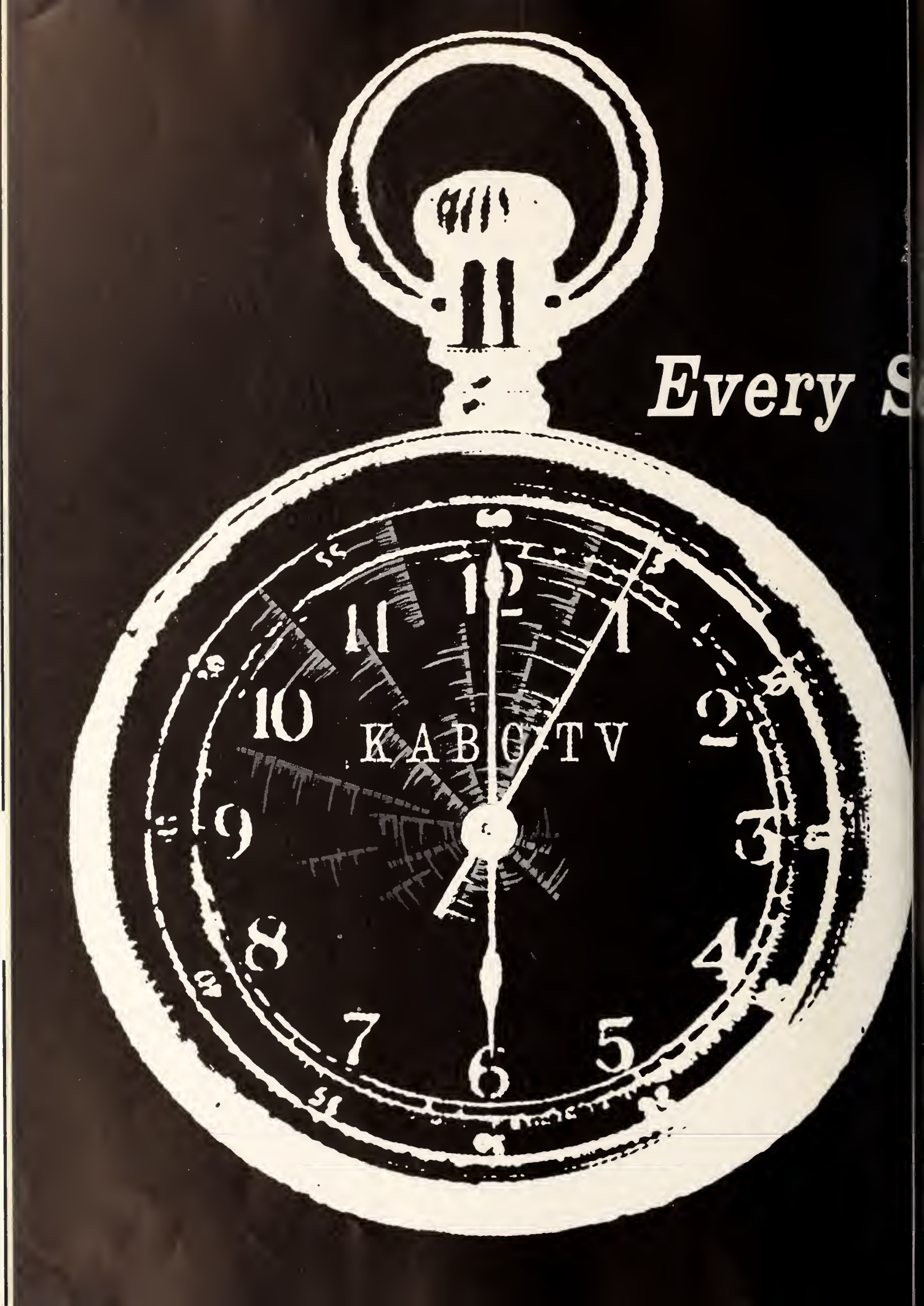
He'll tell you that the timebuying system really works. Which means that at any of the top 50 (or top 100) advertising agencies placing national spot business the recognized timebuyer, backed up by his supervisors, decides which stations get the nod. Sure, there are exceptions to the rule. Of course there are some account executives and ad managers that exert a heavy influence. But, by and large, the timebuyer is king.

Reaching the timebuyer, and the other men and women who strongly influence a spot buy, is a job for a specialist. That's why the several thousand timebuyers (by job title and job function) who buy national spot read the broadcast books. Moreover, they rely on them. They rely on one or two favorites almost to the exclusion of all others.

Buy broadcast books to give your national campaign impact where it will do the most good . . . at least cost.

a service of

SPONSOR


Every S
12
11
1
10
2
9
3
8
4
7
6
5
KABO TV

ond A Crisis Is Born!

Today's history will change before you finish this sentence.

Our very existence requires an ever-growing abundance of news, factual and detailed, in order to cope with the events of our time.

In the sprawling Southern California market, seven million can now depend upon "The News Hour" for information and insight...whether world-wide or at the community level.

KABC-TV's lead-off hour of evening news is seen at six, Monday through Friday...with Editor Baxter Ward, covering the hard news; Cari George, features reporter; Peter Miller, special assignments; Jim Healy, sports stories and interviews; Roy Mitchell, weather; and Ron Cochran with the ABC-TV news roundup.

In Los Angeles...Set Your Watch for..."THE NEWS HOUR"



KABC-TV Owned and Operated by American Broadcasting-Paramount Theatres, Inc.
Represented Nationally by ABC-TV National Station Sales, Inc.

Focus on Florence

See a picture of old Southern vivacity blended with the modern point of view.

Florence represents the fourth largest single-station market in the nation.

WBTW

Florence, South Carolina

Channel 13 • Maximum power
• Maximum value
• Represented nationally by Young Television Corp.

A Jefferson Standard station
affiliated with
WBT and WBTV, Charlotte

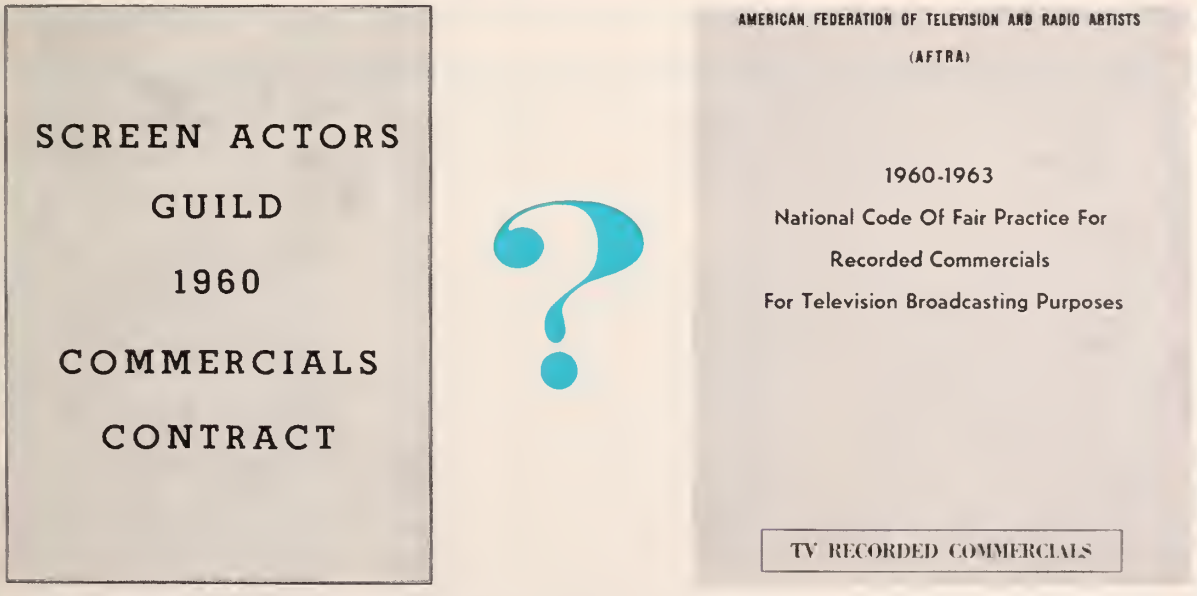


RESIDUALS: fair or foul?

- **Tv commercial residuals top $15 million**
- **Actors love 'em; agencies burn**
- **Advertisers doubt system's fairness**
- **SAG-AFTRA rates boost bookkeeping burden**

Residuals are the magic world of money to every model, every member of Screen Actors Guild (SAG), American Federation of Television & Radio Artists (AFTRA) American Federation of Musicians (AFM), every agent, manager, and personal representative in search of a dollar; to every mother lacking lucre but not lacking a cuddly tot, moppet, or still unweaned infant; and to many an 'on the beach member' of Actors' Equity, residuals mean big money. All of them, about 25,000 individuals, have heard about "the five-day-old baby that was used in a soap commercial for tv and will have $20,000 in residuals by the time she is ready for college," and all of them want to tap the same magic money mine.

Residual realities. The agencies and advertisers have also heard the same stories and, since they do most of the hiring and producing and all the paying for the tv commercials, their knowledge cuts through the world of hearsay and faces the realities of residuals.



Can the rules for tv commercial residuals be justified?

Upper echelon admen now studying the maze of regulations for residuals wonder whether the rules in these two books can be revised? An agency that bills $100 million pays $1.5 million in residuals plus handling

A. All Performers other than Groups and Extras

(1) *On-Camera*

Use	*Per-Use Rate*	*Cumulative Total*
1	$95.00	$ 95.00
2	70.00	165.00
3	60.00	225.00
4	57.00	282.00
5	57.00	339.00
6	57.00	396.00
7	57.00	453.00
8	57.00	510.00
9	57.00	567.00
10	57.00	624.00
11	57.00	681.00
12	57.00	738.00
13	57.00	795.00
14	15.00	810.00
15	15.00	825.00
16	15.00	840.00
17	15.00	855.00
18	15.00	870.00
19	15.00	885.00
20	15.00	900.00
21 and each use thereafter	10.00	—

Guarantees and Discounts:

discount for a guarant[illegible]
[illegible]s is permitted

(2) *Off-Camera*

Use	*Per-Use Rate*	*Cumulative Total*
1	$70.00	$ 70.00
2	55.00	125.00
3	48.00	173.00
4	45.00	218.00
5	45.00	263.00
6	45.00	308.00
7	45.00	353.00
8	45.00	398.00
9	45.00	443.00
10	45.00	488.00
11	45.00	533.00
12	45.00	578.00
13	45.00	623.00
14	9.00	632.00
15	9.00	641.00
16	9.00	650.00
17	9.00	659.00
18	9.00	668.00
19	9.00	677.00
20	9.00	686.00
21 and each use thereafter	7.50	—

Guarantees and Discounts:

If prior to first Class A Use
[illegible] Performer is [illegible]

Talent loves them, clients loathe what these charts from AFTRA's code mean to

Class A category, covering use on network programs, is where every performer hopes his spots will be used, and is relatively simple to figure. When spots are scheduled for local or wild use, then the actors gets less in resid-

And those realities have suddenly raised a rash among the more proficient proponents of the efficacy of television as an advertising medium. And since the rash raises hob with the profit picture of the 4A's member it is being studied by the top executive echelons of some agencies.

In a nutshell this is the situation:

Residuals have been a part of television since 1952, when video followed radio into the maze of mechanical reproduction of programs and of commercials. Radio had shifted from live to transcribed programing and the talent unions, aware of what recorded music had done to the AFM and to live music, didn't wait for the invention of video tape; tv already had its kinescopes and film was being used for tv programing.

Birth of residuals. AFTRA and SAG fought for and won the right to residual payments for the repeat use of an original performance. In those days when most tv programing was live, when, as one veteran producer put it, "live actors were the cheapest commodity in television," when television stations were few, when many major markets had only one station and few, outside of New York and Los Angeles, had more than two outlets, the opposition to the idea of residuals was perfunctory; most didn't care and the few that did were ignored.

Today, with more than 500 video outlets, with about 200 television markets, with television billing over the billion dollar mark, and with almost all television on tape or film, residuals began to bug the moneymen, the comptrollers, cost accountants and check signers of the agencies and advertisers.

D. Wild Spot Unit Rates for Line-Up of Cities Not Including New York, Chicago or Los Angeles

1. All Performers other than Groups and Extras

(a) On-Camera			(b) Off Camera		
Unit		Unit Rate	Unit		Unit Rate
1- 5		$95.00	1- 5		$70.00
6- 10	add	8.00 per unit	6- 10	add	3.50 per unit
11- 20	add	5.00 per unit	11- 15	add	3.00 per unit
21- 25	add	3.00 per unit	16- 20	add	2.50 per unit
26-100	add	1.25 per unit	21- 25	add	2.00 per unit
101-175	add	1.20 per unit	26- 90	add	1.00 per unit
176 and each unit thereafter	add	.25 per unit	91-125	add	.65 per unit
			126-175	add	.60 per unit
			176 and each unit thereafter	add	.20 per unit

B. Population Unit Weighting

Using the 1960 Bureau of Census population figures for Standard Metropolitan Statistical Areas, October 1960, the following population units are assigned for the term of this Agreement for all cities other than New York, Chicago and Los Angeles, which are specially treated in sub-par. E of this Schedule III.

(1) Each city with a population of 1,000,000 or less—1 unit;

(2) Each city with a population in excess of 1,000,000—1 unit for the first 1,000,000 and an additional unit for each additional 1,000,000 or fraction thereof to the nearest 1,000,000;

(3) In accordance with (2) above, each of the following cities is weighted as specified:

	Population	Units
Baltimore	1,707,462	2
Boston	2,566,732	3
Cleveland	1,786,740	2
Detroit	3,743,447	4
Philadelphia	4,301,283	4
Pittsburgh	2,392,086	2
St. Louis	2,046,477	2
San Francisco	2,725,841	3
Washington, D. C.	1,967,682	2

...d of Fee Computation

tv commercial residual payments

uals and the agency headaches really start. This is where profits start to shrink and where specialized specialists are required at the advertising agency to handle billing and paying. Most agencies have a talent payment staff.

Television programs which cost $5,000 per half-hour in 1949, as *Suspense* on CBS, now cost $50,000 per episode. Time costs are higher. The networks opened up and advertisers bought more spot, break and participation announcements and more agencies billed more in television.

Rising costs. And with the increase in tv billing came a big increase in the cost of tv timebuying —which everyone knows—and a similarly big boost in the cost of administering the complex residual payments—which most did not know.

What the cost accountants learned, as they delved into the intricacies of attempting to hold the profit margin, was that as the number of commercials increased (and the 40-second spot breakthru which legitimatized the quadruple spot format was the cue) so did the amount of residual payment bookkeeping.

Today any active ad agency tv department has a separate talent payment staff, many of them using automated equipment, for voluminous and involved cross indexed files with a card for each commercial, sponsor, performer, showing whether it is tape, film, live or radio (radio also has residuals!), whether it's on camera, voice over, network, wild or local, etc., and also showing when it was first used, when it will be used again, when it is due for renewal, when payments are to be made, etc. and etc. ad infinitum.

For example: an agency with $100,000,000 in broadcast billing will be responsible for about $1,400,000 to $1,500,000 in residuals with payments being made in the form of perhaps 7,000 different checks. Each check will vary in amount but, more important,



James Daly

He is reported to make $100-150,000 a year for doing Camel spots exclusively



Ernest Chappell

For many years Chappell made $100,000 a year in residuals from Pall Mall



Rex Marshall

The voice for Gleem and Reynolds, he is one of few making over $25,000

each represents a separate residual account; and each account must be notified in advance when their performance will be repeated, and payment must be made within 30 days. And more than one $2,000 penalty for undue delay in making payment has been levied and collected.

Network payments. Since residual payments run higher for commercials on network tv than on non-network it is obvious that agencies with clients partial to network programs will have higher residual payments and overhead than agencies specializing in spot. And since few agencies will reveal their residual dollar payments or the number of residual accounts they administer it is difficult to obtain more than educated estimate of these overhead items.

Residual payments, according to individuals in a position to know, will run between 1¼ and 1¾% of billing. With tv alone billing better than $1 billion, residual payments represent about $15,000,000 for tv alone.

To the agency billing $100,000,000 the average of 1½% residual billing means $1,500,000 in residuals. This is commissionable, and at 15% means a revenue of $225,000 less the cost of record keeping, bookkeeping, accounting, notifying and worrying about 7,000 separate accounts. What this costs no one knows.

Clients irritated. What is known is that many a client has blown his corporate stack at being billed for commission on residual payments; and that some agencies have solved this impasse by showing the client the welter of work involved and offering to turn the residual assignment over to the advertiser and drop the commission. Not one client has accepted the offer.

Nor have clients been able to overcome the irritation. To both the client and his ad manager—and to the top echelon executives at agencies—most of whom are more familiar with the nomenclature of print advertising—the residual situation is intolerable

"Only in broadcast advertising," they argue, "do we pay a 'plate' cost every time we repeat an advertisement. That tv commercial is our 'plate,' i.e., the type and the artwork or photo that is the advertisement. In print we pay that 'plate' cost once and only once no matter how many times we run the advertisement. Only in radio/tv do we have to pay the equivalent of the artist and the copywriter and photographer, printer and engraver everytime we repeat the insertion."

To agency people more familiar with broadcast advertising practices the residual problem is just another factor in doing business. To other agency executives, usually those more familiar with the entire operation, the residual problem is peculiar to broadcasting and one that gets bigger as the agency billings increase. These are the top brass who are bugged by the constant need to increase and improve their internal service staffs and operations, to divert skilled manpower and brainpower, to keeping down costs rather than using them for increasing revenue.

Goldmine residuals. To these advertising and agency people every story about goldmine residuals is another jab of the needle. And of these stories there are more than a few. The trouble is they are practically impossible to verify—all the way. Some of these are:

The familiar story about the baby in a soap commercial making $20,000 from residuals. This has happened, but not to every baby and it will be closer to $10,000.

The also familiar story of the actress whose pooch earns more than the actress doing dog food spots without residuals.

The anecdotes about the two girl singers with the ability to sight read music who each earn $100,000 a year doing jingles.

The 'slice-of-life' family of four that were on camera 10 seconds and earned $5,000 each thanks to residuals.

The $25 or $35 to $55,000 Ruth Jackson is supposed to have earned by doing Pledge commercials.

The radio station in sunny California that Julie Conway and husband Robert Sherry bought—

supposedly with $80,000 she is reported to have made from saying "Ooh, that Oxydol sparkle" on radio commercials.

$15,000 mildness. The $15,000 a year in residuals that Cy Harrice is reported to receive for his voice-over tag, "And, they are mild," on the Pall Mall spots.

The professional hand models, about a dozen all told, who get no residuals, but are in such demand they purportedly earn $40-50,000 a year.

The $100-150,000 each year James Daly is supposed to get for doing the Camel commercials exclusively.

The $100,000 a year Ernest Chappell made from Pall Mall for so many years. The $100,000 a year Bill Shipley is rumored to earn from Prudential and Chase Manhattan spots.

A classic anecdote about anent residuals that agency men quote concerns the late and extremely talented thespian Donald Bain, who had recorded the piping-voiced "Smoke Kools, Smoke Kools," commercial tag for radio use. Some years later the agency was taping a fresh batch of commercials and the replacement "Smoke Kools" voice did not show up. Rather than scratch the entire session someone located a record that Bain had made years ago for use on radio, fed it into the soundtrack and, so the story goes, Mrs. Bain now gets about $10,000 a year from these residuals.

Cold facts. Cut through the verbiage and some cold facts come to view. Namely that there are no more than 100 members of SAG or AFTRA who earn $25,000 a year or better doing commercials; that few earn this for 10 years.

These few, in addition to the aforementioned, include Rex Marshall, the voice for Gleem and Reynolds; Nelson Case for Ivory; Dick Stark for Remington; Ed Reimers for Crest and Allstate; Joyce Jordan for Easy-off. These are the perennials, the old pros, always in demand, often on guarantees, almost always above scale, and big money makers even before

(*Please turn to page* 51)

Two rep firms merge as VT&M



Executives of newly-formed Venard, Torbet & McConnell are (standing, l-r) v.p. and sec'y Stephen R. Rintoul, executive v.p. Alan L. Torbet, v.p. Robert R. Allen, and v.p. Howard B. Myers, and (seated) v.p. and treasurer James V. McConnell and president Lloyd George Venard. Station properties are in 30 states

The merger of two radio/tv station representatives this week created a new company, Venard, Torbet & McConnell, which will rank among the top ten of the nation's 52 station representatives.

VT&M, the new firm, was produced by the merger of Venard, Rintoul & McConnell, a New York-based company, and Torbet, Allen & Crane, a California organization. The new station representative will have radio and tv properties in 30 states.

The former Venard company had offices in New York, Chicago, Detroit, and Dallas. Torbet had offices in San Francisco and Los Angeles, with affiliations in Portland, Ore., Seattle, and Denver. In addition, Torbet, Allen & Crane had a 50% interest in the Dallas office of Venard, Rintoul & McConnell.

In 1960 the two reps began a mutual affiliation agreement, jointly representing a list of stations.

Lloyd George Vernard, formerly president of Venard, Rintoul & McConnell, now becomes president of VT&M. Earlier he had been with Edward Petry, O. L. Taylor, and with several stations.

Alan L. Torbet, now executive v.p. of VT&M, was president of Torbet, Allen & Crane. Earlier he managed or owned properties in Portland, Sacramento, and San Francisco.

James V. McConnell is v.p. and treasurer of the new company, and Stephen R. Rintoul is v.p. and secretary, both based in New York.

V.p. Howard B. Myers will head the Chicago and mid-western division and Robert R. Allen will be San Francisco v.p.; in addition, managers will include James A. Brown in Detroit, Al Hazelwood in Dallas, and N. Arthur Astor in Los Angeles.

Further expansion of offices and personnel will be announced shortly, including an expanded headquarters in New York.

- **Venard, Torbet & McConnell formed**
- **Successor to VR&M and TA&C in top ten**





Programing chess moves at NBC TV headquarters

Industry observers were not surprised when Mort Werner (l), NBC TV v.p., programs, got Jerry Chester (above), formerly of ABC TV as No. 2

New faces in NBC TV program posts

- **Finally, Werner lands Jerry Chester**
- **Grant Tinker's skills to be used on Coast**
- **Ed Friendly to beef up the specials**

Any reasonably accurate account of what has been happening among network program executives recently, insofar as jobs and titles are concerned, would call for a finely etched road map and the undoubted skill of a Vasco da Gama to read and comprehend.

Call it what you will—the musical chairs gambit, the revolving door routine, the complex and intimate network of paths leading to and from jobs, the gamesmanship in filling program department vacancies—nothing like the current personnel changes among network programers has occurred in a long, long time.

But one thing appears certain, as a result of the many comings and goings among program chieftains and their numerous subalterns, there is unbounded joy on the fourth floor (NBC TV's program-planning citadel) at 30 Rockefeller Plaza.

Mort Werner, vice president, programs, for NBC TV, reached out for Giraud Chester, who had done a massive job as vice president in charge of daytime programing at ABC TV and offered him what was obviously the choice number two program slot at NBC TV.

No. 2 programer. Chester, who worked with Werner in the old days at NBC, was asked if he would like to take charge of program administration, which meant an opportunity to display his unusual creative abilities in both day- and nighttime programing. At ABC TV his talents were restricted largely to fashioning the web's daytime structure, something which he had performed with expertness and acumen, according to informed observers at West 66th Street. Those close to the programing picture at ABC TV insist that Chester's concepts regarding daytime programing were largely responsible for the web's virtual sellout of the new season's morning and afternoon goodies.

Along with the appointment of the 40-year-old Chester as No. 2 man, Werner promoted Grant Tinker from vice president, general program executive, to vice president, program operations, West Coast. This means that Tinker will be second in command under Felix Jackson, vice president, NBC TV programs, West Coast, and will move his office to the NBC offices in Burbank, Cal.

Werner also named Edwin S. Friendly as vice president, special programs, giving the latter an opportunity to display his talents in





are now in hands of these master tacticians

Recent deeply significant NBC TV personnel changes: Grant Tinker (l) was promoted from v.p., general program executive, to vice president, program operations, West Coast, and Ed Friendly Jr. (r) named v.p., special programs

specials. Friendly, in a measure, picks up the chores left by Lester Gottlieb, who has resigned. Some of the specials Friendly will spend time on are the Purex "*World of . . .*" series of six shows; *DuPont Show of the Week* (seven original dramas); *Danny Kaye Show* special; six Bob Hopes; five *Hallmark* productions including "Teahouse of the August Moon" and "Cyrano de Bergerac." *Fun on Broadway*, an Abe Burrows creation not yet sold, is also something Friendly will look after.

Influence seen. It is, however, the Chester appointment that is calling forth special hosannahs at NBC. Nor is this move viewed with anything less than high optimism in other sectors of Broadcast Row. In Chester, video programing savants see a wise figure who will undoubtedly exert great and discerning influence on programing matters at NBC.

Chester, according to those interviewed by SPONSOR last week, brings to television the penetrating critique of the twentieth century scholar, excellently blended with the enormous enthusiasm and savvy that one is apt to find on occasion in the higher precincts of Madison Avenue. But this guy certainly is no stuffy egghead, make that perfectly clear, they say.

Chester made his maiden appearance at NBC back in 1953 as a Ford Foundation scholar studying the rise of television. He stayed through 1957 as a general programing executive. During this period he observed much, while working with such knowing figures as Pat Weaver, Ted Pinkham, Werner, and others. From NBC he went to Ted Bates where he also worked with Pinkham. It was while at Bates that ABC nabobs spotted his talents and asked him to set up the new web's daytime program structure. Tom Moore had already succeeded James Aubrey as top program man at ABC when Chester arrived there.

Strong threesome. In creativity and administration, this means added strength, Werner said, when he announced the appointments of Tinker, Chester, and Friendly. "Grant Tinker, in the short time since he has returned to NBC, has handled a large number of special assignments in the program department with distinction and success and in the course of so doing has earned the respect and admiration of Mr. Jackson and his associates on the West Coast and the NBC management, as well as our program suppliers, our advertisers, and their agencies," Werner said. "Jerry Chester has achieved for himself an industry-wide reputation as a program executive of great skill and ingenuity. I am delighted that NBC will continue to have available the long and varied experience of Ed Friendly in the area of special programs and in handling assignments of high priority for me. The result of these appointments will be to place highly qualified program executives in responsible positions where they can make best use of their capabilities. This will enable us to move ahead with still greater speed in program creation and development and in planning for the future."

Network control? Chester told SPONSOR it wasn't easy for him to leave ABC where he had made many friends, but the opportunity for broader scope, more variety at NBC prompted him to make the move. "It's a more challenging job," he said simply. When interviewed, he was as calm and unruffled as the Gautama Buddha. Chester is not a loud speaker; there is softness and clarity at all times in his speech. Amid the many chores of the moment, he was also called upon to select new drapes for his office. The new office is considerably larger than the one he previously occupied some 50 feet away.

The subject of network control over programing arose during the interview. A number of agency program chieftains, it appears, have been complaining that they have little to say about what goes on the air over the networks. Agency program lads are saying, in essence: "The networks are stifling our creativity!"

In Chester's opinion, the hour-long program and minute commercial changed the concept of commercial programing and consequently gave the networks virtual control of program content. He thought the magazine concept was a good thing. He made it clear, however, that networks were in continuing consultation with the

(*Please turn to page* 52)

If Hollywood did "The FCC Story"

What the Hollywood scene might be if ever the moviemakers film "The FCC Story," as humorously imagined by W. F. Miksch

SCENE: *A story conference is in progress at the Beverly Hills poolside office of Druid J. ("DeeJay") Promissory, veteran movie producer for Behemoth Studios. The Great Man himself, wearing gold lamé swim trunks and smoking a pre-Castro cigar, is reclining in a throne chair which was discarded during the filming of* Cleopatra *because it was considered too rococo. At his right, draped over a rubber beach toy replica of Anita Ekberg, is famed director Flamberto Fossilini, still wearing the ski togs he had on when summoned to Hollywood from vacation in the Pennine Alps. Fossilini is amusing himself by pitching heated pearls at the lovely starlets splashing about in the pool. Oscar-winning script-writer Hy Bracket, looking quite conventional in red beard and turquoise muu-muu, is pacing the jewel-studded tiles and riffling through the script he has just completed for* The FCC Story. *An artificial, vitamin-reinforced sun hangs over a nearby yardarm, while from an adjoining studio lot comes the sound of violent hammering and sawing. Promissory rises angrily, goes over and pounds on the rear of the set.*

PROMISSORY: (*Shouting*) QUIET! A little more quiet over there! (*Returns to throne muttering, as sawing and hammering subsides*) Ben Casey's operating on some patient again. That's what we get for renting out our sets to television producers!

BRACKET: Don't worry, DeeJay. You can throw 'em all off the lots after we do *The FCC Story*. The way I figure, it oughta gross at the very least—

FOSSILINI: Ah, si! Molta moneta! And we shoot it in Europe.

BRACKET: (*Aghast*) In Europe! Shoot *The FCC Story* in Europe! But we can't do that! Why the Federal Communications Commission is as American as . . . well, as blueberry pie!

PROMISSORY: Take it easy, Hy. Fossilini's got something. We should shoot in Europe.

BRACKET: But most of the action takes place at 12th Street and Pennsylvania Avenue in Washington, D. C.

FOSSILINI: So we switch it to the Piazza Venezia. Very pretty. Lots of pigeons—

BRACKET: Pigeons! Who needs pigeons?

FOSSILINI: The pigeon she is symbol of communications ever since she fly back to Noah's ark with olive—

BRACKET: That was a dove!

PROMISSORY: Gentlemen, please. It's settled. We shoot in Europe. Also it'll save us money on extras for the mob scenes.

BRACKET: Mob scenes? What mob scenes?

PROMISSORY: The storming of the House Special Subcommittee on Legislative Oversight by angry peasants in 1959. The triumphal march of Newton Minow up Madison Avenue with elephants—

BRACKET: But there's nothing like that in my script!

PROMISSORY: Then put 'em in. That's why the studio supplies you with pencils, Hy. Another thing, I rather like Fossilini's concept of the pigeons—

FOSSILINI: (*Beaming*) Ah, si. We open with the credits superimposed on a wide angle shot of the blue Mediterranean sky. Then out of a corner of the screen comes a little pigeon and flies slowly across—

PROMISSORY: Yes, yes. Go on—

FOSSILINI: When suddenly—*Pouf!* Out of the sky dive a hawk! And he grab the poor little pigeon—

BBACKET: Now wait a minute! That's carrying your camera symbolism too far! You're making the FCC look like the villains of the piece!

PROMISSORY: Hy's right, Fossilini. Maybe you could have the hawk just fly over and scold the pigeon a little—?

BRACKET: Look, DeeJay, I've already written the script. Won't you both please let me read it? (*Promissory adjusts his sunglasses to "Super-Dark" and settles back for a nap; Fossilini resumes pitching pearls at the starlets*). Okay. Now, *The FCC Story* opens with the faint beeping of a wireless radio key which will increase in volume until everyone but the very deaf are driven from the theater. Then we run a creeping title that reads: "The following colossal story is dedicated to that intrepid little band of stout-hearted men who have served as the guardians of our air waves since 1934—"

PROMISSORY: (*Waking up*) 1934! Is that as far back as you start?

BRACKET: It's when the FCC started, sir.

PROMISSORY: Well, start it earlier! Any fool knows that the big money makers in the picture industry have all started way back—*Cleopatra, Ben Hur, King of Kings.* Why even *Gone with the Wind* was back in 1860 or 1776 or something—

BRACKET: Yes, sir, I'll change it. Anyway, our story begins as the camera pans in on the offices of the FCC in the Post Office Building in Washington—

FOSSILINI: In Rome.

BRACKET: Okay, Rome. It is coffee break time, and Sammy Davis, Jr., who is the commissioner in charge of station applications west of Las Vegas, is singing to Liz Taylor who works as a monitor of daytime tv shows. Miss Taylor is dancing on a desk top as Davis sings,

"Oh, the FCC
Is the life for me—"

PROMISSORY: Stick to the story line, Hy. When I want you should write music, I'll put it in your contract. For music, *The FCC Story* budget should be able to get Rodgers or Abe Burrows—

FOSSILINI: And make him stop casting all the parts. After all, I—Fossilini—am the director!

BRACKET: All right, all right. Well, all of a sudden, in walks the chairman of the FCC himself!

PROMISSORY: Newton Minow?

BRACKET: No. Cary Grant.

FOSSILINI: (*Angrily*) He's casting my show again!

PROMISSORY: (*Thoughtfully*) Not bad though. I can see it now in lights over Broadway and in the newspaper ads: "Together at last—Grant and Taylor in *The FCC Story!* The guilt and glory of a mighty passion! Inflamed desires and illicit commercials in the sin-sodden world of television! Are you adult enough to take *The FCC Story*? Nobody—absolutely nobody—will be seated during the last 30 minutes of this picture!"

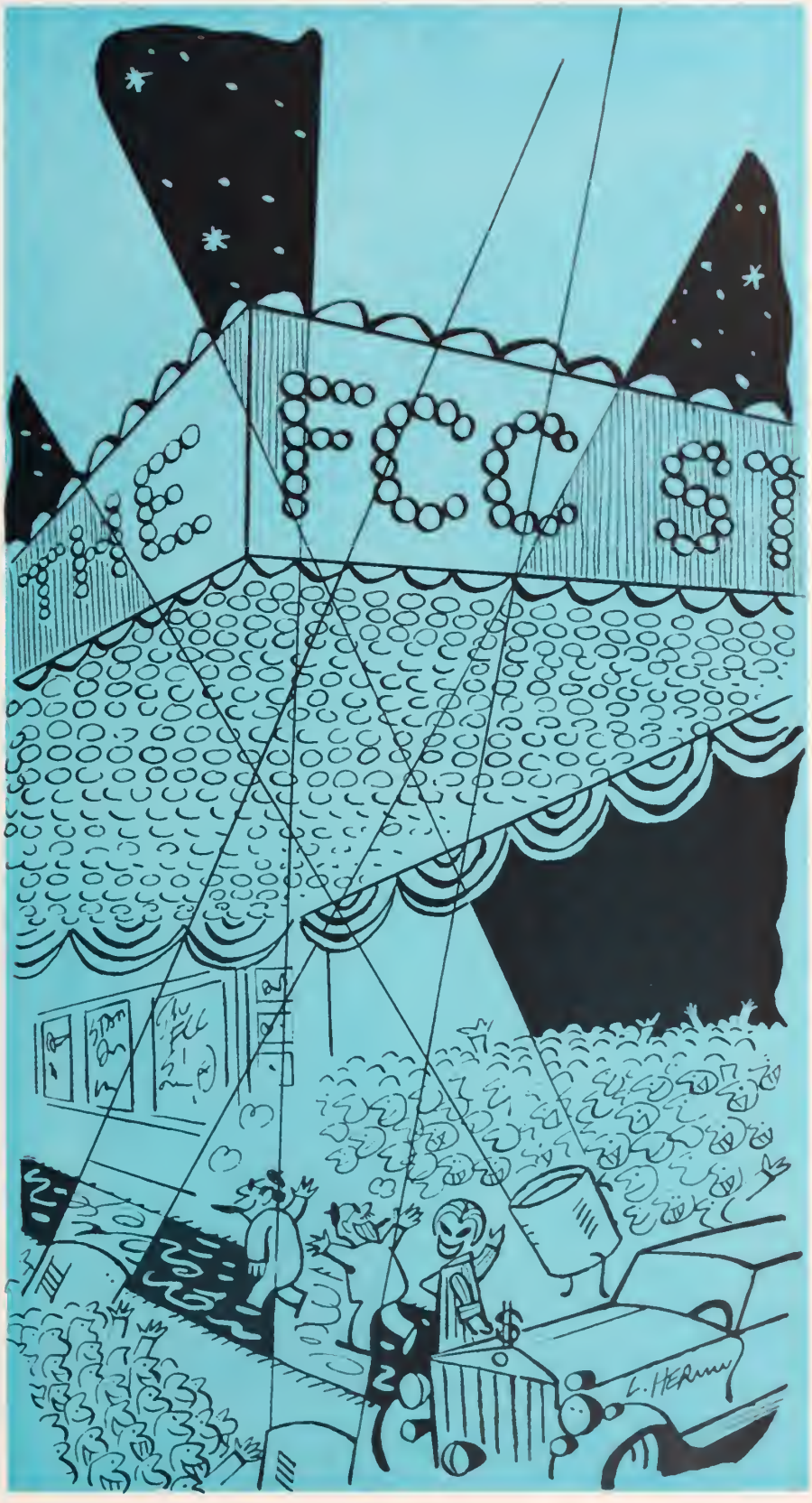
BRACKET: Yes, yes, DeeJay. But to continue: Cary Grant glares at Miss Taylor and at the chorus of 100 dancing girls from the typist pool, and says, "This is a vast wasteland!" Well, that's the cue for Judy Garland to pop up and sing,

"Somewhere over the wasteland,
Bluebirds—"

PROMISSORY: I warned you before. Stop with the music business!

FOSSILINI: (*Dreamily*) I can see it all—this vast wasteland. Miles and miles of arctic tundra—like you find in Spain—with nothing but a mushroom here and a caribou track there, when far in the distance out of a menacing sky, made twice as menacing by the Great Fossilini's camera filters, comes winging this tiny little pigeon—

BRACKET: Let me finish, willya? Guitar chords pick up as Miss Garland stops singing, and the door opens, and in walk Elvis Presley and Fabian. Elvis plays a station operator in the Ozarks and Fabian



is his son to whom he has willed the station because he doesn't believe in life insurance. Only now he has come East to—

FOSSILINI: To Rome.

BRACKET: —to find out why the FCC hasn't renewed his license, and he says he'll fight the case right up to the highest court in the land which is Bobby Kennedy played by Peter Lawford, when suddenly Miss Taylor steps forward and strips off her sequin gown to reveal a red-white-and-blue bikini with a sheriff's star on one kini. Says LIZ: "I am a secret agent for the NAB. When did you last run a public affairs documentary?" Presley is loaded with chains and hauled off in a tumbril to Capitol Hill as the entire Mitch Miller glee club enters singing,

"To a hearing we must go,
Tell the networks, Ho, ho, ho—"

FOSSILINI: (*Enthused*) And then the gladiators, and the Legions from Gaul, and Hadrian with a thousand chariots—

PROMISSORY: By George, you've got it, Bracket! Let me get on the phone to our bankers in New York. Just think, until a few years ago who ever heard of the FCC? Now when we come out with this smasheroo, everybody will be well-informed! By the way, how many commissioners are on the commission?

BRACKET: Oh, I researched this good, DeeJay. There's a chairman and six members.

FOSSILINI: Ah, si. Six members—three boys and three girls. Agreed?

BRACKET: Agreed. Plus a cast of thousands of broadcasters.

Home-town tv and the soft-drink war

- **Coke's Sprite makes hit in Mississippi**
- **Pulse study shows before-after impact**
- **Sales rise 43% after 6 weeks of tv campaign**

That greater use of home-town tv stations may become an important phase in the contest between the soft drink giants (as delineated in SPONSOR on 25 June and 13 August) is indicated in a study taken by Pulse this year which dramatically demonstrates the effectiveness of a campaign on one such station in Mississippi to create sales impact for Sprite, a new Coca-Cola product.

As a result of the tv campaign in the Hattiesburg-Laurel market on WDAM-TV, national advertisers and advertising agencies have reason to reconsider the use of home-town tv stations which very often are by-passed because they cover an area which is also reached by stations in nearby bigger cities. In this case, WDAM-TV (an NBC-ABC affiliate) lies between the adjacent cities of Laurel and Hattiesburg, which are flanked by Jackson and Meridian.

Before and after. Perhaps the most interesting part of the Pulse survey to advertisers is the response to the question: *What brands of soft drinks have you purchased in the past two weeks?* A week before the campaign began on WDAM-TV, 1.1% of the interviewees named Sprite; six weeks later, 44% named the new brand. Coca-Cola led with 64.9% and 74%, respectively.

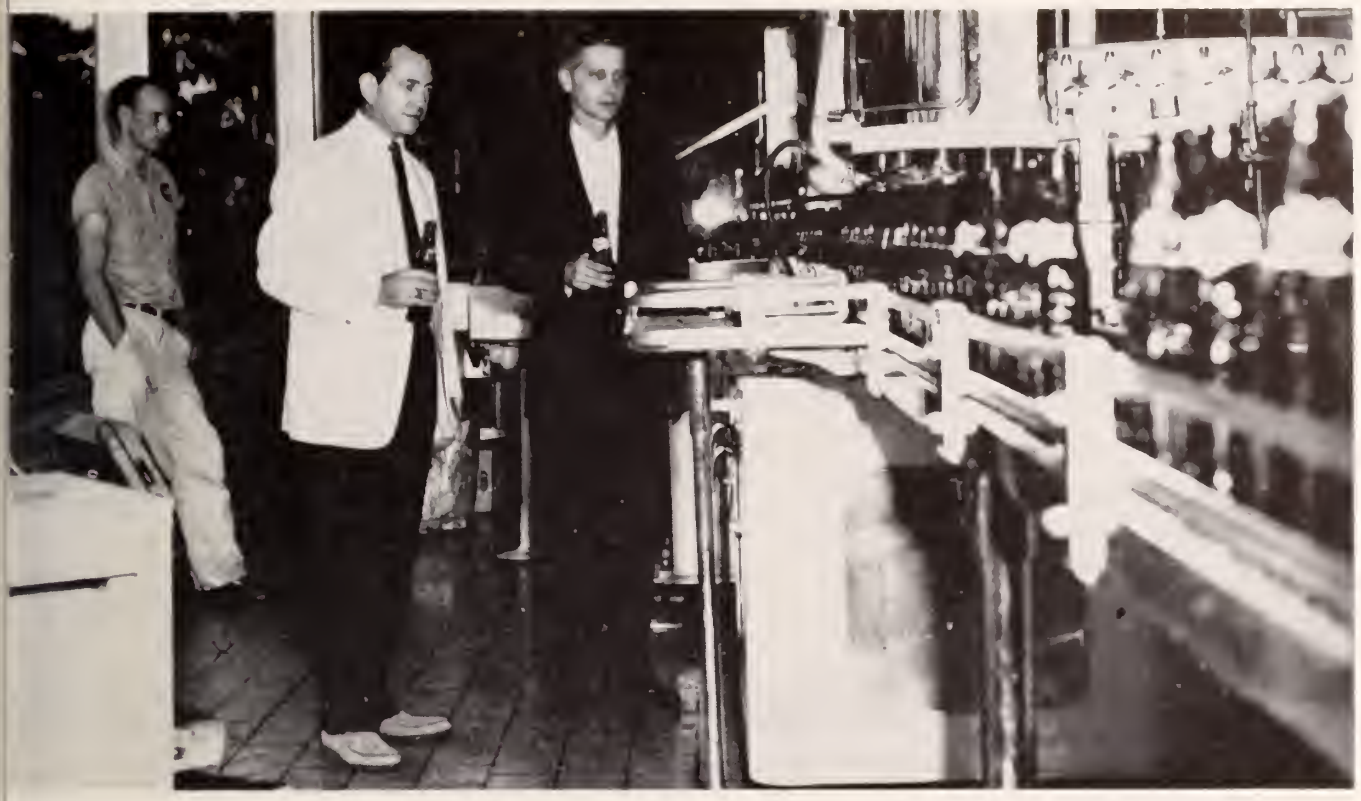
"The introduction of Sprite to the Laurel-Hattiesburg market," said Marvin Reuben, WDAM-TV general manager, "proved an ideal opportunity, one for which our station had longed yearned, to gather documented proof that 'outside' stations cannot create the sales impact of home-town tv."

The station's campaign began



An auspicious beginning—egg makes pitch

The introductory campaign for Sprite used "talking" eggs which looked like humans. Agency calls this the "egghead series." Follow-up was more standardized



Executives toast success of new soft drink campaign for Sprite

On hand as Sprite, the new Coca-Cola soft drink, is processed at the Coca-Cola Bottling Co., Hattiesburg, Miss., is Marvin Reuben (l), WDAM-TV general manager, and R. S. (Dick) Thomson, sales and advertising manager of the Coke plant

about 11 months after a Sprite tv-newspaper campaign began in nearby Jackson and about eight months after the campaign began in Meridian. The campaigns, which are still running, all were initiated by the bottlers in the four cities. The Laurel-Hattiesburg bottlers are sharing the cost.

Budget allocated. The latter bottlers allocated 87% of the budget to WDAM-TV and the remainder to radio, billboards and print. There are two newspapers and seven radio stations in those cities.

Before the campaign got underway in Hattiesburg and Laurel, Reuben called in The Pulse organization to test the brand awareness and buying habits of residents in that market, and also to test the influence of "outside" stations.

The personal interview survey was conducted in Jones and Forrest counties, the home counties of Laurel and Hattiesburg, respectively. There were two waves of interviews: the first, numbering 356 respondents, was conducted the week of 26 March (one week before the campaign began); the second, numbering 360 different respondents, was conducted six weeks after the new Coke product had been advertised on WDAM-TV.

Comparative coverage. Data from ARB and Nielsen establish a base for comparing the coverage of the tv stations in this area.

The Pulse study consisted of four questions, one of which already has been mentioned. The others were:

- *What brands of soft drinks can you name?* In March, 15.7% named Sprite; in May, 77.5% named it.
- *What brands of soft drinks have you seen or heard advertised recently (and where)?* In March, 12.1% saw or heard Sprite messages—8.4% on tv; in May, 75% saw or heard Sprite copy—69.5% on tv and 7% on radio.
- *What do you remember seeing or hearing about this brand?* In March, only three points were mentioned; in May, eight copy points were mentioned, including "tingling tartness," "lemon-lime taste," "green bottle," "sparkling," "bubbles and bells," "made by Coca-Cola," and "pretty jingle."

Types of messages. The commercials were prepared by the McCann-Marschalk advertising agency which represents the Fanta Beverage Co., a division of Coca-Cola that makes the Sprite syrup.

The messages are filmed minutes and 20s, one of which is in color. The commercials which introduced the campaign are called the "egghead series." These are stop motion messages in which eggs with "human" faces deliver the pitch.

This series was followed by the "kaleidoscope series" of live action messages. The kaleidoscopes are of two kinds. The first batch is of the "beautiful" type—music track, mood shots, etc. The second batch uses the "'very candid" approach.

(Please turn to page 53)

The only brother act in timebuying?

- **Frank Pfaff buys American Chick at K&E**
- **Bud Pfaff buys Guldens, Welch at Manoff**
- **Other members of family in advertising**

If there is more than one brother act in timebuying (see *Timebuyer's Corner,* 3 September) besides Frank and Bud Pfaff, the unknown parties have not yet come forward. And if the Pfaffs are the only brothers in the act, they came by it honestly, for nearly their whole family is in advertising.

First there are the Pfaff brothers —Bud and Frank. Young, good-looking and only a year apart in age, both share strong feelings for their respective timebuying jobs. Not without reason, however, for advertising "blood" runs thick in their family. So much so, that while most families center their interest on tv or radio programs, the Pfaff's concentrate on the commercials.

Advertising comes naturally to the Pfaffs. The boys' father, Alexander, was until his retirement a space salesman for the New York *Times* for more than 25 years.

The sisters—two of them—had until their respective marriages, worked for advertising agencies. One, Jackie, now Mrs. Brian Keane, was in research at J. M. Mathes. Jane, the other sister, was employed as a secretary at the Biow agency and is now married to George Kohnken, a copywriter at Bates.

In addition, Bud's wife (he was married earlier this summer), the former Rose Marie Ricciuti, is secretary to Mrs. Cecilia Mulrooney, business manager of the radio/tv department at Benton & Bowles.

With an advertising oriented group such as the Pfaffs', it is unlikely that family get-together dinners lack for stimulating trade talk. "Sometimes," says Bud (whose real name, incidentally, is Alexander) "we stay up until four o'clock in the morning just hashing over business and kicking around creative ideas with George" (the copywriter).

Although Bud is married, 24-year-old Frank is still a bachelor. With only one year separating them in age, both grew up closely. They were graduated from Flushing High School and State University of New York at Farmingdale, Long Island.

Parting of ways. The first parting came when Bud decided to volunteer for the army and Frank decided to work for a while before entering the service.

Frank applied to Kenyon & Eckhardt and was hired as a mail clerk. He worked his way up to timebuying and was assigned to American Chicle in October 1961.

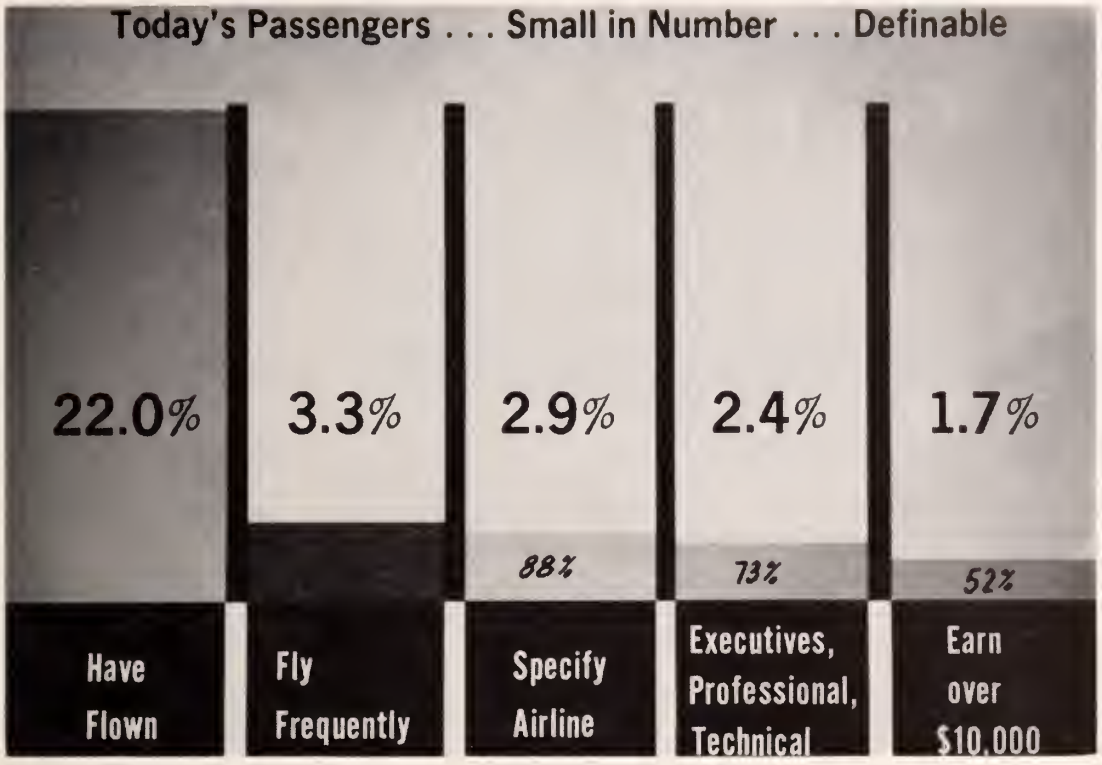
After military service, in Aug., 1959, Bud joined McCann-Erickson where he worked in the agency's studio. A month later he left there and joined Reach McClinton where he worked as an estimator until six months ago when he went to Richard K. Manoff. At Manoff, Bud buys on the Gulden's Mustard, Bumble Bee, Welch's and Old London accounts.

Both of the boys confess they find their work intensely interesting and exciting. They'll follow through until they reach their ultimate goal—management level in broadcasting.



Sibling buyers do "homework"

Figuring out ways to better timebuying methods often keeps Bud (l) and Frank awake until early morning hours joined often by copywriter brother-in-law



Today's airline problem is seen in a nutshell

Opinion research study made for American Airlines highlights the need for expanding number of air passengers. Even among Americans with incomes over $10,000 a year, 85.5% fly infrequently or never. Airlines must open up vast new markets

SPECIAL INDUSTRY REPORT No. 1

AIRLINES: why spot radio can help

- **Airline load factors at 20-year lows**
- **Only 3% of Americans fly regularly**
- **Lines must build new customers**
- **Targets: suburbanites–over $7,000**
- **Radio provides best marketing answers**

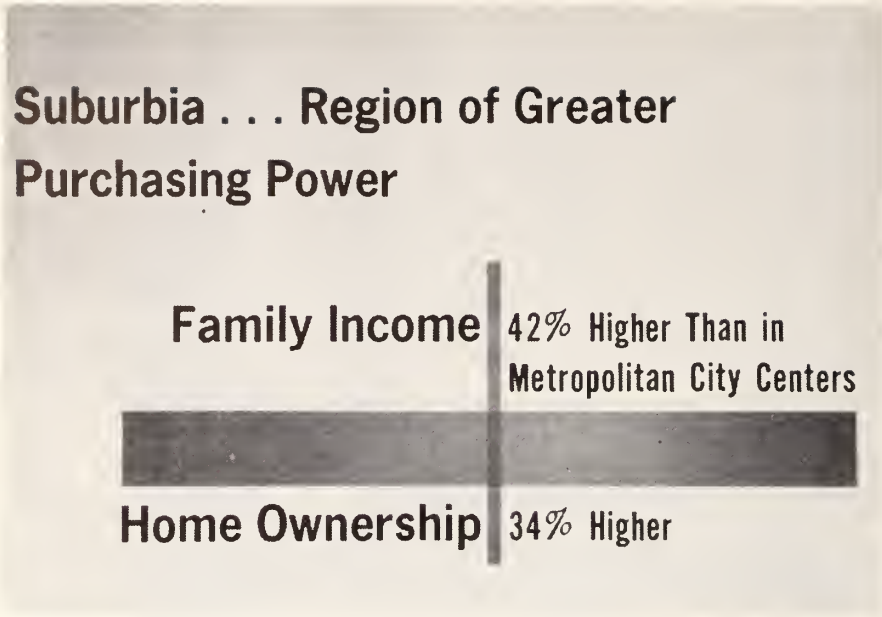
"We face the air marketing challenge of the jet age," says R. E. Johnson, sr. v.p. for sales and advertising, United Airlines.

Johnson's remark summarizes, but by no means dramatizes, the really staggering sales problem confronting United and the rest of the nation's airlines.

The problem in brief is this: 1. costly equipment is operating with the lowest passenger load factor in 20 years (54.7% in the 12 months ending April 10, 1962) 2. far too few Americans travel by air (78% have never flown; 97% don't fly frequently) 3. new methods must be found to increase the size of the air travel market. (The old methods haven't worked so far.)

What are needed, say airline leaders, are new creative techniques in market, media, and message planning. And alert radio men who have studied the air travel stalemate are convinced that radio, because of its special characteristics, can provide more answers for airline executives than any other avenue of advertising.

Typical of the new "marketing problem" approach to radio selling



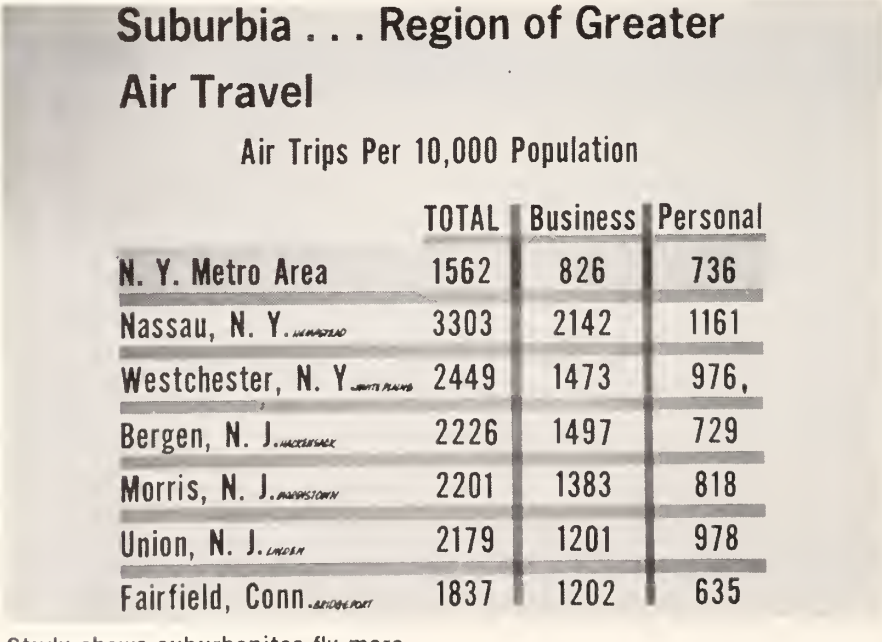
Airlines must seek customers in higher income groups

To expand the air travel market airlines must look for new customers in higher income groups (over $7,000). Best prospects in suburbs of large metropolitan areas

now being employed by leading radio station representatives, is the series of airline presentations being given by CBS Radio Spot Sales, under the direction of vice president Maurie Webster.

Following are highlights of the CBS Radio studies, presented here as a service to all airlines and their agencies, and to the entire radio community.

Non-flying Americans. At present the 24 domestic airlines and the 29 other international carriers with flights to and from U.S. airports are getting their business from a startlingly small percentage of the American people.



	TOTAL	Business	Personal
N. Y. Metro Area	1562	826	736
Nassau, N. Y.	3303	2142	1161
Westchester, N. Y.	2449	1473	976,
Bergen, N. J.	2226	1497	729
Morris, N. J.	2201	1383	818
Union, N. J.	2179	1201	978
Fairfield, Conn.	1837	1202	635

Study shows suburbanites fly more

Even among small group who now fly, studies such as that for New York (above) show clearly that suburbanites fly more for both business and pleasure purposes

According to a recent Opinion Research survey only 3.3% of the U.S. public flies regularly. And this diminutive group has certain striking characteristics: 88% generally specify the airline they travel on (high brand preference apparent); 73% are business, professional and technical experts (86% of these on expense accounts); and 52% earn over $10,000 a year. Obviously flying appeals to higher income groups.

But the figures on Americans who don't fly frequently are considerably more astonishing. For instance, 85.5% of the public who have incomes over $10,000 don't fly frequently.

And the predominance of the automobile for inter-city travel is so overwhelming as to be almost absurd. According to Lou Davis in *Flying* for June 1962, the airlines carried 30,800,000 people in 1960, the railroads 15 million, buses 20 million, and automobiles a whopping 685 million.

The Opinion Research survey pointed out that if the airlines could get as little as 1% of all motorists making journeys of 400 miles or more they would increase air travel mileage by 5%.

Redefining the market. Obviously the first step for the airlines in "meeting the marketing challenge of the jet age" is to define their marketing objectives in terms of where tomorrow's expansion must come from.

It seems apparent to CBS Radio Spot Sales executives that to win substantial new business the airlines must concentrate on:

1. *Motorists.* Trying to capture 1% to 3% of all who make long automobile trips is considered a reasonable objective.

2. *Upper income groups.* The costs of air travel make it apparent that best prospects are in the over $7,000 class, which will be expanding at the rate of one million new families a year in the next decade.

3. *Larger markets.* The larger markets have larger proportions and numbers of higher income families (27.2% of all U. S. families have incomes over $7,000,

whereas 39.9% of families in the consolidated New York City area, 38.1% in the consolidated Chicago area, 38% in the San Francisco-Oakland area, 45.3% in the Washington, D. C., area top that figure).

4. *Suburbanites.* Studies clearly indicate that both present and potential airline customers are concentrated in metropolitan suburban areas.

Importance of suburbia. With family income 42% higher in the suburbs than in metropolitan city centers, it seems only reasonable to expect that suburbanites would do more traveling by air.

Solid evidence of this is provided in a survey made by the Port of New York Authority which operates Idlewild, La Guardia, and Newark airports. According to the Port Authority, the suburban New York counties of Nassau and Westchester, N. Y., Bergen, Morris and Union, N. J., and Fairfield, Conn., turn up 20% to 120% more air trips per 10,000 population than do the counties in the metro N. Y. area.

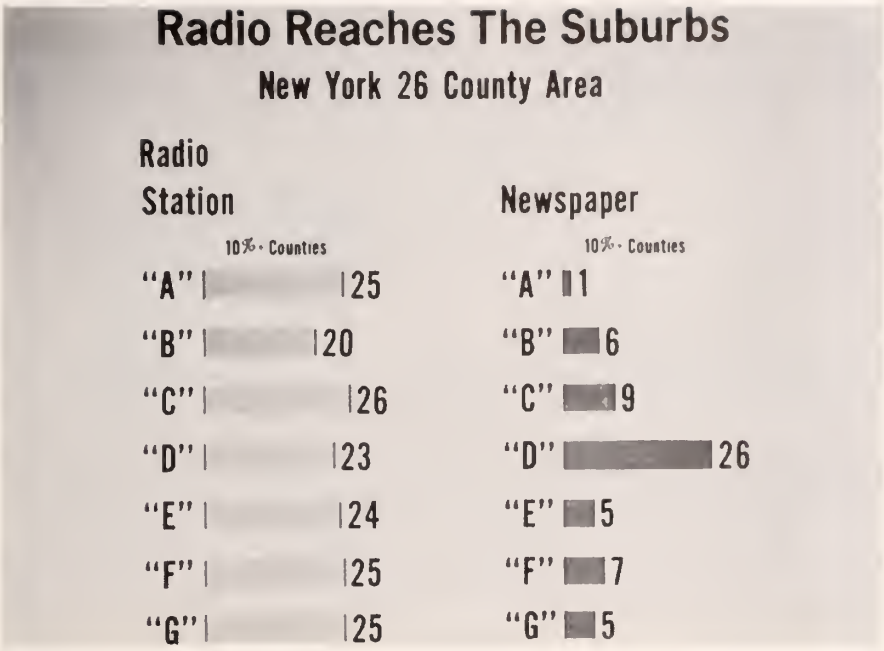
Furthermore this edge for the suburbs is apparent in both business and personal air travel. Nassau County, for example, showed 2,112 business and 1,161 personal air trips per 10,000 population compared to figures for the metro counties of 826 and 736.

The inescapable conclusion from such data: the suburbs of the U. S. are both the best *actual* and best *potential* air travel markets in the country.

The suburbs and radio. Advertising men, scanning these findings, will discover here the first important reason why radio, more than any other medium, can help solve the airlines' "marketing challenge of the jet age."

For radio, in survey after survey, has shown that it does penetrate the rich suburbs, while newspapers, long an airline advertising favorite, have conspicuously lagged in suburban coverage.

The survey used by CBS Radio Spot Sales to emphasize this point dealt with the 26-county influence of seven New York radio stations and seven New York newspapers. (Similar studies have been made by others for almost every major market in the U. S. with similar results.)



How newspapers miss the airline market

Though airlines are heavy users of newspaper ads, studies in almost any large city area show newspapers weak in reaching rich suburbs where radio does a big job

The CBS Spot Sales findings showed that, based on the ability of each medium to reach at least 10% of the families in each county at least once a day, the radio stations were far in the lead.

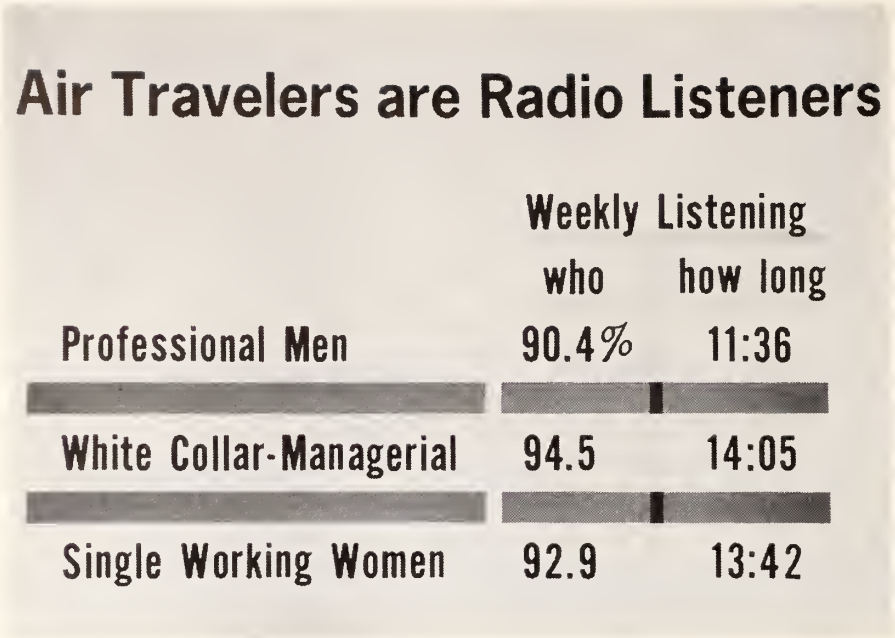
Only one newspaper could claim to deliver 10% of families in all 26 counties, while the others achieved penetration ranging from one to nine counties.

By contrast, the radio station with the poorest penetration

Airline data of CBS Radio Spot Sales

This article on "Airlines: why spot radio can help" is No. 1 in a new, major SPONSOR series, dealing with the specific problems of specific industries, and how they can be solved by creative radio marketing and advertising.

Data for each article are supplied by a major radio representative firm. All background material for this story on airlines was researched by CBS Radio Spot Sales. Data for the next article, on life insurance companies, will be furnished by John Blair.



Radio's reach with airline prospects

Last year Americans spent more than twice as much time with radio as with newspapers and magazines combined. Air travel prospects listen 11-14 hours weekly

reached 20 counties; three stations hit 25 and one 26.

Says CBS Radio Spot Sales, "Looking at it another way, the average daily delivery of the radio stations is 24 out of 26 counties—for newspapers it is no more than eight counties—one-third of the number delivered by radio!"

Time and attention factors. In addition to plain coverage figures, however, airline executives and their agencies are asked to consider the time and attention given to radio, by contrast with newspapers.

According to Sindlinger, the American public in 1961 spent 1,240,526,000 weekly hours listening to radio (topped only by tv's 1,828,813,000).

By contrast, it spent only 497,280,000 hours on newspapers and 205,275,000 hours on magazines (nearly twice as much radio listening as newspaper and magazine reading combined).

Such figures alone, claims CBS Radio Spot Sales, are enough to give radio prime consideration as a major new tool in meeting the airlines' "jet age marketing challenge."

And they are backed, of course, by radio's well-known, but none the less impressive over-all statistics —98% of all U. S. homes are equipped with radios; 79% of all U. S. cars are equipped with radios; 47% of all homes have at least one battery-operated portable.

Also, says CBS Radio, "Listening to auto and portable radios are not usually included in figures purporting to show radio audience size. Such listening adds during an average quarter-hour 68% to in-home cord set figures."

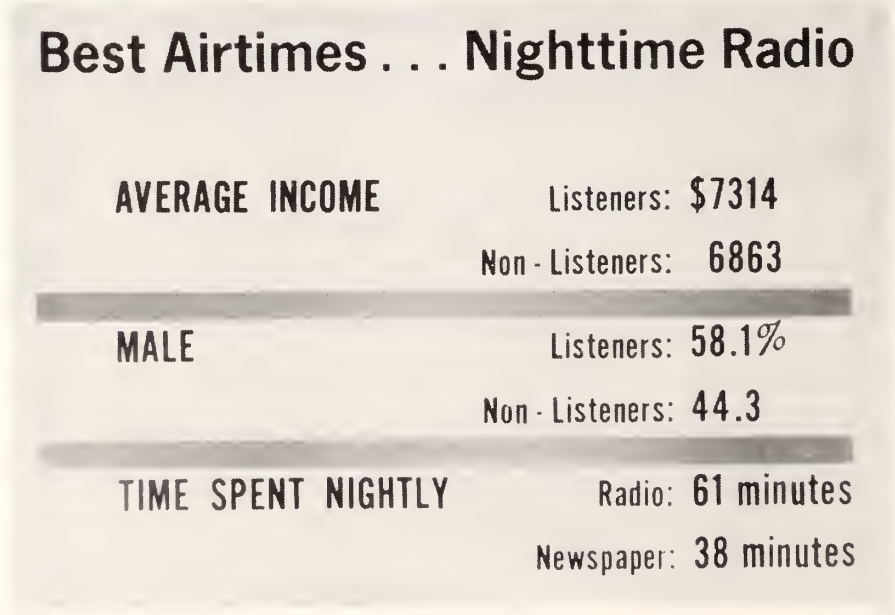
Radio and upper incomes. To airline executives and agency men who wonder whether radio reaches upper income groups, the CBS rep firm displays two types of challenging statistics.

1. *People who fly listen to radio.* Of professional men, 90.4% listen to radio (11 hrs. 36 min. weekly); 94.5% of white collar and managerial types (14 hrs. 5 min. weekly); 92.9% of working women (13 hrs., 42 min. weekly).

2. *You can buy stations with selective audience.* Since CBS Radio Spot Sales represents CBS o&o stations, plus other CBS outlets, it is natural that its examples of "the different appeals of different radio stations" should be drawn from its own list.

However, the principle illustrated by the following can be duplicated in many other (and non-CBS Spot Sales) markets.

A four-station study in Los Angeles of KNX and three un-named outlets showed "Station D" with 44% of its total audience composed of grade, high school, and college



Higher income males listen to radio

CBS Radio Spot Sales recommends both night and weekend radio to reach air travel customers. Qualitative studies bear out radio's appeal to higher income groups

students (compared to 8% for KNX), whereas the CBS outlet ranked far ahad of "Station D" in mature audiences, and in credit card holders (55.3% gasoline credit cards, 25% general credit cards vs. 8% and 6.7% for "Station D").

Other advantages for airlines. In addition to its suburban and selective audience coverage, radio—particularly spot radio—has the following other important advantages for airline advertising. *Flexibility*—Copy can be changed on short notice, schedules can be quickly expanded or contracted to meet emergencies. *Impact*—Large periods of the schedule can be utilized for special drives. *Penetration*—More different people can be reached.

Frequency—More announcements can be purchased more often. *Copy adaptability*—Different types of campaigns can be run simultaneously to meet special needs or situations.

A proven airline medium. Despite the fact that CBS Radio Spot Sales feels that airlines have not yet used the medium to anything like its full potential, the rep firm points out that spot radio has already proved its effectiveness in air travel selling.

Again drawing on its own experience (other reps and stations can supply many other examples) CBS Spot Sales cites these:

1. *Northwest Orient Airlines* promoted a Good Neighbor Orient tour in March 1962 over WCCO, Minneapolis-St. Paul. Results: (entirely from radio) tour sold out two months early—89 people, $159,000.

2. *Random Tours* developed a quarter-million-dollar travel business by using KCBS, San Francisco. Expenditure for radio: $12,000.

3. *Pan American Airways* promoted off-season Bermuda golfing weekend over WCAU, Philadelphia, in January 1962. Results: 60 passengers at $199 each.

Radio plans for airlines. Since the airlines' prime customers at present (though not necessarily in the future) are male executives, it is only natural that airline ex-

(*Please turn to page* 70)

Creative radio ideas for airlines



CBS Radio Spot Sales v.p. Maurie Webster, like many modern station rep executives believes that creative copy ideas are part of any solid spot radio presentation. Here are some of his own tested ideas, he recommends to airlines for reaching present and future air travel customers with spot radio campaigns.

For present customers, try these:

Male-oriented programs. Use news, sports, business news programs either in morning or afternoon drive times or on weekends to reach that all-important male audience.

Destination weather spots. Sell the weather advantages and other romance features of cities served by your airlines.

Safety spots—women. Stress safety factor on your airlines in order to sell safety-conscious wives and other women.

Low flight spots. Place particular emphasis on flights with low passenger load factors in order to build up their loads.

For tomorrow's customers, try these:

Extra vacation time. Point out extra time available to a listener if he flies to a distant point rather than driving or taking the train.

Air vs. auto costs. Place stress on dollar savings—as well as time—which air travel affords, particularly by comparison with auto travel.

Testimonials. Extremely desirable. Talk (via tape) by actual people who have completed tours more convincing than any actor.

Airline-auto rental. Offer auto rental at other end of flight as part of the trip. Costs of tie-in spot campaign can be shared by both.

Holiday promotions. During high-level holiday travel periods, stress appeal to people who have never flown. Stress advantage over auto.

IN
PORTLAND
OREGON...
IT'S
EYE-CATCHING

A business man doesn't usually come home and just flip on any old TV channel. He's selective. In Portland, and 34 surrounding Oregon and Washington counties, KOIN-TV is the station he selects. KOIN-TV gives him the most for his viewing time . . . gives you the most viewers for your time. Nielsen has the number.



COMMERCIAL COMMENTARY

Continued

shortcoming, but who actually do strive to do the deeds; who do know the great enthusiasm, the great devotion; who spend themselves in a worthy cause; who at the best know in the end the triumph of high achievement, and who at the worst, if they fail, at least fail while daring greatly, so that their places shall never be with those cold and timid souls who know neither victory nor defeat. . .

Yes, as Gandhi says, it is not the critics who count, it is the doers of deeds. And anyone who approaches the problems of television without keeping this firmly in mind is simply being dishonest.

For, whether you like it or not, the only real improvements in tv will come from the individuals in the industry, those "in the arena."

They will never be achieved by the outsiders who yap and snarl and shoot their mouths off. They will never be achieved by government, or the FCC, or even, heretical as it sounds, by the "public."

They can only be engineered by the best men in television itself. And if you are sincere in your desire for tv improvement, you will not make speeches, you will not cry havoc for cheap publicity. You will seek ways to reach and touch and help these men.

The performance of free men

How do you get even finer performance out of free individuals?

By blackmail? By threatening to revoke their licenses if they don't behave? What absurd nonsense!

Do you get it by lumping them in large groups and publicly castigating all for the errors of the weakest and worst?

Do you get it by insults? By tough talk? Not if you're dealing with free Americans. Not if you are looking for genuine creative achievement.

The rules for improving individual performance are so simple, so obvious they are known by practically any 32-year-old personnel officer.

It is shocking that tv's critics seem unaware of them.

The first rule is respect. You must respect a man as an individual and you must respect him in his job. Unless you can give him this, you can forget about influencing him in any way.

The second rule is understanding. Unless you understand the problems and complexities of his daily work, you are in no position to offer suggestions or criticism. And most of tv's critics display an outrageous lack of understanding.

The third rule is praise. Praise is the most powerful weapon of all—20 times as effective as blame. Sincere, judicious praise given to a man for a particular job or part of a job which he respects himself for doing—this has 50-megaton force.

It strengthens him in his own convictions. It dramatizes for him the difference between his best and his mediocre work. It spurs him to constantly higher levels of individual achievement.

These three—respect, understanding, and praise—are the keys for anyone who really wants to improve tv. If you can bring these to bear on the problem and if, in addition, you can bring special knowledge and insights drawn from the outside world then, and then only, can you hope to make a contribution.

It is not a spectacular way. It provides no easy, instant solutions. It will not produce headlines or overnight miracles.

But it is the only way which is ever going to work, and the only way which genuinely sincere men will ever want to follow.

In Chicago

... the 305-acre Medical Center District comprises $270 million worth of facilities including the nation's largest concentration of hospitals, medical research and education. Shown here, in preparation, is a heart-lung machine in Presbyterian-St. Luke's Hospital where many surgical innovations have originated.



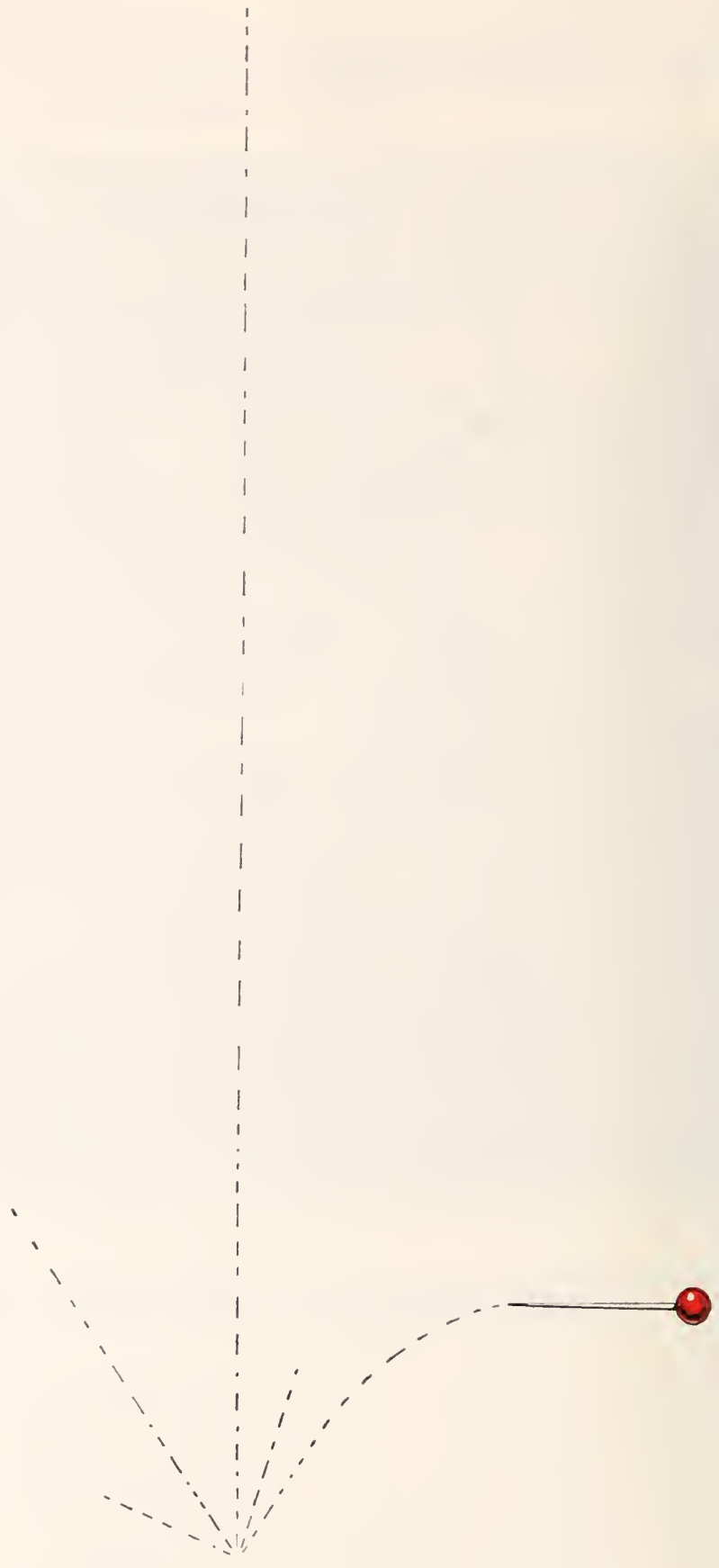
In Chicago–WGN Radio

reaches more homes and cars** than any other Chicago radio station!*

**NSI—Feb. & Mar., 1962*
***Chicago Auto Radio Audience Survey—1961*

— the most respected call letters in broadcasting

WGN IS CHICAGO



10 million people could hear a pin drop!

. . . if everybody in WLW-land tuned in WLW. Because it's the Nation's Highest Fidelity Radio Station—capable of broadcasting the softest pianissimo to the loudest crescendo with incredible clarity, thanks to the revolutionary WLW-AM transmission developed by Crosley Broadcasting engineers.

Just another example of the many WLW advancements which have made WLW a leader in the industry for 40 years to consistently rank among the top leaders of the more than 4400 U.S. Radio Stations in audience, programming and technical accomplishments.

WLW offers the best from the NBC and ABC Networks, plus power-packed local personalities, helicopter traffic reports, radar weather reports, Comex news system, farm coverage from its own farm, and many more attractions built on long-range planning and achievement . . . not on here-today-gone-tomorrow promotions and gimmicks.

So when selecting Radio time, call your WLW Representative first. You'll be glad you did.

And listen for that pin dropping!

WLW RADIO
CINCINNATI

covers over 2,500,000 radio homes in 212 counties



Crosley Broadcasting Corporation

We're

BIG

in Hartford!!

But only with

Listeners...
Clients...
Agencies...

As for
our rates:

They're.....
not too high,
not too low,

J-U-U-S-S-T
Right!!

WPOP

Philip Zoppi
V.P. & Gen. Mgr.

Adam Young, Inc.
Nat'l Rep.

TIMEBUYER'S CORNER

Media people: what they are doing and saying

In the long-playing game of agency-hopping, the latest ones to score include **Jerry Goldman,** who gave up buying for Levy's bread at Doyle Dane Bernbach to take over Pete Levin's former accounts (Rheingold beer, 7-Up, Ford, Brillo) at J. Walter Thompson; **Roy Curtis,** Allstate Insurance account executive, who transfers to Leo Burnett's L. A. office as West Coast co-ordinator on Joseph Schlitz Brewing, hands over his Chicago chores to **Phil Pegg;** and **Jan Stearns** who joins McCann-Erickson as broadcast supervisor on Coca-Cola, John Hancock, Minute Maid, and Owens-Corning. She's from Doyle Dane Bernbach where she bought on such accounts as Max Factor, Gallo Wine.

You can bet your collection of station presentation tapes that when DCS&S's contribution to the up-coming all-star Softball League game —scheduled to be placed on Diamond No. 5 in New York's Central Park later this month—slaps one out, there won't be a hair out of place. With all that Vitalis propaganda supplied by client Bristol-Myers on their backs, it's a sure thing there won't be "any of that greasy kid



DCS&S team won't be using "that greasy kid stuff"

Softball team (top l-r): N. Sheehan, R. Northrop, D. Schautz, J. Murnion, B. Fox; (center) P. Groenewold, R. Reynolds, R. Burden, M. Glasser, K. Castelli, E. White; (bottom) A. Mankoff, B. Whisnant, R. Newman, A. Walters

stuff" around (see photo above). The three DCS&S men who will be playing in the all-star game are **Bob Reynolds, Al Mankoff** and **Phil Groenewold.** From other agencies will be these players: **Bob Johnson,** NL&B; SSC&B's **Charlie Camilleri** and **Vincent Gatto; Stan Tolkin** and **Hy Rosen,** NC&K; and Donahue & Coe's **Pete Schulte, Marcel Cote,** and **Phil Brooks,** manager of the team.

Account assignments: Bill Ferguson has added Piel's beer to his other accounts at Young & Rubicam; **Lee Peters,** back in the business

(Please turn to page 50)



Any way you look at it...



Steverino! Lots of the gay charm of the Steve Allen Show lies in the spur-of-the-moment inspirations of its star, duplicated with unique "*now*-ness" for coast-to-coast syndication.

Peacherino! If you get the impression from this commercial of a real-live-girl with peaches-and-cream complexion, credit "New Woodbury Beauty Bar" and "SCOTCH" BRAND Video Tape!

For the drama of "it's happening now"... SCOTCH® BRAND Live-Action Video Tape!

Visual presence, the feeling of "it's happening now," adds viewer-convincing believability and excitement, helps put drama in show and commercial alike! And the sure way to capture presence *extraordinary* is with "SCOTCH" BRAND Live-Action Video Tape.

Complete compatibility of picture source and picture (both electronic) achieves sharply defined tonal values for superior picture quality, both in black-and-white and color. And the superb picture recorded on the master tape is readily transferred to duplicate tapes, or kines.

Video tape also makes production "happen now!" It performs instantly, needs no processing, plays back immediately. Taped news events can go on the air fast. Creators of shows and commercials can see how production is going mere minutes after actual shooting, when improvement is easy, changes economical. You can view newly produced special effects right away, too! Video tape combines visual elements with instantaneous speed, and in creative hands there's practically no limit to the number of special effects possible on "SCOTCH" Video Tape.

"Techniques of Editing Video Tape," a 32-page brochure, reports on current practices that are making tape editing easier than ever and provides examples of special effects. For your copy—*free*—write Magnetic Products Division, Dept. MCK-92, 3M Company, St. Paul 1, Minn.

"SCOTCH" IS A REGISTERED TRADEMARK OF MINNESOTA MINING & MANUFACTURING CO. ST. PAUL 1, MINN. EXPORT 99 PARK AVE. NEW YORK. CANADA LONDON, ONTARIO ©1962, 3M CO.

Magnetic Products Division 3M COMPANY

GOING UP!
Daytona Beach
Orlando

NOW
FLORIDA'S
THIRD
MARKET
AND
SPACE AGE
CENTER
OF THE WORLD



WESH TV
FLORIDA'S CHANNEL 2
NBC for Orlando
Daytona Beach
Cape Canaveral

TIMEBUYER'S CORNER

Continued

after a four-year hiatus, is buying for La Rosa at Hicks & Greist. She once handled United Airlines at Ayer.

Good deed for the day (and tomorrow and the next) dept.: The waifs and other unfortunates of such places as Korea, Italy, and Iran will be eating some 220 pounds of better food within the next few weeks thanks to McCann-Erickson's **Phil Stumbo.** When WLBW-TV's (Miami) Miss Sunny handed out $1 checks to timebuyers on agency visits during recent station promotion, Phil managed to separate 10 buyers from a like number of checks (without too much resistance, of course). Adding his own to the coup, Phil then sent the $11 to CARE for food to underprivileged throughout Europe.

Promotion dept.: Wayne Silbersack, assistant timebuyer on the Pall Mall account at SSC&B, has been promoted to top buyer on Montclair. Pall Mall is now being handled there by **Dave Sayer** who was moved up from research. Other promotions: Compton's **Carl Sandburg** to senior buyer on Duncan Hines Cake Mixes; **Gwendolyn L. Dargel,** to chief timebuyer, Foote, Cone & Belding, Chicago.

After more than 30 years as timebuying chief at the Chicago branch of Foote, Cone & Belding, and its predecessor, Lord and Thomas, **Genevieve Lemper** has decided to call it a day. One of the first buyers in the business after the FCC put its okay on broadcast commercials, Genevieve helped set some of the standards of practice now in effect. She bought time for such programs as *Amos 'n' Andy* and *Bob Hope* during those early Pepsodent days. The recipient of the first SRA Chicago timebuyer of the year award, she has worked during her long career on such accounts as Armour, Frigidaire, Cities Service, Johnson's wax, Kimberly-Clark, Hallmark, and Kraft.



Proof of contest in the pudding

WNAC, Boston, a.e. M. Horn (third-l) unloads contest cards on Cabot agency (l-r) J. Abbott, E. Fitzmaurice, M. Slater, P. Hughes, J. Stanlake, P. Raider

Can't help wondering: Which timebuyer travels the shortest distance from residence to work? One nominee: **Peter Berla,** who thought it was too long a haul from his home on Manhattan's 81st Street to 47th and Fifth Avenue where he supervises media buying for Bristol-Myers, General Foods, Sears & Roebuck, etc., at Ogilvy Benson & Mather. He's moving to 47th Street and Third Avenue.

PROBLEM OF RESIDUALS

(*Continued from page* 31)

esiduals.

Then, since striking paydirt in ommercials is strictly luck, there re the new faces and new voices hat catch on, that are popular his season, that hope to stay popuar next season. Four of these are eon Janney, Alexander Scourby, Norman Rose and Mason Adams. ach of them was and is a skilled ramatic actor with credits in adio, tv, and the theater; each of hem now is benefiting from the urrent fad for a voice-over spokesnan to do the selling off-camera while the audience watches 'slice of life' visuals on screen.

Actually the average wild spot ommercial can mean no more han $400 in residuals to the actor or announcer; and on network rogram spots the usual residual heck runs closer to $2,000-$3,000. The big payoffs come when the erformer is lucky enough to do a 'pool' of commercials.

The big pay-off. In a pool situaion, where more than one spot is aped or filmed at a session, there is a chance that perhaps three of the six commercials will be used at nce. When this happens, especialy if it's a soap, a cigarette, or a harmaceutical sponsor, then the rincipal (on camera and identifiable) and the voice-off-camera can ack up a $20-30,000 residual within a year.

This is fine except that you cannot, under the AFTRA and SAG greements, do a competitive commercial. So you take your $25,000 from Anacin, or your $30,000 from Chesterfield, or $20,000 from Colgate—spread over a year or more —and hope your agent can find you some more work.

Because the cross a commercial ctor carries is the threat of overexposure. It's bad enough to hear ourself on a coffee spot, followed by yourself on a food spot, and know that for the next 13 weeks your total take from each of these commercials will be no more than $360. What really worries the performer and his agent is how many producers hear the spot and recognize the voice and will they decide its time for someone not so easily recognized.

Actor's dilemma. As casting agents and producers have said, "Clicking in commercials is like shooting craps. There's no telling what will happen. If the actor is lucky he can make a bundle, few of them do. Sure, I'd like to make that kind of loot, but damned if I'll take the pounding they get while hoping to hit. You see, the big money comes from having the commercial played on network and on spot, a real saturation campaign, like the break Tom Petty got with the Dash commercials. And that scheduling is up to the media people at the agency. None of us have any say in it."

What has happened is that budget people, at the agency and advertiser level, are now keeping close tabs on commercials. Today the tendency is to use fewer bodies and voices so long as the commercial doesn't suffer.

Today also there is at the client level a growing feeling that when next the SAG and AFTRA con-



John McGowan, of Peters, Griffin, Woodward, gives Bruce the "club hat"

Bruce Curtis, of Leo Burnett, joins the Tricorn Club

Membership in the Tricorn Club separates the men from the boys when it comes to market savvy. Bruce got tapped by correctly answering these two profound questions: (1) What is the Tricorn Market? (2) What is North Carolina's No. 1 metropolitan market in population, households and retail sales? In case **you're** pining to make this elite fraternity, the answer to **both** questions is the combined three-city "tricorn": Winston-Salem, Greensboro, High Point. You'll pass magna cum laude if you also know North Carolina is our 12th state in population. So — what does knowing the No. 1 market in the No. 12 state **add up to?** A sure sales scoop for clients. Maybe a raise from the boss. At the least, an official hat from the Tricorn Club.

Source U S Census

WSJS TELEVISION NBC
WINSTON-SALEM GREENSBORO / HIGH POINT

tracts are negotiated the advertiser had better get more involved in what happens at the bargaining table. In the past the ANA had observers at the bargain sessions; next time up they will probably be closer to, even though not, actually participating.

NEW FACES AT NBC

(Continued from page 33)

ad agencies regarding program purchases. "They are not excluded, but they don't call the shots anymore," he observed. "Of course they are frustrated."

One result of the magazine concept of program sales was the restoration of control over the programs to the network, declared Chester and co-author Garnet R. Garrison, in their highly successful text book, "Television and Radio: An Introduction," published by Appleton-Century-Crofts. Chester said a third edition of the book would be released shortly.

Tv's social impact. Co-author Chester is quoted as saying that "it has been said that of all the peoples in the world, Americans, with their millions of television and radio sets, apparently stand most in fear of a moment in silence. It has also been said that the development of television and radio is the most significant technical advance in human communications since the invention of movable type . . . to the responsible citizen of today, it becomes significant to ask what is the full story of broadcasting's impact on our way of life and what social problems derive from its influence upon us."

In a measure, Chester and his colleagues will be attempting to answer this and other questions affecting all levels of American society. What indeed are the qualifications of the present day program executive? According to Chester: "The best programing executives possess an uncanny ability to evaluate the indefinable and intangible aspects of audience appeal, a thorough knowledge of program sources and show business in general, an acquaintance with program costs that will enable them to evaluate the risks involved in any program venture, and a high degree of boldness and courage."

A philosophic platform Chester once fashioned at ABC still holds true: "We affirmatively assume the responsibility for deciding the network program schedule, and we will not allow that power and responsibility for decision to pass to other forces in the industry."

Chester hasn't changed his sights one iota insofar as they affect the social aspects of broadcasting and the responsible citizenry of America. "There will be big changes ahead in video programing," he told SPONSOR. "Basic forces are at work to change things for the better, the finer," he said. Moreover, there is definitely a non-trend thinking ahead, he observed. "New things are coming up," he said. He also noted that daytime programing was a lot better than it has ever been.

ABC promotes Grant. Meanwhile, at ABC, Chester's job was given to Armand Grant, who had

AN IMPORTANT MESSAGE FROM ERVIN F. LYKE TO ADVERTISING EXECUTIVES AND AGENCY PERSONNEL

"In cooperation with the FCC, WROC-TV, owned and operated by Veterans Broadcasting Co., Inc., Rochester, N. Y., is now operating on Channel 8, so that additional television service can be brought to upstate New York. The same outstanding NBC network shows and local programming with indisputable rating superiority will again be the Number 1 buy in the rich, Rochester market. WROC-TV is operating with maximum power, 316 KW. Call your Petry man for details."



Erwin F. Lyke
President
Veterans Broadcasting Company, Inc.



TV CHANNEL 8
BASIC NBC

Represented by
Edward Petry & Co., Inc.

been director of daytime programs for ABC TV. With the promotion came a v.p. stripe. Like others in the business, Grant spoke admiringly of Chester's professional and social behavior. "He's one of the most brilliant people I've ever met," Grant exclaimed. "He's a fine human being and I have tremendous admiration for him." What sort of a job would Chester do at NBC TV? Grant responded quickly: "He'll bring Jerry Chester there—and that means a great deal to any network. He'll do an excellent job at NBC." There also was considerable affection in Grant's voice when he revealed that Chester's wife, Marjorie Jean Catt, was introduced to Chester by Grant last summer.

A former NBC TV program executive, Ted Pinkham, now senior vice president of radio/tv, at the Ted Bates agency, told SPONSOR: "Jerry Chester first worked for me at NBC and I wouldn't have hired him for the Bates job if I didn't have enormous confidence in his ability."

Rejoined NBC staff. Tinker is also an old hand at NBC. He was operations manager of the NBC Radio Network for several years. Later he was director of program development for McCann-Erickson and also vice president and director of programing for Benton & Bowles. In 1961 he rejoined NBC TV as vice president, general program executive.

Tinker, as operating head of NBC's West Coast setup, reporting to Jackson, will fill a need that has existed for some time. Tinker is a program-oriented individual with a deep awareness of sales problems. He is also happy over his new assignment because it will mean a permanent base in Hollywood. Why? Simply because his wife, Mary Tyler Moore, whom he recently married, is at work in Hollywood on the CBS TV *Dick Van Dyke Show* and other acting assignments.

Tinker knows the men who pull all the major strings in the manufacture of television film—men like Bob Weitman of MGM TV, Bill Dozier of Screen Gems and Tom McDermott of Four Star and other key figures who fashion tv attractions. Tinker got the job, because as Werner explained, he's completely conversant with vidpix product makers, sponsors who make ultimate decisions and ad agencies who worry about all details attendant to putting commercial programs on the air.

Speaking of the '62-'63 lineup of NBC TV, Tinker told SPONSOR: "Against the competition we stand up remarkably well. The schedule is indeed in our favor." Tinker is also highly optimistic regarding '62-'63 product. "We're being much more deliberate about our '63-'64 plans," he said.

HOME-TOWN TV

(*Continued from page* 37)

Sales show success. The commercials are aired on WDAM-TV six times a day—morning, noon, and night, Mondays through Saturdays. A total of approximately 7 and 14 commercial minutes a week are scheduled on the Meridian and Jackson stations.

That the consumer has been reached, may be seen in a statement by R. S. Thomson, sales and advertising manager of the Hattiesburg Coca-Cola Bottling Co.:

"We achieved our anticipated year's sale of Sprite in four month's time."

The ARB National Coverage Study of 1960 shows that the WDAM-TV net weekly circulation (percentage of homes watching the station at least once a week) in Jones and Forrest counties respectively, were 99% and 100%. The Jackson station's figures were 37% and 47%; the Meridian station's, 91% and 31%.

The Nielsen Coverage Study of 1961 shows that WDAM-TV, in Jones and Forrest counties, was seen by 100% and 95% of viewers at least once weekly, day and night. The respective figures for the Jackson station are 60% and 41%; for the Meridian station, 83% and 33%.

The populations of the cities are: Jackson, 145,000; Meridian, 50,000; Hattiesburg, 35,000, and Laurel, 28,000.

555-FIFTH

(*Continued*)

SPONSOR's 40-YEAR ALBUM

I enjoyed your "10-Year Album of Pioneer Radio Stations."

Note caption on page 83 stating that the Fort Industry Company had only its first station (WSPD). How about WWVA, CKLW, WMMN, WIHZ and WLOK . . . not to mention our lease of WMCA, New York? WSPD went on the air in July of 1921 as WTAL.—**GEORGE B. STORER**, chmn. of the board, Storer Bdcstg., Miami Beach.

HE DECIDES; HE SPENDS

Referring to your article in the 6 August issue, "Tougher Than It Seems—The Tv Kid Show Problem," may I comment.

I can understand, in lieu of tv audience research, that the early evening viewing hours are filled with adults watching so-called children's programing, that an advertiser would also like to direct his program's appeal to adults, mostly parents. The reasoning is logical, that "while kids control the set, they don't control the buy."

No one doubts the tremendous buying power of adults with children of the ages for watching kid shows. Yet there seems to be some archaic thought on the part of advertisers and agencies as to the actual buying power in the hands of youth, and your article went right along with it.

Today's youngster, particularly in his teens, actually controls spectacular wealth. He decides; he spends. He decides what he wears, what he eats, what are his hobbies, his favorite sports, music and games.

Ad buyers are thinking to their own pasts when they 1) had to go through their parents for almost all purchases and 2) simply had no pocket money. Today the reverse is true.

I think that the advertiser who feels he must attract adults along with youth is running scared. In addition, he has not yet discovered the living facts.—**RON ROSENBERG**, assistant promotion director, Boy's Life Magazine, New York.

for 40 YEARS

5 KW 570 KC

WSYR

SYRACUSE, N. Y.

The CALLMARK of QUALITY RADIO in Central New York



Represented Nationally by

THE HENRY I. CHRISTAL CO., INC.

NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO

NBC AFFILIATE IN CENTRAL NEW YORK

WASHINGTON WEEK

10 SEPTEMBER 1962

What's happening in U.S. Government that affects sponsor, agencies, stations

Copyright 1962

Inquiry around Washington failed to disclose anything about E. William Henry except that he had in fact been appointed to the FCC to replace John S. Cross.

And, of course, the official biography released by the White House. Nobody at the FCC had heard of him, and very few people elsewhere. It was, indeed, **a complete surprise.**

The two Tennessee Senators, under protocol, were permitted to **"clear" the nomination,** but it was obvious they **did so only because they didn't know anything bad about him.** Because it was equally obvious they had no more than nodding acquaintances with the man, if that.

Following the nomination, there were interviews with the new Commissioner, and he will be that except for the unlikely refusal of the Senate to confirm. He was reported **in general sympathy with the Minow policy of tough regulation,** but at the same time **virtually contradicted himself by admitting his own lack of knowledge on the subject.**

Queries at the offices of the Senators dug up only one quote of significance, strange in view of the fact that the Senators had also been trying to find out what they could. That quote sounded ominous. Henry was described as **"a vigorous liberal,"** and the individual making the comment made it clear he meant **Minow-type.**

However, jumping to conclusions can be dangerous. Recent newspaper stories following appointment of Labor Secretary Goldberg to the Supreme Court have pointed out that you **can't tell in advance** about any Justice, **because in the past they have often tended to belie their prior records.** Even a casual glance at the roster of present and past commissioners will establish that the same holds true for the FCC.

Now those whose business it is to speculate can turn their undivided attention to the Craven seat, which will be open next 30 June if not earlier. It has been assumed all along that Broadcast Bureau chief Kenneth Cox will get that seat. Now the guessers aren't so sure.

Nothing has changed, but the fact is that after a setback following the stormy Harris hearings, **the custom has reverted to making appointments to the regulatory agencies to pay off for past political activity. The Henry appointment was in this pattern,** and those who watch such matters say the **long delay in naming him bodes ill for Cox.**

There is no doubt in the world that **President Kennedy scanned the lists of those who had backed him for a bright, ambitious young man** he believed to be capable of handling the job with credit. Now there is some suspicion that the reason for the delay was that there were **numerous names on the list. That might mean a second name off that list,** rather than one of the names known in Washington, might be **tapped to take Craven's place.** Or so the rumor mill now goes.

There has never been any doubt since he was appointed to the important post of Broadcast Bureau chief that Cox would wind up alongside Minow. There is doubt now. **Cox has the strong backing of powerful Sen. Warren Magnuson** (D., Wash.), chairman of the Senate Commerce Committee. **But Cross had the backing not only of equally-powerful Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, but of the entire Arkansas Congressional delegation.** And he wound up out in the cold.

The only certain thing is that before the next appointment is made, the rumor mill will get back its confidence and will grind again. It also seems highly likely—subject to the caution previously expressed—that Minow will gain a vote for his policies in Henry. Even though Minow was obviously not consulted about the appointment, and although the evidence is that Minow heard of it only a little before the general public.

SPONSOR HEARS

10 SEPTEMBER 1962

A round-up of trade talk, trends and tips for admen

Copyright 1962

Currying timebuyer favor takes curious turns from the seller angle.

Like the station operator who has compiled a **list of the birthdays of some 200 timebuyers** and on each of these occasions bestows a **gift which, as he tells it, is worth about $40 retail and about $20 wholesale.**

What makes it a little tough for the recipients is this: **a competitive station in the same market counters the gift largess by staging an elaborate once-a-year party in New York and Chicago** to which a goodly number of the same timebuyers are invited.

Intrigued by the fact that Schick was introducing separate razor for tough beards and tender skins, SPONSOR sought enlightenment from Gillette as to how the nine-gear adjustible razor was selling as compared to the old razor.

Gillett's response: figures could not be made available but the ratio of sales might be conjectured by the fact that the **nine-gear instrument got far more commercial mention than its older brother.**

Something that certainly didn't hurt Y&R in snagging the $10-million Chrysler institutional account: Sig Larmon's golfing companionship around Augusta with George Love when the pair were part of an Eisenhower foursome.

Love is chairman of the **Consolidated Coal Co.,** which bought heavily into **Chrysler.**

But the big advantage for Y&R was the **record it made as the agency for the Chrysler car itself.**

Tv network affiliates might as well reconcile themselves to a continuing venture on the part of CBS TV and NBC TV to reduce their compensation.

ABC TV is not expected to get into the act until its affiliate structure closely or approximately matches that of the other networks.

The continuing move to slice station revenue is motivated by two factors: (1) **making networking more profitable;** (2) **putting affiliates in the position where they share the risk of unsold network programing,** which for both night and daytime now comes to around $450 million a year.

Affiliates raise this counterargument: **in the last analysis network profits or losses are a matter of bookkeeping,** like charging off the news used by the o&o's to the network.

You'd be going back a long, long ways if, assuming you're an oldtimer, you tried to recall when:

- **Scriptwriters** working for one of the soap opera assembly lines **collected $25 per episode.**
- The late **Ray Morgan created Chandu the Magician for White King Soap.**
- **Folger Coffee** sponsored **Folgeria,** origi-nal musical comedies, which poked fun at current foibles and featured the comedy team of **B'ack & Blue.**
- **WLW, WLS, WSM and KNX** all at one time had famed **Saturday Night Barn Dance programs.**
- **The Don Lee Network** pioneered with such variety shows as **Blue Monday Jamboree** (**Meredith Willson** as musical director), **Merry Makers** (**Raymond Paige** as musical director) and the **Happy-Go-Lucky Hour** (featuring **Al Pearce**).
- **WOR** gave eastern radio its pattern of imaginative entertainment via the **Witches' Tale and the Market & Halsey Streets Playhouse.**



MORE LISTENERS

- MORE Adult Men 18 to 49
- MORE Adult Women 18 to 49
- MORE Teenagers and Children

IN CINCINNATI THAN ANY* OTHER STATION

***CALL**
robert e. eastman & co., inc.

He'll prove it to you with the latest Pulse and Hooper Figures!

WSAI *Radio* in cincinnati

SPONSOR-WEEK | Continued



Alls accepts award

As the Philip Morris salesman who opened most new outlets for Parliament during recent WMAL-TV, Washington, spot campaign, Gene Alls accepts dinner for two at Golden Parrot from stn. gen. sales mgr. Neal Edwards as other execs look on



Cover girl queen

Paula Hicks (c) copped first prize in the TV Directory Cover Girl Contest telecast on WLOF-TV, Orlando, part in Warner Bros. tv show, and dinner at Romanoffs with Troy Donahue



Champagne and roses

That's WCOP, Boston, gift to local agency people to mark new mixture of music. Here (l-r): model Betty Huston, acct. exec. Dave Duane, Hoag and Provandie buyer Rosemary Rohmer



New officers discuss fall plans

New England Assn. of Radio-TV Representatives' new leaders talk over strategy at recent meeting. L-r: George Bingham (New England Spot Sales), sec'y-treas.; Bill Creed, past-pres.; John King (Katz), pres.; David Scott, (NBC Spot Sales), v.p.

EMMY AWARDS COMMITTEE

(*Continued from page* 12)

man Lee Schulman of KING-TV, Seattle, are: Burton Benjamin, CBS News; Tedd Cott, Oakland Productions, and Ben Grauer, NBC News (all New York); Dick Berg, Revue Studios; Seymour Berns, CBS TV, and Danny B. Landres, Revue Studios (all Los Angeles); Richard Reinauer, AMA, Chicago, and Lewis Shollenberger, ABC News, Washington.

advertisers

General Mills plans an expenditure "well into six figures" to promote its new cereal premium offer which coincides with the introduction of specially printed premium cereal packages on store shelves.

The offer is a "Nature's Wonderland Stamp Album," an educational book featuring 45 animals and birds.

Tv will spearhead the campaign starting in early October and running for four-six weeks. Included are GM's NBC TV shows, over 50 stations carrying "Rocky and His Friends" and more than 100 stations carrying "Captain Gallant."

Agency is D-F-S.

Campaigns: The most massive campaign in its 87-year history is being launched by **American Safety Razor Co.** in support of its new PAL Stainless Steel Adjustable Injector Razor now entering national distribution. Several CBS TV shows are included.

PEOPLE ON THE MOVE: Lawrence R. Smith has resigned as manager of advertising and public relations for Collier Carbon and Chemical Corp., the chemical subsidiary of Union Oil Co. . . . **J. Gil Murphy** to the newly-created position of national field sales manager and **George W. Thompson** to eastern regional sales manager at Noxzema Chemical . . . **John D. Mack** to the new post of vice president in charge of advertising of Clairol . . . **Archie Rothman** to newspaper and cooperative advertising manager and **Frank D. Flagg**, formerly vice president and account supervisor

of Fletcher, Richards, Calkins & Holden, to director of marketing for Revlon International . . . **Theodore R. Anderson** to the newly-created post of assistant market research manager at Johnson's Wax . . . **Ruth Stoehr** to manager of publicity for H. J. Heinz.

agencies

Agency appointments: Whitehall Laboratories division of American Home Products to **Kastor Hilton Chesley Clifford & Atherton** for two new products planned for fall test market introduction . . . Chapman Division of Crane Co. to the Industrial Department of **Doremus & Co.**, Philadelphia . . . The Abbey of The Genesee, makers of Monks' Bread to **The Rumrill Company** as first advertising agency of record for the account . . . The Chemicals division of Olin Mathieson ($1 million) to **Doyle Dane Bernbach**, effective 1 January, from Van Sant, Dugdale, Baltimore . . . A. C. Gilbert ($1 million) to **BBDO** from Banning Repplier Advertising, New Haven . . . U. S. Rubber to **N. W. Ayer** for its tires ($2-3 million). The Keds remain at Fletcher Richards . . . Avis ($1.5 million) to **Doyle Dane Bernbach** . . . The Puget Sound Rambler Dealers Assn. to **Geyer, Morey, Ballard** . . . Pennant division of Novo Industrial Corp. to **Stern, Walters & Simmons** . . . Chevrolet Zone Dealers to **Sykes Advertising**, Pittsburgh.

Kudos: **Arthur A. Porter**, vice president of J. Walter Thompson, has been appointed chairman of the Advertising and Publishing Group of the United Hospital Fund's 83rd annual appeal in Manhattan and The Bronx, for the fourth consecutive year.

Top brass: **Otis L. Hubbard, Jr.** to the Chicago office of McCann-Erickson as a senior vice president and member of the Management Board, effective 17 September. He has been vice president and account supervisor for Needham, Louis & Brorby.

New v.p.'s: **Norman J. Dain**, creative director, at Ridgway, Hirsch



Supermarkets single out Miss TV

Jean Ward (c), representing WCKT, Miami, accepts honor of the Florida Independent Supermarket Assn. from George McKelvey, Shell's City and assn. head



Comic commercial

WOW, Omaha, mgr. Bill Wiseman sent 250 bread crumb cans to General Motors dealers, tie in to commercial which asks drivers to drip crumbs from bumpers to find way back to dealers



Spreading sunshine

Visiting Chicago agencies on behalf of special promotion for WLBW-TV, Miami, were (l-r) Grant Smith, midwest tv sales mgr. for H-R; Miss Sunny; Dwight S. Reed, H-R exec v.p.



"Colonels" get the pitch

PGW men get low-down on Beaumont from KFDM and Chamber of Commerce execs. (L-r): stn. merchandising dir. Hubert Linder; program dir. Ross Wilder; gen. mgr. Walter Rubins; Chamber of Commerce pres. Ben Rogers; PGW's Ray Kaelin, Rowland Varley, Ray Stanfield; and stn. local sales mgr. Ed Carroll

& French . . . **A. J. Palmerio,** copy supervisor, at Frank Vos & Co.

PEOPLE ON THE MOVE: Herbert C. Smithline to merchandising executive in the marketing services division of K&E . . . **Jeremiah C. Harmon** to the copy department of Pritchard, Wood . . . **Robert Kahl** to group supervisor in the marketing department of SSC&B . . . **Joseph McCluskey** to account executive of Ingalls Associates Advertising, Boston . . . **Omar Bittar** to assistant general manager of K&E Do Brasil . . . **John Mimnaugh** to assistant director of public relations at Charles W. Hoyt . . . **Rod D. Frazier** to supervisor in the tv copy department of Leo Burnett . . . **Ann Catino** to executive secretary and **Glenda Light** to media director at Enyart & Rose . . . **Roger Mader** to art supervisor at Y&R . . . **Robert A. Baker,** account executive at Baker & Stimpson, to president and general manager of Dentur-Eze, Seattle.

Retirement: Herb Selby as vice president and media director at Meldrum & Fewsmith, Cleveland.

associations

The Florida Assn. of Broadcasters in a series of special bulletins to members, is circulating some helpful hints on editorializing.

In addition to reiterating aspects of the Fairness Doctrine, the association recaps specific editorials aired by members.

By the way, another note from the FAB: the Board Meeting is set for 22 September at Grand Bahama Hotel, West End, Grand Bahama Island.

Panel discussions relating to the operation of broadcasting stations and featuring prominent industry personalities, highlight the annual fall convention of the Michigan Assn. of Broadcasters.

The place: Hidden Valley, Gaylord.

The date: 12-15 September.

Discussions will include public affairs programing by local stations, securing business through agency contacts, and interpretation of FCC rules.

Convention plans for the Texas Assn. of Broadcasters are now locked up.

The time: 21-22 October.

The place: Granada Hotel, San Antonio.

There'll be a sales training clinic to which station salesmen are invited at a reduced charge.

Other dates: The North Dakota Broadcasters Assn. will hold its fall meeting at the Plainsman Hotel, Williston, on 11-12 October.

Reminder: Entries close 15 September for the 1962 **Deep South Advertising Awards** contest. Awards will be made at the 7th District AFA Convention in Nashville in mid-October.

tv stations

Gasoline and lubricant tv advertisers seem to be changing traditional patterns of buying within the medium.



selling

MOVIES ARE BETTER THAN EVER!

And Pittsburgh's great movie station—WIIC—has a wealth of fine M-G-M and 20th-Fox films that will sell for you!

Spots are now available in:

SATURDAY NIGHT AT THE MOVIES Part II
(11:10 p.m. Saturdays)

SUNDAY AFTERNOON AT THE MOVIES
(1:00 p.m. Sundays)



WIIC CHANNEL 11 PITTSBURGH

Represented nationally by Blair-TV



✳ *Special Tabulations* from thousands of viewing records

ARB maintains viewing records of thousands of television families to serve an ever increasing variety of special client needs. Cross-tabulations can quickly tap this vast storehouse of audience data to aid in the buying and selling of television time for greater precision and effectiveness.

Custom research—at its automated best—solves the specific problems of audience duplication, determines *net* versus *gross* homes reached, and provides a wide range of additional information for evaluating audience efficiency. Your needs dictate the flexibility of special tabulations from available data. Unexcelled processing techniques make them practical.

AMERICAN RESEARCH BUREAU

DIVISION OF C-E-I-R INC.



Help yourself to an EXTRA MEASURE OF AUDIENCE. *Write or call for a copy of this ARB booklet describing the capabilities for special tabulation research.*

Washington WE 5-2600 • New York JU 6-7733 • Chicago 467-5750 • Los Angeles RA 3-8536

Do You Make These Mistakes in

1. ☐ Select media for your trade paper advertising on the basis of what *you* read—instead of what your prospects read?

2. ☐ Wait for a fat rating story before you promote your station?

3. ☐ Take a summer hiatus?

4. ☐ Fail to promote your market because it may benefit competing media?

5. ☐ Distort—or display excessive optimism in interpreting—data about your audience or market?

6. ☐ Look for direct returns immediately after your ad appears?

7. ☐ Budget too little for mechanical production?

8. ☐ Forget you're talking to human beings?

Trade Magazine Station Promotion?

1. This is somewhat like seeking a lost diamond under a street light when you know you lost it back there in the dark.
2. Those who live by the sword die by the sword. Two (or more) can play.
3. Is that what you tell *your* customers?
4. If your market is outside the top dozen, better *recognize* the problem—and take your chances.
5. You're talking to experts. Don't insult their intelligence.
6. You're reaching for a note that isn't on the horn. If, in the course of a year, you hear from eight or ten people (outside the trade media *sales* field) who have seen your campaign, you've had about all the direct evidence you're going to get. A reasonable objective for your trade paper advertising is to prepare the way for direct calls from your national salesmen.
7. Don't try to apply consumer publication standards for production budgets to trade magazine space. Ten percent of the cost of a page in LIFE may be enough to produce an ad for LIFE. Ten percent of the cost of a page in SPONSOR is hardly enough to pay an artist for a good layout.
8. Your reader responds to trade magazine advertising as an individual, not as an automaton. He doesn't share your passionate interest in data about your station. You have to penetrate his defenses—with intriguing, sometimes offbeat, approaches.

Henry J. Kaufman & Associates

Advertising and Public Relations

1419 H St., N.W. • Washington, D. C. • DI 7-7400

Our radio/tv and media clients include:

- Corinthian Broadcasting Corporation • Greensboro News-Record
- Media/scope • Pulse • Storz • WBTW • WMAL • WMT
- *Your station?* Give us a ring.

According to a TvB report on the category for the first half of the year, the emphasis was much stronger in favor of spot over network and the shift has been away from an almost exclusive interest in network news and sports broadcasts toward entertainment programing.

National gross time billings totalled $25,012,104 this six months, vs. $19,722,042 last year, up 26.5%. Network got $9,402,104 in 1962 compared with $8,798,042 last year, an increase of 6.9%, while spot jumped 42.9% to $15,610,000 against $10,924,000.

Of the $8.8 million network total for the first half of 1961, $8.2 million was spent on news and sports. In 1962, $7.6 million was for news and sports, while $1.8 million was for entertainment shows.

Ideas at work:

• **WISN-TV**, Milwaukee, sent out mouse traps to promote the inclusion of "The Mickey Mouse Club" in its daily kid show schedule from 4-6 p.m.

• An animated outdoor electrical sign dots the Dallas Central Expressway to promote **WFAA-TV** news, weather and sports coverage. Called "Tri-Vision," the sign has rotating cylinders with triangular cross sections that display three separate illustrations, station anchormen, in each 17-second cycle.

• **WXYZ-TV**, Detroit, has come up with an interesting twist on familiar election themes. The first confrontation of candidates' wives in Michigan history will take place on the station around the first of October. Mrs. George Romney and Mrs. John B. Swainson will each have 30 minutes to tell why they feel their husbands should be elected.

Kudos: Stephen Riddleberger, president of ABC radio o&o's, and **Bennet H. Korn**, WNEW-TV, New York, president, have joined the Board of Advisors of the Bedside Network of the Veterans Hospital Radio and Television Guild . . . The Minnesota Council of Churches has given a special citation award to **KMSP-TV**, Minneapolis-St. Paul, for its non-commercial, non-sectarian program, "Chapel of the Air" . . . **Joseph H. Baker**, local-regional sales manager of KMTV, Omaha, has been elected Governor of the ninth district of the AFA . . . Reporters and cameramen from **WDSU-TV**, New Orleans, won six out of nine first place awards for tv at the fifth annual awards program of the local Press Club and the station won first and second place in the editorial competition open to both newspapers and tv stations.

PEOPLE ON THE MOVE: Erik Underwood to the news department of WJZ-TV, Baltimore, from WXEX-TV, Richmond . . . **Keith Robbins** to account executive for WTOP-TV, Washington, D. C., replacing **Peter Ryan** who resigned . . . **Edward J. White** and **Donald E. Hardin** to sales account executives for WKRC-TV, Cincinnati . . . **Jack Wells** resigns 28 September from WJZ-TV, Baltimore, to take a position with the Globe Brewing Co. . . . **Thomas F. Dennin** to account executive at WNBF-TV, Binghamton . . . **Harry Ebbesen** to production manager at KPHO-TV, Phoenix . . . **Patrick C. Arnoux** to program director of WSPA-TV, Spartanburg . . . **Parker Daggett** to sales manager of WXIX-TV, Milwaukee . . . **David B. Moody, Jr.** to administrative officer of the Nevada Network, part of the Donrey Media Group . . . **George Babick** to the sales staff of WTMJ-TV, Milwaukee . . . **Ivan Toncic** to the sales staff of WTRF-TV, Wheeling.

radio stations

There's a good news note for radio to come out of the resolutions passed by the Missouri Farmers Assn.

The resolution: "Farmers rely on their local radio station for weather, news and market information. We urge the FCC Act of 1934 be revised so that the so-called "daytime" stations can be given a 4 a.m. to 6 p.m. daily broadcast period the year around."

Ideas at work:

• Thousands jammed into Houston's sprawling Highland Village Shopping Center to participate in the city's first "Money Sale" conducted by **KTHT**. The Money Sale ushered in the shopping center's Fall Festival of Sales in connection with the Back-to-School period.

• Alleged rain-maker, retired Air Force Major Homer Berry, got $500 from **KLRA**, Little Rock, for a deluge of rain which fell on 24 August—and the station got lots of publicity. After what was shaping up as the dryest August on record in Arkansas, Major Berry offered his $500 proposition to the city and got no response. KLRA agreed to pay for rain that same day and to spite no weather forecast of heavy precipitation, over three inches fell in some parts of Arkansas.

• It took only 45 days of on-the-air promotion for **WCCO**, Minneapolis-St. Paul star Jergen Nash to sell out all 110 spaces on his Good Neighbor Tour to Europe. The group leaves 6 October for three weeks, compliments of Scandinavian Airlines and Sedard World Travel Service of Minneapolis.

Financial report: Rollins Broadcasting reported that for the first three months, ending 31 July, revenues were $1,928,715, a 47% increase, compared to $1,307,636 for the same quarter a year ago. Net earnings were $168,642 or 18 cents per share, up 50% over $113,275 or 12 cents a share for the May-July period of 1961.

Mystery solved: Why is **Charles Michelson, Inc.** reactivating its dormant radio program division? The re-release of one of radio's all-time great thrillers, "The Shadow." Michelson, original distributor of the mystery program, will have tapes ready for broadcast 1 October.

Musical merger: WGMS, Washington, music director Alan Doerr was married to Elizabeth Donaldson, assistant to Stan Hamilton of **WMAL** (FM), same city. WGMS program director Vic Hirsh was best man, and Stan was chief usher.

Kudos: Fran Harris, women's editor of WWJ, Detroit, has been named to the Governor's Commission on the Status of Women in

public and private employment . . . Thanks went to **WWJ**, Cleveland, general manager James P. Storer from The Cleveland Summer Orchestra Pops Concerts for the station's help in making the season a success.

PEOPLE ON THE MOVE: Kay Howe, women's director at KHOW, Denver, to assistant to general manager . . . **Thom Robertson** to local sales manager of WMEX, Boston . . . **William P. Perry** to general manager of WKLO, Louisville, and the Board of Directors of Mid-American Broadcasting . . . **James Crismond** to local sales manager of WTOP, Washington, D.C. . . . **William Travis** to the sales staff of KWKW, Pasadena-Los Angeles, as special project salesman . . . **Harold E. Starr** to program director of KBTR, Denver . . . **Stan Brooks** to assistant news director at WINS, New York.

fm

Leading Dallas business and professional men are being introduced to multiplex stereo fm via a dramatic presentation by KVIL and General Electric.

During the summer, the station inaugurated a 12-hour period of multiplex stereo, beginning at 6 p.m. To promote and explain the new broadcasting procedure, the station also developed a program consisting of 15-minute explanations and 15 minutes of music taken directly from a broadcast. The program is being offered to service clubs for luncheon meetings.

Another demonstration of fm multiplex stereo took place last week, this one during the cocktail hour.

WCRB, Boston, and Broadcast Time Sales got together at the rep firm's New York penthouse for a lavish demonstration of the all-around sound of WCRB's multiplex stereo.

PEOPLE ON THE MOVE: Dave Williams to general manager of KGLA (FM), Hollywood . . . **Charles A. Myers** to program director at WKET (FM), Dayton . . . **Harmon Hyde** to account executive at WPFM (FM), Providence.

networks

In connection with its start of colorcasting this month, ABC TV has put together a manual detailing color tv standards for film and slides.

The network is sending the book to laboratories, film producers and agencies "in the absence of any industry standards" on colorcasting.

In the past few weeks, the SMPTE set up a subcommittee to provide color standards and ABC TV suggests that its research in the area might serve as a foundation for the group's work.

Frank Stanton sharply criticized a study of the Kennedy-Nixon tv debates recently published by The Center for the Study of Democratic Institutions, the main activity of The Fund for the Republic.

The CBS president's remarks were delivered in accepting the American Society of Journalism School Administrators' annual Citation of Merit.

He took exception, particularly, to two points in the study: (1) that one third of the audience turned off the debates before each hour was over, and (2) that the debates drained off attention from other elections, with the results that "incumbents won a high percentage of elections at almost every level."

Sales: CBS TV's "Sky King" to **Mattel** (Carson/Roberts) for 13 weeks beginning 22 September . . . **Bonadettes** (Ted Gotthelf Associates), a motion sickness preventative manufactured by Labaron Pharmacal division of Charles Pfizer, has picked up exclusive sponsorship of ABC Radio's coverage of the America's Cup races . . . **Paramount Pictures** will saturate ABC TV and CBS TV with an intensive campaign in connection with the release of "Hatari." **PEOPLE ON THE MOVE: Joseph L. Markel** to administration manager for the ABC TV Station Relations department and **Charles Leasure** to station relations regional manager . . . **Alan R. Morris** to assistant director of program business affairs for ABC TV . . . **Walter Patterson**, executive vice president of Knorr Broadcasting, Michigan, to a member of the Mutual Affili-

WTRF-TV STORY BOARD



Ask George

CATNAPPING! The woman fe- dulging herself in such pay- trips commented that she had to watch her waistline. Her friend purred, "And how lucky you are to have it right on- there where you can

wtrf-tv Wheeling

KING ARTHUR: "I hear you have been mis- behaving!"
KNIGHT: "In what manor, sire?"

Wheeling wtrf-tv

GAME HUNTING! Angry wife to husband: "John, one of the pheasants you were shoot- ing yesterday just called and left her phone number!"

wtrf-tv Wheeling

VACATION HINT! If you're touring the country this Fall, one of the best places to stop is at railroad crossings.

Wheeling wtrf-tv

ADVICE TO LOVELORN! If at first you don't succeed, try a little ardor!

wtrf-tv Wheeling

DIALING! "Number, hell," yelled the drunk into the pay phone, "I want my peanuts!"

Wheeling wtrf-tv

FOR POSTERITY! "I'm terribly tired, can't I quit for the day", asked the pin-up model. "Please, Miss Neal," replied the contour artist, "can't you stick it out a while longer?"

wtrf-tv Wheeling

CRAFTY! The best craft for a man and women stranded on the rough sea of matri- mony is a raft of kids.

Wheeling wtrf-tv

FOR UPDATING"' Rep George P Holling- bery will give you the up-to-the-minute breakdown on WTRF-TV's selling impact in the big Wheeling-Steubenville Industrial Ohio Valley. Ask for your set of WTReff-gies, our Adworld Series, too.

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

Cuisine Exquise . . . Dans
Une Atmosphère Élégante



575 Park Avenue at 63rd St.
NEW YORK

Lunch and Dinner Reservations
Michel : TEmpleton 8-6490

ates Advisory Committee, replacing **Robert Miller,** managing director of WAIT, Chicago, whose station recently changed hands . . . **Robert C. Mayo** to managing director of CBS Europe and CBS Limited.

reps

Thomas J. White, executive vice president of Avery-Knodel, was elected to serve as a member of the SRA Board of Directors.

He's filling the unexpired term of Lewis H. Avery who has resigned.

In addition, committee chairmen for 1962-63 were named.

Rep appointments: WTLB, Utica-Rome, to **Robert E. Eastman** for national sales, effective 1 October . . . KELI, Tulsa, and KTRN, Wichita Falls, to **George P. Hollingbery.**

PEOPLE ON THE MOVE: Serge T. Popper to account executive at Mort Bassett & Co. . . . **Robert Cochran** to account executive in the New York office of CBS Television Stations National Sales, replacing **Alfred Di Giovanni** who moves to the CBS TV sales department.

film

UAA, by promoting the size of its new feature film package, has signed 44 stations in the five weeks the product has been on the market.

The group, "United Artists Showcase for the Sixties," includes 33 post-1950 films and is one of the smaller packages currently in circulation.

According to UAA, stations have been sold on the fact that with smaller groups of feature films they 1) usually get a larger proportion of top pictures and, 2) the pressure of film amortization is relieved.

Videotape Center beat the traditionally slack summer season this year, producing a record-breaking 106 commercials from mid-July through August.

Almost half the commercials were of the type formerly shot on film, according to vice president and general manager John B. Lanigan. They included beers, foods and detergents.

Sales: NTA's recently-acquired 2 first-run, J. Arthur Rank features syndicated under the title "To Rank" to 24 stations . . . **Allied Artists Tv's** Science Fiction Features to 12 more stations . . . **ITC's** "Supercar" starts in 33 new markets this month, for a total of 115 markets . . . **Warner Bros.** off-network series to five more markets . . . The sales total on **Official Films** "Biography" is now 134 markets . . . **United Artists Tv's** "The Story of . . ." to Corn Products (Lenen & Newell) for New York (WNBC-TV), Philadelphia, and possibly other markets now under evaluation. Sales on "Ripcord" to International Latex and California Oil, Western division, bring total renewals up to 70% since the second year's production was an-

newsmakers in tv/radio advertising



Julian P. Kanter was named to head Storer Television Sales midwest office. He's been with the company since it was formed. Kanter's Chicago-based background: station operations manager at WBKB-TV, sales traffic manager at WBBM-TV, and account executive at the same station, account executive at Peters, Griffin, Woodward.



William J. Warren, new WLIB, New York, sales manager, has been at WSOQ, Syracuse, as general manager for the past three years. He held the same post at WHLT, Huntington, Ind., and WCAP, Lowell, Mass., and from 1943-1951 was an account executive and assistant to the president of WITH, Baltimore. He's also been at the New York *Times.*

H. Stillwell Brown, who is the new New York State regional manager of QXR Network, was formerly an advertising executive with Rumrill Co., and general manager of The Concert Network. Prior to that he was network manager and vice president of the Northeast Radio Network and its predecessor, the Rural Radio Network.



Harold C. Altura has been appointed radio research and promotion director of Peters, Griffin, Woodward. Prior to joining PGW, Altura was radio promotion manager at Avery-Knodel. His background also includes work as an account executive with Humphrey, Alley & Richards and sales promotion representative with Time, Inc.



nounced recently and total markets sold to 110.

New quarters: ITC is now located at 555 Madison Avenue, New York 22. The phone number remains the same: PLaza 5-2100.

PEOPLE ON THE MOVE: Robert A. Behrens to vice president in charge of sales for Official Films . . . Joseph M. Pellegrino to the sales department of the character merchandising division of Walt Disney Productions.

public service

With the November elections drawing near, news from many stations on the public affairs front relates to activities in the political arena.

• **WEMP,** Milwaukee, will begin on 12 September a series entitled "Question the Candidate" daily from 7:05-7:15 p.m. highlighting issues of the Wisconsin gubernatorial and Senate contests.

• To help keep Michigan Senators informed of their constituents' views and to aid them in formulating attitudes toward anticipated reductions in federal income taxes, **WWJ,** Detroit, has sent the legislators a tape recording containing highlights of a recent "Phone-Opinion" program on the subject.

• **WGMS,** Washington, scored a news beat in the nation's capital, offering a live feed of the Boston debate between Democratic Senatorial candidates Edward Kennedy and Edward McCormack, Jr. The feed came from sister RKO station, WNAC, Boston.

Public service in action:

• A committee of Austin citizens interested in literacy training are meeting with **KLRN** personnel to plan the utilization of "Operation LIFT." Programs designed to teach reading and writing to adults begin on 15 October on the series.

• **KFWB,** as part of its public service programing, supported **KTTV,** also Los Angeles, in an effort to save lives during the Labor Day weekend. The tv outlet presented "Death on the Highway" and the radio station aired a three-day campaign of spots reminding listeners to watch the film.

• It's Back-to-School time in the mile-high city of Denver and **KBTR** is putting students and parents right into the mood with a "Bulletin Board" broadcast hourly and containing all pertinent information on registration, bus schedules, etc.

• **WAME,** Miami, and sponsor, Old Florida Rum Co. of Ft. Lauderdale intend to make segments of the 1-6 a.m. nightly program, "Florida Galaxy" available to local charities and civic clubs for special programs in the public interest.

• **KRLA** helped the Los Angeles County Supervisor Kenneth Hahn repeat safety history over the Labor Day week-end with a vigorous campaign urging motorists to drive with their lights on in the daytime, a psychological weapon against careless holiday driving.

• **WNDU-TV,** South Bend, scored a notable "first" when it presented live coverage of a local Common Council Meeting. The broadcast pre-empted two hours of network prime time programing.

• **KLZ,** Denver, is running a series of programs devoted to the activities of the U. S. Navy's Pacific Fleet.

Kudos: Commending **WXYZ,** Detroit, and the U. S. Marine Corps Reserves for conducting "an annual event that ranks as one of Michigan's outstanding charities" Governor John B. Swainson issued an official proclamation naming 8 September "Toys for Tots Jamboree Day" . . . Fresno Mayor Arthur L. Selland cited, in an official Proclamation, **KFRE** for its campaign to combat the dangerously increasing school drop out problem. The station obtained 100 foster homes for children in Juvenile Hall within a three-week period

station transactions

WFGM (AM & FM), Fitchburg, Mass., was sold by David M. Myers for $310,000.

New owner is George Chatfield.

Myers has owned and operated the stations for the past 10 years and will remain as a consultant until his future plans are finalized.

Chatfield has an extensive background in the broadcasting-advertising industries. He was a director of Benton & Bowles and William Esty, prior to which he was advertising manager for Lever.

The transaction, which includes the Muzak franchise for Worcester County, was handled by Edwin Tornberg.

The New Orleans Television Corp., owners and operators of WVUE, got FCC authority to change-over from channel 13 to channel 12 for permanent transmission.

Switch-over date is today, 10 September.

you see more opportunities through our eyes

And you are protected from the hazards of negotiating on your own by Blackburn's penetrating knowledge of markets. We do not send out lists: every sale is handled on an individual basis. Seeing the total picture through our eyes widens opportunities and narrows the risk for both buyer and seller.

BLACKBURN *& Company, Inc.*

RADIO • TV • NEWSPAPER BROKERS

NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
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HOW TO WIN

THE EARS of 107,955* NORTHWESTERN OHIO FAMILIES

USE WSPD Radio · Toledo

*Average weekly cumulative audience for a schedule of 10 announcements on WSPD-Radio.

The right combination of circulation and persuasion. Get complete details from your Katz man.

*Jan.-Feb., 1962 Pulse

WSPD RADIO TOLEDO

A STORER STATION

National Sales Office
118 E. 57th St., N.Y. 22

SELLER'S VIEWPOINT

Frank talks to buyers of air media facilities

RADIO IS A MUST IN EVERY BUDGET

By William Wallace

Mr. Wallace recounts here some of the points he made in a speech given before the Melbourne Time Club in Australia, presenting new angles in radio station promotion.

Frustration — absolute, unmitigated, undiluted and unbearable frustration from agencies who wouldn't take the positive stand that radio was here to stay has given me ulcers seven times.

This frustration stemmed from the fact that these U. S. agencies wouldn't believe in radio with enthusiasm.

A while back, in the glare of radios' problems, I devised a contest for Los Angeles agencies to find out why, in the face of bitterly competitive media, they were still buying radio.

In typical contest fashion, agencies had to complete this sentence in 25 words or less: "We buy radio because . . ."

The winning answer was—and it is as true to Melbourne as it was and is to Los Angeles: "We buy radio because of its low cost-per-1,000 circulation, complete market coverage, flexibility, its audience and the simple but important fac that it sells goods."

I was very cheered by all the en tries, so then I decided to go a ste further. I came up with a contes based on 25 words or less on wh spot radio was a motivating powe in radio.

Here, in the opinion of th judges, was the winning entry— and we had some wonderful ones "It is a power because it develop the important sales influence righ in the local market where loca programing is built around loca services and personalities."

We then ran a third contest an once more contacted media direc tors and timebuyers. We wante to find out why spot radio pro duced results. This was the win ning answer:

"It produces results because i offers radio's ability to match th company's advertising, geared t sales opportunities where, when and in whatever degree those op portunities exist."

If you take these thoughts home I am sure that every one of you wil have a new belief, a new realiza tion that radio is a tremendously



William L. Wallace, West Coast manager for Adam Young, Inc., appraises the Australian radio industry with the experienced eye of a 30-year pro. He was station manager, network manager, and principal of a large transcription company before joining Adam Young in 1951. He was invited to Australia to deliver this talk to the broadcasters in that country.

SELLER'S VIEWPOINT

(Continued)

powerful fixture, now and forever will be.

Back home, it has regained its original place as a dynamic force of entertainment and public service. It is healthy and vigorous.

Radio has had success story upon success story with audiences that bought a product because the method of presenting that product to the public was accepted by the audience and by that public.

Medical research shows that people remember 35% of what they hear and only 15% of what they see.

Radio has excitement and imagination and this is what you as salesmen make available to a buyer.

The advertiser pays to participate in this excitement and the customer takes out of radio the excitement he wants.

There is a great abyss between the national advertiser in the use of his advertising and the dealer who couldn't care less about how national advertising is going.

You know that your companies have spent thousands of pounds to create a company image and you have certain dealers who couldn't care less. There seems to be a lack of coordination and cooperation between what you are trying to do nationally and what your dealers do individually.

I suggest to you that you always remember that spot radio is the one medium that can create for you a true national image because it penetrates the local marketplace.

I ask you to carry on your daily work of selling this great medium, avoiding at all costs the cannibalism inherent in every one of us in this industry.

Do not sell against your competitor, whatever the concept of your competition. And do not sell off rate card, destroying the fine image you have given radio.

Your cohesive action in staying together and maintaining your willingness to learn from others' mistakes deserves great admiration.

You profited by our mistakes. The fact that your 110 commercial stations were able to get together to form the Australian RAB is testimony enough to your wisdom.

For the busy bee . . .

a sweet bouquet





And the busy media strategist knows a single buying decision – BEELINE RADIO – will give him a sweet bouquet of stations. The five McClatchy stations cover the rich markets of Inland California and Western Nevada and reach more radio homes than any other combination of stations in the area. And at the lowest c/M. (Nielsen Coverage Service Report #2, SR&D)

McClatchy Broadcasting Company



delivers more for the money in Inland California-Western Nevada

PAUL H. RAYMER CO. — NATIONAL REPRESENTATIVE

KOH RENO • **KFBK** SACRAMENTO • **KBEE** MODESTO • **KMJ** FRESNO • **KERN** BAKERSFIELD

AIRLINES AND RADIO

(*Continued from page 43*)

ecutives and their agencies will be especially interested in spot radio's "drive time" periods.

CBS Spot Sales, though presenting profiles showing high male listening in the 6:30-8:30 a.m. and 4:30-6:30 p.m. periods suggests that airlines give particular attention to both evening and weekend radio.

Radio listening among airline prospects hits satisfactory levels at night and (to those who have not seen the figures) startlingly high levels on Saturday and Sunday.

Daily listening by professional men on Saturdays and Sundays averages 1 hr. 58 min. compared to 1 hr. 32 min. on weekdays. Middle income men ($5 to 10,000) listen 2 hrs. 20 min. daily on weekends compared to 1 hr. 53 min. on weekdays.

Creative opportunities. Maurie Webster, v.p. in charge of CBS Radio Spot Sales, is one of a growing number of top-flight radio rep executives who believe that the biggest radio appeal for most industries—and especially for airlines—lies in the creative opportunities the medium affords, in both copy and program areas.

Among the ideas he suggests that airlines try are the following:

1. *Greater use of male-oriented programs.* News, business news, and sports features provide an unequalled opportunity to reach the all-important male audience. More imaginative, creative commercials spotted into these programs will pay off air travel dividends.

2. *Destination weather spots.* Sell the attractiveness of travel destinations by giving weather contrasts—"It's 22 degrees and rainy here in Chicago. But it's 70 degrees and fair in Phoenix, 73 degrees and balmy in Miami. Call for an airline reservation now . . . etc."

3. *Sell extra vacation time.* Most automobile travellers have never stopped to figure just how many more hours or days they would have at their destination if they flew instead of motored. Give them the facts in specific terms. "On a trip from here to Yellowstone Park, you'll get 3 days and 11 hours extra vacation time if you fly."

4. *Sell air vs. auto costs.* Most individuals, and many business men have never really figured out the comparison between the real costs of auto travel and air travel. (According to the Opinion Research survey, 24% of those taking trips by auto couldn't even estimate their car expenses.) Work out the comparative costs for sample trips—and advertise them.

5. *Sell air-car rental packages.* Offer an auto rental at the other end of the flight as part of the trip. Tie-in announcement campaigns can be worked out with car rental companies and costs shared.

6. *Local testimonials.* Spot radio's flexibility allows an airline to tape individual local testimonials at low cost. Comments by passengers who have just completed trips are far more convincing than any pitch by an announcer or actor.

7. *Low flight spots.* These announcements are aimed to attract business to flights with low passenger load factors.

Summary of advantages. The case for spot radio as a major marketing force in helping to solve the airlines jet age problems can be summed up in a few words. *Spot radio provides* greater *creative opportunities* in *market, message, and media planning than any other medium.*

Radio campaigns can be tailored to reach the prime prospects for air travel in the areas where most of them live.

Radio schedules can be planned to single out those members of the public which constitute the bulk of both today's and tomorrow's air passengers.

Spot radio's extreme flexibility allows an airline to engineer and weight its marketing support—by areas, by days of the week, by specific sales problems—and to make quick changes in strategy as new conditions dictate.

Spot radio provides the opportunity for more messages, and more different messages than any other medium. It is the ideal low cost medium for special drives, test plans, new copy approaches, creative innovations.

In short, say spot radio men, it is the most potent weapon which airlines can employ in meeting the "marketing challenge of the jet age era."

IN NORTHEASTERN NEW YORK AND WESTERN NEW ENGLAND

WRGB AGAIN

Total Homes Reached—Average Quarter Hour

		WRGB	STATION A	STATION B
ARB Mar. '62	9 AM to Midnight—Mon.-Sun.	48.3%	29.0%	22.7%
NIELSEN Mar. '62	6 AM to 7:30 PM—Mon.-Fri.	48.6%	30.8%	20.6%
	7:30 PM to 2:00 AM—Sat.-Sun.	47.4%	25.3%	27.3%

992-16B

A GENERAL ELECTRIC STATION

ALBANY • SCHENECTADY • TROY

THE KATZ AGENCY, INC.

National Representatives

SPOT-SCOPE

Significant news, trends, buys in national spot tv and radio

Campbell Soup out of Burnett can be credited with a pretty hefty percentage of the spot tv business to come out of Chicago thus far this fall.

Buying out of that agency over the past month has included Red Kettle Soup Mixes, Campbell Frozen Soup, Swanson Tv Dinners and three-course dinners, Franco-American Spaghetti, and Franco-American Gravies.

Now it should be noted that Campbell is **also expanding at Needham, Louis & Brorby.** In addition to the Pork and Beans line, and Campbell V-8, **NL&B has the newest product out of Campbell, Bounty.**

Newcomer is a **line of canned meat dishes,** such as beef stews, Chili, and several other kinds of stews. When fully developed, the line, **currently testing tv in three markets, will be fairly lengthy.**

After a five-year hiatus from the medium, American Express (OBM) is plunging back into spot radio.

Already underway in New York, Los Angeles and Chicago, the campaign is **geared to a traveling adult audience for American Express credit cards and travelers checks.**

The plan now is **an expansion to the top 20 markets** by next year but how much American Express will broaden its push depends largely on a survey scheduled for the end of this year.

From the way things seem to be shaping up on the trading stamps battlefield, radio will be giving renewed impetus to the continuing fracas this fall.

Currently **fine-tooth-combing avails are the big three, S&H, Plaid, and Top Value.** Also trying to get its foot in the door in some 30 midwest markets is **a relative novice in the stamp slugfest, Gold Bond.**

The Minneapolis-based company, which operates in 31 regions, will **break with 10 and 30-second radio spots throughout September. Tv also figures** in the campaign (animated cartoon minutes).

Gold Bond is placing the spots direct.

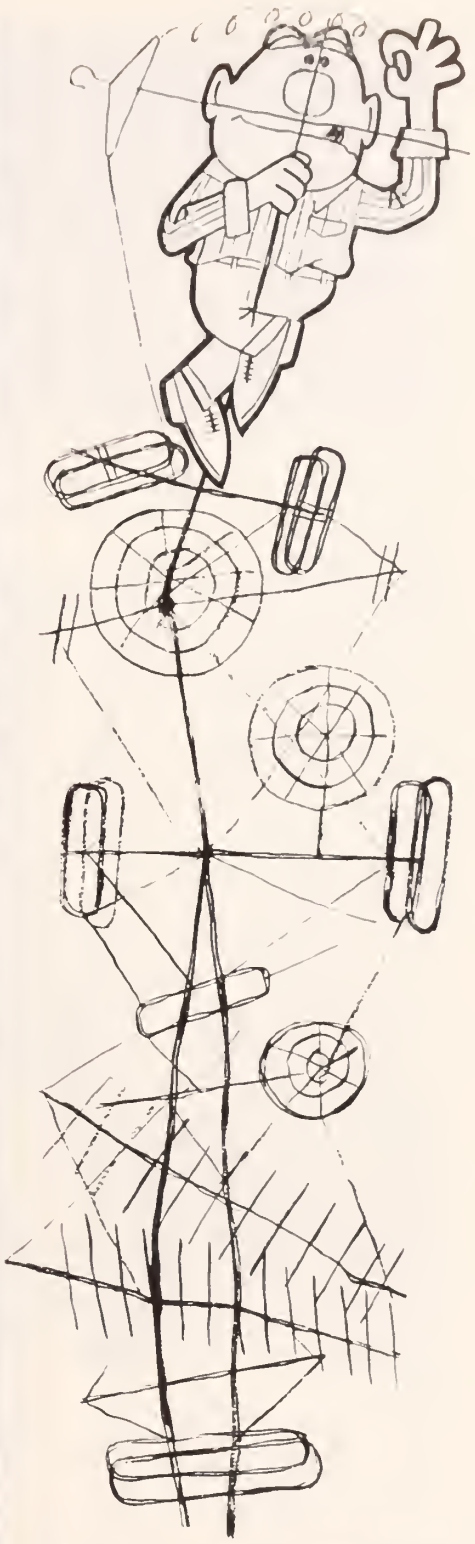
On the offbeat sale side: west coast tv stations are getting a 3-week play from the Moen Faucet Company (Buchen).

There are only six markets involved (all in the heart of the new construction area in California-Washington-Arizona) but plumbing equipment manufacturers are traditionally tv-shy. It's quite a creative challenge—the tv spots will feature Moen's one-handle faucets for kitchen and bathroom—but if successful this campaign **could be a trailblazer** for other members of the plumbing industry.

For details of last week's spot activity see items below.

SPOT TV BUYS

Simoniz starts at the end of the month with a long-term campaign for Duco. The call is for prime and fringe 20's, day and fringe 60's, equal to 100-110 NSI rating points a week, from 27 September to 7 December. The buying's being done out of Dancer-Fitzgerald-Sample.



It's probably possible to get another television signal in this market, but most people apparently don't bother. Metro share in prime time is 90%, and homes delivered top those of any other station sharing the other 10%. (*ARB, March, 1962*) Your big buy for North Florida, South Georgia, and Southeast Alabama is

6

WCTV TALLAHASSEE THOMASVILLE

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SPOT-SCOPE Continued

Merck goes into spot on 14 October with a 17-week campaign on behalf of Sucret. Schedules of one or two prime 20's, four-six prime minutes will run both day and night. The agency: DCS&S.

Duncan Hines Dutch Topping Mix, out of Compton, is looking for three-five nighttime prime and fringe 60's in middle markets.

Best Foods started yesterday, 9 September, with day minutes and nighttime chainbreaks for Hellmann's Mayonnaise. Schedules will continue for several weeks. Agency: D-F-S.

Instant Maxwell House coffee is running a three-week blitz out of Benton & Bowles.

Helene Curtis is buying hefty schedules which will continue for eight weeks beginning in mid-October. Two agencies are involved in the buy—Edward H. Weiss and McCann-Erickson.

Bauer & Black is going in with a slim market list for its support stocking. Fling. Tatham-Laird is the agency.

Mogen David Wines is requesting avails now for November starts. Buying is out of Edward H. Weiss.

Campbell Soup is requesting avails for a new product, Swanson's Deep Dish Meat Pies. The buy is minutes and 20's in day, fringe and late night times, network adjacencies, on Thursday and Friday and preferably, aimed toward a female audience. Schedules will begin the first week in October for 11 weeks. Agency: Burnett. Buyer: Eloise Beatty.

Maybelline continues to search for spot avails adjacent to network specials with a glamour appeal. Such shows as Miss America and Miss Teen Age Pageant are particularly important in the campaign. Post, Morr, Gardner, Chicago is the agency.

SPOT RADIO BUYS

Sealy will use radio in addition to tv schedules to support its fall promotion for posturepedic mattresses. Several selected markets are included. Agency for the account is Earle Ludgin, Chicago.

National Dairy Products will hit 150 markets with two two-week flights 10 September-10 December. Campaign is on behalf of Sealtest cottage cheese and egg nog and the buying is being done out of N. W. Ayer.

Listerine has renewed for an additional 2-week flight in the top 30 markets. Minutes and 30's will be used to woo the female audience. Agency: Lambert & Feasley. Buyer: Frank Sweeney.

Campbell Soup this week begins the first of three 8-week flights in some 60 markets. A multi-station buy, 10's and 20's are being used throughout the 10 a.m. to noon and 1 p.m. to 7 p.m. hours Monday through Fridays. Some Saturday a.m. also. Agency is BBDO. Buyer is Hal Davis.

General Foods is lining up 25 markets for a 3-week saturation campaign for its Birds Eye Frozen Foods scheduled to break 15 October. Between 24 and 36 drive time and daytime minutes will be used. Pete Spengler is doing the buying out of Young & Rubicam.

American Tobacco is heavying up for its Montclair cigarettes in some 15-20 markets with saturation radio. Agency is SSC&B. Wayne Silbersack is the buyer.



It's MICHIGAN Avenue in CHICAGO...



It's MAIN STREET in Ohio's Third Market

Dayton's main street is called MAIN STREET, laconically and logically enough. And within the wide range of our signals there are 23 other communities with a street called Main. Jokes to the contrary notwithstanding, these towns are not peopled with straw-chewing farmers. Nor with Chicagoans, for that matter. But there are shades of difference in their interests that WHIO and WHIO-TV take pains to detect, and having detected them, program to them. Our listeners want it that way. Our advertisers want it that way. Among the sounds of Main Street is an interesting jingle. If it sounds like money that's because that's what it is. Ask George P. Hollingbery.

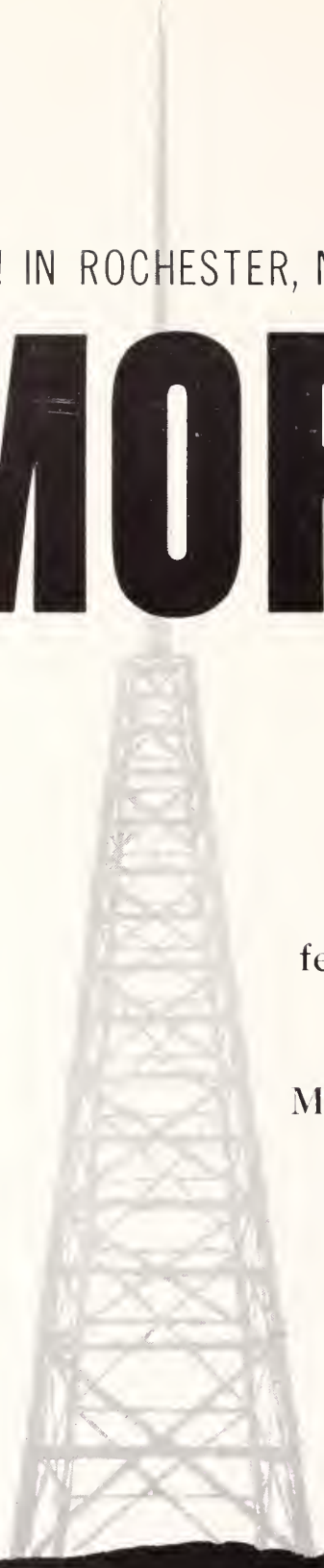
DAYTON, OHIO WHIO-AM-FM-TV

Associated with WSB, WSB-TV, Atlanta, Georgia and WSOC, WSOC-TV, Charlotte North Carolina

WHIO WHIO-TV CBS Channel 7 Dayton Ohio
AM—1290 KC
FM—99.1 MC

NOW! IN ROCHESTER, N. Y. —

MORE HEIGHT! REACH! HOMES!



CHANNEL 10 NOW GIVES YOU COVERAGE SECOND TO NONE!

We've moved our antenna sixty feet up to the top of the transmitter on Pinnacle Hill—511 feet above average terrain!

More height means more reach to more viewers in the rich, eleven-county Rochester market! More exposure for your sales message! More value for your advertising dollar!

Now more than ever before, we offer you a "ten-strike" on Channel 10!

CBS BASIC

HR Television, Inc

WHEC-TV

CHANNEL 10, ROCHESTER, N. Y.

RECEIVED
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SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

17 SEPTEMBER 1962—40c a copy / $8 a year

Part 1 of 2 Parts

ARE "STARS" NECESSARY ON TV NEWS? p. 29

Why agencies use own rankings of tv markets p. 41



KOB	Albuquerque
WSB	Atlanta
WGR	Buffalo
WGN	Chicago
WDOK	Cleveland
WFAA	Dallas-Ft. Worth
KBTR	Denver
KDAL	Duluth-Superior
KPRC	Houston
WDAF	Kansas City
KARK	Little Rock
KLAC	Los Angeles
WINZ	Miami
KSTP	Minneapolis-St. Paul
WTAR	Norfolk-Newport News
KFAB	Omaha
KPOJ	Portland
WRNL	Richmond
WROC	Rochester
KCRA	Sacramento
KALL	Salt Lake City
WOAI	San Antonio
KFMB	San Diego
KMA	Shenandoah
KREM	Spokane
WGTO	Tampa-Lakeland-Orlando
KVOO	Tulsa

Intermountain Network

RADIO moves with a going America

At home or away, today's Americans are on the move—outdoors! Only Radio reaches them at home, on the road, wherever they go. And Spot Radio is the fast, flexible, economical way to reach and sell them best. Remember, these great stations *will sell* your product.

Radio Division
Edward Petry & Co., Inc.
The Original Station Representative

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

IN THE INDIANAPOLIS MARKET

WXLW



The Richard Elliotts, "Typical WXLW Family," go to market.

. . . . TURNS SALES MESSAGES INTO SALES AMMUNITION FOR HIGH SCORE RESULTS on a target comprising one third of the market.

When you buy WXLW you know *in advance* that your message will be more effective. WXLW is the first radio station in the Indianapolis Market to "profile" its audience through creative research in-person interviews.* As a result of this research we know where and how our listeners live . . . what they wear and what they like to eat! This profiled audience is your best *SALES TARGET for more of the products you have to sell!*

To reach and influence this above average listening audience . . . who control 26.3% of the Total Food Dollars Spent in Indiana†—buy WXLW in Indianapolis!

† (1960 U.S. CENSUS REPORT)

WXLW

5000 Watts **950 Kilocycles**

Indianapolis, Indiana

*Ask your Robert East man for "the typical WXLW family" profile!

- THINK -

Why does the largest local television advertiser spend over 90% of his advertising budget on KRNT-TV? And why has he for several years?

Try to think like the owner does.

If it was all your own money and all your own sweat and tears that had built up an outstanding business, and that business was all you had between your family and the poor house, you'd soon find out the best television station to use. If it was a question of sink or swim, you'd swim or you wouldn't have been smart enough to start the business in the first place. You would want advertising effectiveness—want it real bad . . . have to have it. You could take or leave alone all that jazz about ratings, total homes, cost per thousand and on ad infinitum. You'd seek to buy sales at your dealers' cash registers for your advertising dollar. Every moment would be the moment of truth for your advertising because you had to eat on the results.

Well, that's the way this local advertiser thinks and acts and so do many more like him here in Iowa's capital city.

Think of this . . . nearly 80% of the total local television dollar is spent on this one-rate station and has been since the station's inception. In a three-station market, too, by government figures! Such popularity must be deserved!

Think—Tis the till that tells the tale.

If you seek to sell your good goods in this good market, this is a good station for you to advertise them on. People believe what we say. We sell results.

KRNT-TV

Des Moines Television

Represented By The Katz Agency

An Operation of Cowles Magazines and Broadcasting

COBRE

DISTRIBUTORS

Specializing in the sale and services of American television programing in all European countries.

For Professional, Personal and Profitable Contacts With All West European Television Management, Write To:
Arthur Breider • Corso Europa 22 • Milan, Italy

SPONSOR

17 SEPTEMBER 1962
Vol. 16 No. 38

SPONSOR-WEEK / *News* P. 11

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SPONSOR-SCOPE / *Behind the news* P. 19

SPONSOR BACKSTAGE / *Back-talk on column* P. 26

KEY STORIES

DOES TV NEED "STARS"? / ABC, CBS, and NBC opinions differ. McAndrew cites "mysterious quality," Hagerty emphasizes trained reporters. P. 29

CBS CITES RADIO SUCCESS FORMULA / Results revealed of year-long probe indicate market size doesn't bear on rating. News-community affairs decisive factors. P. 33

BENEFICIAL USES "PARADE" PSYCHOLOGY / Now in eighth year of radio advertising, finance company schedules 352,000 messages a year to "parade" of customers. P. 34

A TIMEBUYER SOUNDS OFF AND REVEALS HIS 10 BIGGEST BEEFS / Disorganization in the media department, slim budget campaigns, and poor pay headline the complaints. P. 36

COSMETIC SALES ZOOM WITH TV SPOT / The "most ad-conscious" industry spends more and more for television, with 74% gain for spot tv alone. P. 38

THE MYTH OF TV MARKET RANKINGS / There is no typical list of tv markets. Each agency has its own list and its own formula, SPONSOR research reveals. P. 41

SPOT SCOPE / *Developments in tv/radio spot* P. 63

TIMEBUYER'S CORNER / *Inside the agencies* P. 45

WASHINGTON WEEK / *FCC, FTC and Congress* P. 55

SPONSOR HEARS / *Trade trends and talk* P. 56

DEPARTMENTS 555 Fifth p. 6 / 4-Week Calendar p. 6 / Radio Tv Newsmakers p. 58 / Seller's Viewpoint p. 62

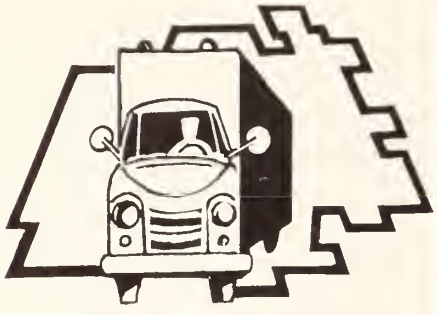
NEXT WEEK IN SPONSOR

Whither tv specials? This season marks the 10th birthday of one of television's most rapidly changing network program forms, the "special." Here is an eye-opening account of what's happening to specials in programing and sponsorship — and why, in terms of costs, trends, ratings, sponsorship, and program types.

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● HOW TO BARREL YOUR SALES CAMPAIGN THROUGH 73,496 SQ. MI. OF THE U.S.A.



The KELO-LAND market is that big! And yet so easy to cover completely—but only if your commercial is on KELO-LAND TV. This major midwest market cannot be reached from Minneapolis channels. Nor can it be reached from Omaha. Just one television medium — the KELO-LAND TV network—puts it solidly in your "sold" column! That's because your commercial on KELO-tv SIOUX FALLS automatically flows through interconnected KDLO-tv and KPLO-tv to blanket every one of KELO-LAND'S 73,196 square miles, every one of its 103 counties. There just isn't any other time buy to match it!

276,000 ACTUAL TV HOMES

CBS • ABC

KELOtvLAND

KELO-tv SIOUX FALLS; and interconnected KDLO-tv and KPLO-tv

JOE FLOYD, Pres. • Evans Nord, Executive Vice Pres. & Gen. Mgr. • Larry Bentson, Vice-Pres.

Represented nationally by H-R In Minneapolis by Wayne Evans



MIDCO

Midcontinent Broadcasting Group

KELO-LAND/tv & radio Sioux Falls, S.D.; WLOL/am, fm Minneapolis-St. Paul; WKOW/am & tv Madison, Wis.; KSO Des Moines

555/FIFTH | Letters to the Editor

PROGRAM TAPES

Your article entitled "Program Tapes Now Get Official Seal," in the 13 August 1962 edition of SPONSOR was most interesting.

Unfortunately, the main premise of the article . . . that is, that program tapes monitored from radio have now been authenticated . . . is most incorrect.

Air Check Services Corp. has been performing this service for regional and national radio networks daily . . . since 1959!

Our authentic and certificated tapes have been supplied to advertising agencies, sponsors directly, competitive radio stations, and main offices of regional and national radio networks.

The subtitle of the article reads "RKO/BAR arrangement to monitor radio stations is move to authenticate tapes played for agencies."

It was our belief that BAR reports were always authenticated? Let us hope they finally achieve their goal of authentication!—**MIMI KATT**, publicity director, Air Check Service Corporation of America, Chicago.

● *The article did not suggest that BAR reports were now authenticated. It reported that BAR, for the first time, arranged to monitor radio broadcasts at the request of stations, for the purpose of lending authenticity to tapes of these broadcasts, played by the stations for advertising agencies.*

PAPER THE WEST WALL

You should have been here this morning! Everyone on the staff stood on chairs and cheered your George Pierrot story in the September 3 issue of SPONSOR ["One Show Begets Another"].

As evidence of how pleased we are with it, my boss has ordered 2,000 reprints for distribution to a select group to demonstrate the fact that better television offerings are attainable. I'm using 100 copies to paper the west wall of my office.—**ROBERT P. RIMES**, publicity manager, WWJ (AM-FM & TV), Detroit.

EXCELLENT, BUT NOT SUFFICIENT

There is one thing that bothers us

(*Please turn to page* 16)

4-WEEK CALENDAR

SEPTEMBER

Advertising Federation of America Board Meeting, 14, New York Ad Club, New York; Tenth District Meeting, 20-23, Captain Shreve and Washington Youree Hotels, Shreveport, La.

RAB regional management conferences: 17-18, The Lodge, Williamsburg, Va.; 20-21, Cherry Hill Inn, Haddenfield, N. J.; 24-25, Hilton Inn, Atlanta, Ga.; 27-28, Dearwood Inn, Dearborn, Mich.

Interstate Advertising Managers' Assn.: 20-22, Shanango Inn, Sharon, Pa.

Assn. of National Advertisers workshop on advertising to business and industry: 25-26, Hotel Plaza, New York.

International Radio and Television Society, newsmaker luncheon honoring FCC Chairman Newton Minow: 27, Hotel Roosevelt, New York.

OCTOBER

Advertising Federation of America Third District Meeting, 11-13, Hotel Columbia, Columbia, S. C.; Seventh District Meeting, 14-16, Hermitage, Nashville, Tenn.

RAB regional management conferences: 1-2, Glenwood Manor, Overland Park, Kan.; 4-5, Western Hills Hotel, Fort Worth, Texas.

Advertising Research Foundation Eighth annual conference, 2, Hotel Commodore, New York.

National Association of Broadcasters Fall Conferences, 15-16, Dinkler-Plaza Hotel, Atlanta, Georgia; 18-19, Biltmore Hotel, New York.

American Association of Advertising Agencies Regional Meetings, 17-18, Central Regional Meeting, Hotel Ambassador West, Chicago.





Advertising helped it happen

. . . for the benefit of everyone in business, including manufacturers and distributors of electric light bulbs. Advertising helps businessmen sell new and better products to other businessmen. By broadening markets for both consumer and industrial products, it helps business bring costs and selling prices down . . . to the mutual benefit of businessmen, their companies, their families.

Prepared by the Advertising Federation of America and the Advertising Association of the West / Published through the courtesy of this publication.


HILLS
ALCOA
TWA
UNSALTED



Home Delivery from A to...T

(Airlines to Tuxedos!)

Clearly, no advertiser can stand up against competition unless he can move his goods store by store and home by home.

But in a market big as Chicago, "home by home" means 2,100,000 households and 7,000,000 consumers, with 16 *billion* dollars of annual disposable income!

That's why advertisers find "home delivery" in Chicago means WIND, the Westinghouse Broadcasting Company radio station.

Why do *so many* use WIND so regularly: from airlines, aluminum and automobiles...beverages and cigarettes...gasolines, groceries and tuxedos...through the full alphabet of national and local advertisers?

WIND delivers more homes, throughout the Metropolitan Area, than *any* other Chicago radio station; 31% more adult men and 53% more adult women than the second station (6:00 am-7:00 pm, M-F, per avg. qtr. hr.).

Yet there's much more to it than cold statistics. It is only through WIND's vigorous achievements as a *community force* that it generates its power as a *business force,* and has become Chicago's leadership-station.

One sees this clearly in the five dimensions of responsible radio WIND brings into Chicago, briefly summarized as: Community Involvement, Entertainment, News, Personalities and Public Affairs.

Plus a sixth dimension: the contributions to programming and service made possible by the group operations of the Westinghouse Broadcasting Stations.

All six are the hallmark of the Westinghouse stations, whose effectiveness is measured by their impact as *prime movers* of ideas, goods...and people.

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ, WBZ-TV, Boston; KDKA, KDKA-TV, Pittsburgh; WJZ-TV, Baltimore; KYW, KYW-TV, Cleveland; WOWO, Fort Wayne; WIND, Chicago; KPIX, San Francisco and WINS, New York

one is outstanding



THERE IS ALWAYS A LEADER, and **WGAL-TV** in its coverage area is pre-eminent. This Channel 8 station reaches not one community, but hundreds—including four important metropolitan markets. Channel 8 delivers the greatest share of audience throughout its wide coverage area. For effective sales results, buy WGAL-TV—the one station that is outstanding.

WGAL-TV
Channel 8
Lancaster, Pa.

NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco

SPONSOR-WEEK

Top of the news in tv/radio advertising 17 September 1962

LANOLIN PLUS GOES TO K&E

The Lanolin Plus account, worth about $3 million, has been shifted from Daniel & Charles to Kenyon & Eckhart. The parent company, Hazel Bishop, went from C. J. LaRoche to K&E at the beginning of this year, shortly after the Hazel Bishop-Lanolin Plus merger. Lanolin Plus had been at D&C for about two years. Now K&E has virtually the entire Hazel Bishop line. But there was no immediate decision as to whether Lanolin's Rybutol and Lily Dache lines would go along from D&C to K&E.

ABC RADIO SUBSCRIBES TO NEW SINDLINGER RATINGS

Beginning this month, ABC Radio will use the quarter-hour ratings reports of Sindlinger & Co., which is inaugurating a new syndicated service. Earlier, ABC Radio broke with Nielsen over out-of-home listening, maintaining that Nielsen did not adequately measure battery and auto radio listening. The Sindlinger service uses telephone recall interviews and makes special efforts to trace out-of-home listening. (*For details, see SPONSOR-SCOPE, p.* 16.)

FCC DROPS DEINTERMIXTURE PLAN

The FCC last week on a 5-1 vote decided to end procedures to deintermix, or move to uhf, eight cities in view of the new all-channel law which will render both vhf and uhf accessible on new sets. The withdrawn proposal would have affected Madison, Wisc.; Rockford, Ill.; Hartford, Conn.; Erie, Pa.; Binghamton, N. Y.; Champaign, Ill.; Columbia, S. C. and Montgomery, Ala.

PALEY: RADIO MORE MOBILE, MORE INFORMATIONAL

Radio has become more mobile, providing a great deal more listening out of the home, and it has become more informational, providing more news and information programs than ever before. These two points were among the highlights of CBS board chairman William S. Paley's address before the CBS Radio affiliates convention in New York last week. Paley also attacked restraints on radio coverage of judicial and legislative proceedings.

CBS RADIO RESUMES COMPENSATION

It was confirmed last week at the CBS Radio affiliates meeting in New York that its stations would receive monetary compensation. The new contractual relationship has been rumored in the trade for some weeks previously.

GRAHAM TO HEAD NBC ENTERPRISES

George A. Graham will replace the resigning Alfred R. Stern as v.p. of NBC Enterprises on 1 October. The post carries with it the board chairmanship of NBC International and NBC Films. Graham, with NBC since 1953, has been v.p. and general manager of the NBC Radio network since 1960. It was not expected that a successor to his radio post would be named immediately. Graham had been NBC's number two network radio man under executive v.p. William K. McDaniel, who will continue as NBC Radio head.

LABUNSKI PROPOSES RADIO-TV "DIVORCE"

Speaking last week before the West Virginia Broadcasters Association, v.p. and general manager of WMCA, New York, Stephen B. Labunski proposed a "divorce" in thinking about radio and tv, asserting each medium had radically different problems. Argued Labrunski, "radio and television do not belong together in trade groups and industry associations, or in representations before government agencies, because they have very little in common, and there is a great deal which divides them—legitimately and properly. Television is often a burden to radio, and it's time to recognize it."

MOVE OVER, MISS RHEINGOLD

Beers are making increasing use of ballot boxes to exploit their advertising in air and other media. Now, perhaps rivaling the Miss Rheingold election, comes the Bert and Harry Piel referendum. Piel Brothers (Y&R) had the tv animated characters on the air several years ago and is bringing them back, teaser campaign, ballot boxes, "citizen movement," and all.

CONFUSION IN TOP MARKET LISTS

Admen are coming to discover that there are many, many ways tv markets can be ranked: according to population, tv sets, tv use, income, spending, etc. For special purposes there are, in addition, special lists ranking product purchasing. Finally, agency practice varies widely from shop to shop. *(For story, see p. 41.)*

JOHN TORNEY JOINS RKO GENERAL RADIO

John J. Torney has been appointed radio sales executive of RKO General, assigned to owned stations and the Yankee Network. Earlier, he was with Avery-Knodel, Petry, and several stations.

ANTHONY V. B. GEOGHEGAN OF Y&R, 65

"Tony" Geoghegan, dean of media men and a pioneer in the advertising business, died last week. He had served 47 years in the advertising field. He joined Y&R in 1924 and was head of the media department, a contact supervisor, assistant to the president, and director and chairman of the plans board. He was elected to the post of executive v.p. in 1959.

4 CBS TV O&O'S BUY 73 SCREEN GEMS FEATURES

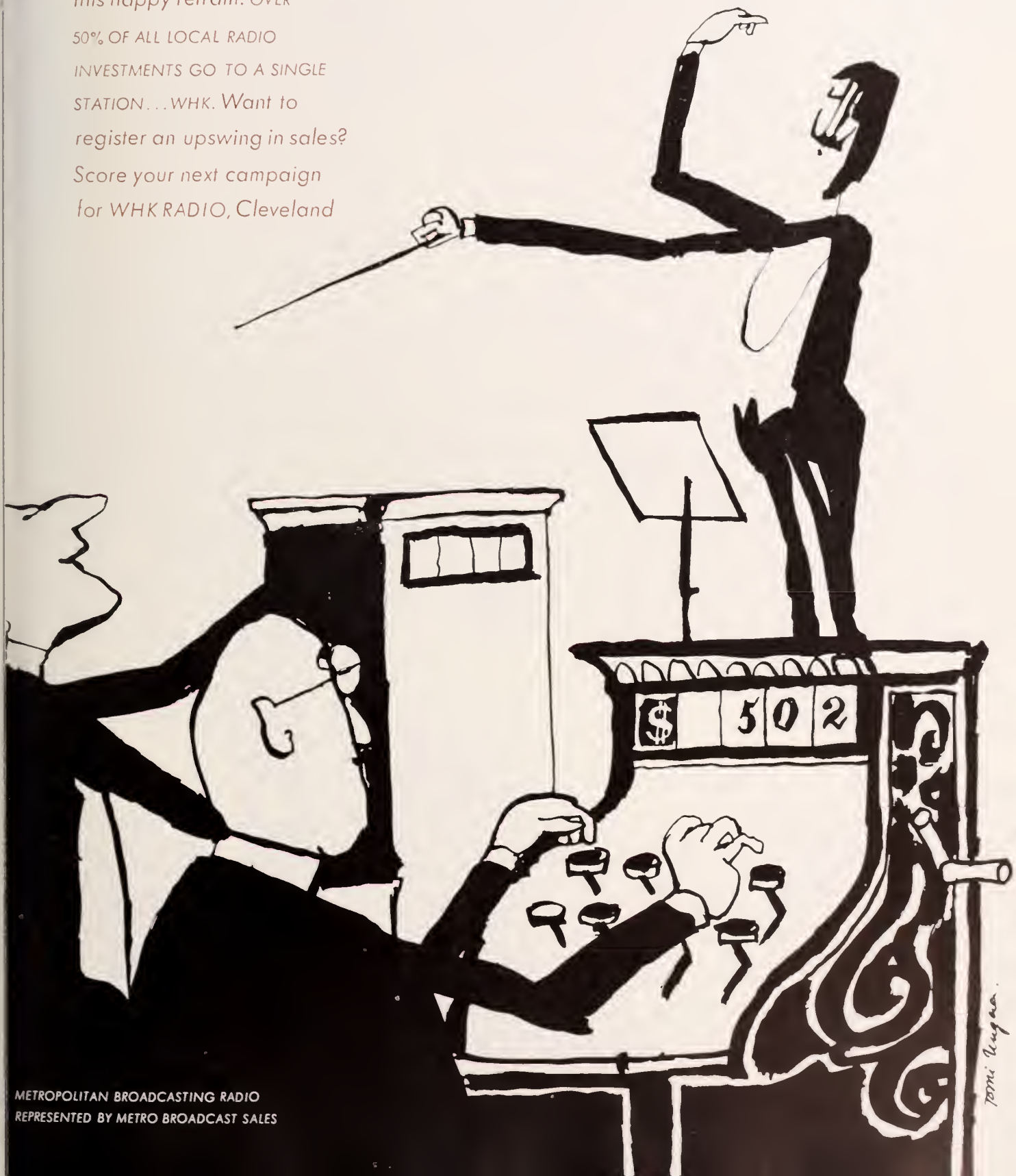
Four of the five CBS TV o&o's purchased a group of 73 Columbia Picture features, made since 1950, from Screen Gems. KNXT, Los Angeles, was the one CBS o&o which did not take the movies. Purchase price is estimated to be $2.8 million.

CBS RADIO SPOT SALES REVEALS 1963 GOALS

At its annual station clinic in New York last week, Maurie Webster, v.p. and general manager of CBS Radio Spot Sales, unveiled the objectives of his unit for next year: complete sales coverage through constant inter-office contact.

SPONSOR-WEEK continued on page 52

THEY FOLLOW THE LEADER
Join this chorus of
Cleveland advertisers who
sing the praises of WHK.
They are responsible for
this happy refrain: OVER
50% OF ALL LOCAL RADIO
INVESTMENTS GO TO A SINGLE
STATION . . . WHK. Want to
register an upswing in sales?
Score your next campaign
for WHK RADIO, Cleveland



METROPOLITAN BROADCASTING RADIO
REPRESENTED BY METRO BROADCAST SALES

OVERTURE

The incomparable music of THE BOSTON SYMPHONY ORCHESTRA raises the curtain on an exciting new television season on WNEW-TV. This series of concerts by the internationally famous BOSTON SYMPHONY, under the inspired direction of Charles Munch, will also present world renowned soloists and guest conductors.



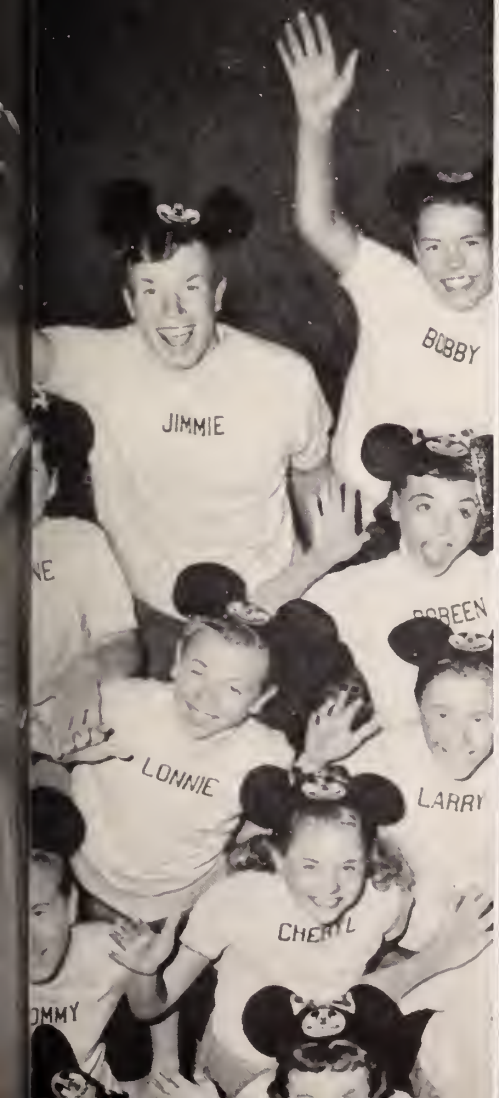
ACT I

Drama plays a major role on WNEW-TV. THE PLAY OF THE WEEK brings the finest of contemporary and classical theatre back to television. Among the works to be seen are TIGER AT THE GATES, THE ICEMAN COMETH starring Jason Robards, Jr., MEDEA with Judith Anderson and THE CHERRY ORCHARD starring Helen Hayes.



ACT II

From Walt Disney, THE MICKEY MOUSE CLUB, an entertaining daily series of programs for children and their parents. It features the best of Walt Disney's cartoons, adventure tales, circus acts, nature stories, and an array of superb talent. THE MICKEY MOUSE CLUB becomes an important addition to WNEW-TV's highly-honored programs for young people — WONDERAMA, JUST FOR FUN and the imaginative SANDY'S HOUR.



ACT III

A spectacular array of audience favorites: Dorothy Provine in THE ROARING TWENTIES; the rugged adventures of THE OUTLAWS; SUGARFOOT; THE DEPUTY starring Henry Fonda; 87th PRECINCT; CAIN'S HUNDRED; BOURBON STREET BEAT; THE D.A.'S MAN; THE ISLANDERS; CALL MR.D.; and BRONCO are some of the highly popular programs that add excitement to WNEW-TV.



ACT IV

WNEW-TV's diversity of programming includes OPEN END with David Susskind, highly regarded motion pictures on MOVIE GREATS, the Emmy-honored specials produced by Metropolitan Broadcasting Television and the informative COLUMBIA LECTURES IN INTERNATIONAL STUDIES. The selective taste of WNEW-TV's programming is exemplified by the past season's Peabody Award-winning, AN AGE OF KINGS, and the acclaimed FESTIVAL OF PERFORMING ARTS.



WNEW-TV, NEW YORK
METROPOLITAN BROADCASTING
TELEVISION

555/FIFTH

(*Continued from page 6*)

about your otherwise excellent article in 16 July entitled "How Much Do You Know About the $75 Million TV Commercials Industry?"

We feel that in your discussion of the top 12 tv commercial producers you did not give sufficient and merited emphasis to our client, Audio Productions, Inc.

The fact is, by almost any criteria, Audio belongs closer to the top of the list of 12 than the bottom. For example:

1. In volume of business, Audio has consistently been among the top four or five producers, according to accurate estimates.

2. At the present moment, Audio has work in progress for seven of the 10 advertising agencies that are tops in tv billing.

3. Audio has always had its share of awards in various industry competitions. For example, it had 8 films in the finals (out of about 50) in this year's New York Tv Commercial Film Festival.

4. A reliable index of the relative size and position of a film commercial producer is the dues he pays to the Film Producers Association, since these are based upon the volume of business done. It is a matter of public record that Audio pays the top dues to the Association. Audio is very active in industry affairs and one of their officers, Peter Mooney, is the treasurer and a member of the Board of Directors of the Film Producers Association.

I hope all this adds up to a clear picture of Audio Productions as one of the top companies in the tv commercial field—which I sincerely believe it to be.—**ALBERT J. UNGAR**, partner, Ungar & Fruhling, New York.

WHERE'S EVERYBODY GOING?

May I suggest that the writer of "Now TV Areas = Sales Areas," September 3, 1962 (which was excellent, by the way), should have checked your 29 August, 1960 issue ("What Tv Power Means In Extra-Urbia") for several reasons.

First, he could have added several names to the list of firms that use television coverage areas as marketing areas. (Robert Hall, Schaefer Beer, Bardahl, Maryland Club Coffee, Maypo Cereal and Purina Dog Chow.)

Second, he would have been aware of the fact that our "Where's Everybody Going" study was the first—and, as far as I know, only—comprehensive measurement of the importance of this marketing strategy.

Also, in the interest of a united front by the television industry, he might have suggested that this whole concept be called "telemarketing"—a phrase we coined several years ago and modestly suggest describes the concept most accurately.—**WILLIAM R. HOHMANN**, director of promotion & research, CBS Televisions National Sales, New York.

KUDOS FROM AUSTRALIA

May I say that SPONSOR is very highly regarded in Australia and, from my own point of view, gives me more information about radio than any other publication.—**B. C. BUTTON**, general manager, Commonwealth Broadcasting Corp., Sydney, Australia.



NOW—COLOR TELEVISION FACTS!

A new fact book on Color TV is ready for you. In addition to "New Dimensions in Color," the new 1962-3 color schedule, it includes a comprehensive factual history of Color TV, plus a full study of methods used in marketing color receivers. A section is devoted to Color TV's impact on the broadcaster, and another section to broadcast equipment. You won't want to miss this study of one of America's fastest growing industries, broadcasting movies, cartoons, variety, sports, drama and news specials. Call B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: MU 9-7200, Ext. RC 388. Ask for the new brochure "Color Television Facts."

Why it pays to advertise your station in a broadcast book

BECAUSE YOU PINPOINT THE BUYER

In a personal interview survey of "top-billing timebuyers" made by the salesmen of a national representative firm 97% of the respondents specified broadcast books as their *first* reading choice; 95% as their second.

How did the non-broadcast magazines fare? Only two votes for first; three for second.

Which underscores a cardinal point when buying a business magazine schedule. Put your dollars where they impress readers who can do you the most good.

Whether you are shooting for $2,000,000 in national spot billing or $200,000 the principle is the same. Sell the men and women who *really* do the buying.

In the world of national spot placement actual "buyers" number fewer than you might think. Perhaps 1500-2000 "buyers" (some with job title, others without) exert a direct buying influence. Another 3000-5000 are involved to a lesser and sometimes imperceptible degree.

Unless your national advertising budget is loaded (is yours?) we recommend that you concentrate exclusively on books that *really* register with national spot buyers. In this way you avoid the campaign that falls on deaf ears.

a service of

SPONSOR



Toss-up

Both sides of the coin are the same when you compare the audiences of New York's top Network station and WPIX-11, New York's Prestige Independent. A. C. Neilsen has *proved* that the "content" of a rating point on both stations is *the same:* same income levels, home and automobile ownership characteristics, job occupations, etc. Moreover, 98% of WPIX-11 clients are national advertisers. Prime evening Minute Commercials, National Advertisers and "Network Look" programming night after night — a combination available to national spot advertisers in their number one market *only* on WPIX-11.

where are your 60 second commercials tonight?



SPONSOR-SCOPE

Interpretation and commentary on most significant tv/radio and marketing news of the week

17 SEPTEMBER 1962 Copyright 1962

The longest commercial in network tv history—six minutes—will be presented by Chevrolet (C-E) on 30 September on Bonanza on NBC TV.

The "blockbuster" spot will introduce the 1963 Chevrolet models and will feature the **eleven stars of Chevrolet's shows on three networks: Bonanza, My Three Sons, and Route 66.**

The commercial will be shown **at the end of a specially-written program,** which will be an **uninterrupted 54 minutes** (except for station break), another tv first.

C-E's broadcast copy director **Robert McTyre,** programming exec **Jack Bowen,** tv account supervisor **Jim Beavers,** and Hollywood program v.p. **Dick Eastland** were among those who worked on the commercial, said to have had **logistics "complicated enough to challenge an Einstein."**

Chevrolet turned down the idea of a **one-shot spectacular** to introduce the 1963 line on the grounds its **three regular shows already reach enough audience.**

Grey is the latest of the agencies to acquire an interest in an overseas operation: Charles W. Hobson, Ltd., of London.

After more than a year of looking, the move comes as **Grey's first overseas acquisition.** It won't have a controlling interest but the London agency name will be changed to **Charles Hobson & Grey, Ltd.**

The Hobson agency bills about **$4 million,** including about **$1 million in air media.**

Those Boston Symphony telecasts are proving again that banks will flock to local sponsorship when they get the right program.

Manufacturers Hanover Trust has the series in **New York, Citizens Fidelity Bank** in **Louisville,** and **Gate City Savings** in **Fargo.** Seven Arts Associated is the distributor.

One Philadelphia agency has decided to try to do something to stop the leakage of $100 million a year of Philadelphia advertising money to agencies in other cities.

Daniel Wermen and **J. Leonard Schorr,** president and executive v.p., respectively, of **Wermen & Schorr,** made such a proposal before a **Poor Richard Club forum** recently.

The Philadelphia counterattack suggested: a **coordinated drive to build up the image of Philadelphia as a creative advertising center.**

Philadelphia advertisers have taken about $55 million away from local agencies in the past seven years. One New York agency, it was said, takes **$25 million billings a year out of Philadelphia** and doesn't even have an office there.

Packaging rather than filtration, menthol, or special size, is the special attraction in B&W's latest cigarette brand, Coronet, which starts test-marketing next week in Evansville and South Bend, Indiana.

The brand will have a **gold foil pack** under the name **Alumidor.** It is king-sized and has no filter.

B&W is expected to put 70% of its test money for Coronet into tv spot, with a stepped up schedule slated for October.

Commercials will use footage of U. S. Marines on maneuvers.

Compton, handling Coronet, was named by B&W last year for new products.

It will take a special order to get you a national overnight Arbitron report in the 1962-63 season.

You can make up your mind as little as 24 hours before telecast and get a report on any period between 8 a.m. and 11 p.m. on a half-hour, day, or week basis.

The reduction of multiple newspaper ownership to only 60 cities in the U. S. has created an editorial vacuum which radio stations are now urged to fill.

According to Daniel W. Kops, president of WAVZ, New Haven, and WTRY, Albany-Troy, Schnectady, speaking earlier this month at the New York State Broadcasters Association meeting, **radio stations have both economic and community motives for editorializing.**

Kops noted that editorializing can produce **a station image which pre-sells advertisers, especially local ones.**

He reminded his audience that **NAB discovered recently that 61 per cent of U. S. stations editorialize, and that 39 per cent do so regularly.**

One major contrast between newspaper and radio editorials: the former often started as **party organs** or ended up crusading, but the latter have established a pattern of **fairness and impartiality usually lacking in print media.**

If Telstar is proving that tv knows no national boundaries, it's only proving what U. S.-Canadian tv men knew all the time.

U. S. border stations have long courted Canadian advertisers, **but up in Buffalo until recently no one had invaded Canada with a full-scale sales presentation—that is, until WGR-TV did just that in Montreal.**

On hand were executives of the station's Canadian rep, Radio & Television Sales, Inc.

And speaking of Canada, American advertisers, agencies and stations will be able to get information about viewing of U. S. stations across the Canadian border through ARB, which now has a mutual exchange with MacDonald.

MacDonald, in turn, will get data on U. S. viewing of Canadian stations from ARB.

When American products go into Canada, as is happening with some FSR clients, a handy solution to new problems is an affiliation with a Canadian agency—in this case, Willis Advertising Ltd.

FSR will use Willis centers in **Toronto** and **Montreal** and Willis clients coming the other way will use FSR.

Since the all-channel bill became law, there's been a whole resurgence of interest in uhf assignments.

Owners of WMCA, New York, recently asked the FCC if it would consider **reassigning channel 47 from New Brunswick, N.J.,** where it has never been used, to New York City.

WMCA, however, wasn't applying for a license.

New York has two uhf channels already: **31, now being operated by the FCC and New York City,** and **25, reserved for educational use but never put in operation.**

NBC News will be NBC-TV's largest program supplier in 1962-63, accounting for about 25% of the network's program schedule.

Actually on all three networks, viewing of news and public service has climbed steadily for several seasons, reaching 90% of all homes with an average of 2 hours and 36 minutes of programing in a four-week November-December period in 1961, according to Nielsen.

By the way, news and public service programing has pretty well **broken out of that Sunday afternoon "ghetto."** In 1960 only 25% of such programing was in evening time —the rest Sunday afternoons—but **since 1961, about 57% has been in evening slots.**

Here's a three-season tally of public service shows, hours and sponsored hours in October to January Nielsen studies:

	NO. OF SHOWS	TOTAL HOURS	SPONSORED HOURS
1959-1960	28	109	50
1960-1961	46	151	67
1961-1962	52	152	83

Also the audience for quarter-hour news is now larger but split up more ways than ever before. Over two years, shows doubled (from three to six) while the average audience declined from 13.8 (6.2 million) to 9.3 (4.5 million), but the top show, Huntley-Brinkley, increased its audience from 16.5 (7.9 million) to 18.5 (9.1 million), according to Nielsen.

The first of the new Sindlinger network radio reports will be available before the end of the month to ABC, so far the only subscriber.

The new ratings service will report monthly on the **four networks, non-network listening,** and **certain specials.**

ABC's Bob Pauley said the service will cost him about **$100,000 a year** and **Albert Sindlinger** claims it will cost him **$500,000 a year to do.**

The ratings will be based on a **monthly sample of at least 28,000,** reached by telephone and interviewed for recall. A **special effort will be made to reach people not at home the first call—people who may do considerable out-of-home listening.**

When local fm set counts are compared with am set counts, it turns out that five of the top 15 radio markets in the country are fm, according to Pulse figures released by Robert Richer.

Note the standing (block caps) of such fm markets as **New York, Los Angeles, Chicago, Philadelphia,** and **San Francisco:**

RANK & MARKET	SET COUNT	% FM PENETRATION
1. New York	4,672,000	see below
2. NEW YORK (FM)	2,594,400	54.3%
3. Los Angeles	2,228,400	see below
4. Chicago	2,062,754	see below
5. Philadelphia	1,264,194	see below
6. LOS ANGELES (FM)	1,100,800	49.4%
7. Boston	968,972	50.6%
8. San Francisco	919,422	see below
9. CHICAGO (FM)	913,800	44.3%
10. Pittsburgh	704,300	31.5%
11. St. Louis	619,800	23.2%
12. Washington, D. C.	593,525	41.7%
13. PHILADELPHIA (FM)	494,300	39.1%
14. Cleveland	452,144	44.3%
15. SAN FRANCISCO (FM)	445.000	48.4%

Everyone seems to agree that more qualitative information on radio is needed, but when the question arises of who should do it, agreement ends.

When agencies say the **station should dig up such added information** to do a proper selling job on radio, reps sometimes reply that **there is enough information already available.**

At the New York State Broadcaster's convention recently, Janet Murphy of Gumbinner called for more qualitative data from stations, research companies, and trade associations.

But it was the idea of **Arthur H. McCoy,** executive v.p. of John Blair that radio would benefit in income **"if the agencies will stop hounding us for more research, and take the time to understand the mountains of facts and figures already available."**

Tv reps will be watching with a good deal of interest the test marketing of Caprex, a new English-originated men's hair preparation, handled by Simons-Michelson, Detroit.

The item is just getting off the ground with multi-station, saturation minute schedules in **Hartford and Peoria.**

Reason for the special interest: **another product of the same nature, which also hails from the British isle, Brylcreem, is good for some $150,000 a year in national spot tv.**

Affiliates are still very unhappy about the problem of split or piggy-back network commercials for there's a general feeling they take away from spot revenue.

The problem was one that received "considerable discussion" at the recent board of governors meeting of **ABC TV affiliates in Beverly Hills.**

Add this one to your list of new rep appointments for third channels (SPONSOR-SCOPE, 3 September): Advertising Time Sales for WCIV-TV, Charleston, S. C.

The station will affiliate with NBC TV on Channel 4.

By a series of puns in English, roman numbering, and what not, it will pronounce its call letters "W—see four—television."

Even with their pickup in ad sales this year the 15 leading women's service magazines are collectively running behind the billings for daytime network tv (Monday through Friday).

The ad gross for the 15 in the first six months of the current year was **$94,656,000, whereas network daytime for the same period registered a gross of $99,671,000.**

The trade associations are doing as well by network tv this fall as last year.

This type of advertiser will include the **Institute of Life Insurance** (specials); **American Gas Association** (Dick Powell); **American Dairy Association** (Ozzie & Harriet); **Douglas Fir Plywood** (David Brinkley's Journal); **Savings & Loans Foundation** (sports).

However, still among the missing are such past customers as the **U. S. Brewers Institute, Better Vision, Edison Electric Institute, Florida Citrus, Pan American Coffee.**

First in Hoosier Hearts

Peru, Indiana . . . once famed as winter quarters for the nation's finest circuses, still touches Hoosier hearts . . . young and old.



First in Hoosier Homes

Keeping alive this 50 year old tradition, Peru holds their annual "Circus City Festival", re-living the grand old days of sawdust, ridgepoles and greasepaint.

"*Let's go to Circus City*", the WFBM promotion spots said . . . inviting Hoosier listeners to a day with Channel six stars at Peru for the big "Circus City" celebration.

Seven hundred train seats . . . at $8 for adults, $5 for children . . . were snapped up by the WFBM audience in no time—another example of the pulling power and community acceptance you can expect from WFBM-TV in Indianapolis and the rich satellite markets surrounding the metro area. Let us show you the specifics now. Just ask your Katz man.

CHANNEL 6
WFBM TV
INDIANAPOLIS

TIME-LIFE BROADCAST INC.

America's 13th TV Market
with the only basic NBC coverage of 760,000 TV set owning families. ARB Nov., 1961. Nationwide Sweep.

4

Now for TV—Volume 40 great "Films of the 50's"



THE MAN IN THE GRAY FLANNEL SUIT
Gregory Peck
Jennifer Jones
Fredric March



THE REVOLT OF MAMIE STOVER
Jane Russell
Richard Egan
Agnes Moorehead



BERNADINE
Pat Boone
Terry Moore
Janet Gaynor



THE GIFT OF LOVE
Robert Stack
Lauren Bacall
Lorne Greene



BIGGER THAN LIFE
James Mason
Barbara Rush
Walter Matthau



FIVE GATES TO HELL
Neville Brand
Dolores Michaels
Patricia Owens



KISS THEM FOR ME
Cary Grant
Jayne Mansfield
Suzy Parker



THE RAID
Van Heflin
Anne Bancroft
Richard Boone



YOU'RE IN THE NAVY NOW
Gary Cooper
Jack Webb
Eddie Albert



THREE BRAVE MEN
Ernest Borgnine
Ray Milland
Frank Lovejoy



STOPOVER: TOKYO
Robert Wagner
Joan Collins
Edmond O'Brien



NO WAY OUT
Richard Widmark
Linda Darnell
Stephen McNally

Now it's clear...Volumes 4 & 5 of Seven Arts library of "Films of the 50's" are available for TV.

These two volumes are in the tradition of Seven Arts quality feature entertainment that has consistently garnered top ratings across the country!

This product is now available for purchase and will be accompanied by the outstanding and helpful publicity materials that have characterized Seven Arts in the field of station services.

We invite your inquiry so that a personal presentation can arranged.

Seven Arts is proud to continue as the leader in quality featu motion picture programming for the television market and these new offerings enhance their already famous library "Films of the 50's"—"Money makers of the 60's".

Individual feature prices upon request.

5

Now for TV—Volume 5 53 great "Films of the 50's"



NTIE MAME
alind Russell
rest Tucker
gy Cass



THE BAD SEED
Nancy Kelly
Patty McCormack
Eileen Heckart



DAMN YANKEES
Tab Hunter
Gwen Verdon
Ray Walston



NO TIME FOR SERGEANTS
Andy Griffith
Nick Adams
Myron McCormick



THE OLD MAN AND THE SEA
Spencer Tracy stars in
Ernest Hemingway's
Pulitzer Prize novel.



THE PAJAMA GAME
Doris Day
John Raitt
Carol Haney



IE PRINCE ID THE SHOWGIRL
rilyn Monroe
urence Olivier
bil Thorndike



SAYONARA
Marlon Brando
Red Buttons
James Garner



MIRACLE IN THE RAIN
Jane Wyman
Van Johnson
Peggie Castle



THE SPIRIT OF ST. LOUIS
James Stewart stars in the
story of the life of
Charles A. Lindbergh.



HELEN OF TROY
Rossana Podesta
Brigitte Bardot
Jack Sernas



THE LEFT HANDED GUN
Paul Newman
Lita Milan
Hurd Hatfield

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

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CHICAGO: 8922-D N La Crosse (P O. Box 613), Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West • EMpire 4-7193

RAHALL RADIO STATIONS

Staffed by
WIDE-AWAKE
PERSONALITIES
dedicated to
PUBLIC SERVICE
in the communities
which they serve!

WCYB — **No. 1 RADIO**
Tampa - St. Petersburg, Florida
Sam Rahall, Manager

WKAP — **No. 1 RADIO**
Allentown-Bethlehem-Easton, Pennsylvania
"Oggie" Davies, Manager

WWNR — **No. 1 RADIO**
Beckley, West Virginia
Tony Gonzales, Manager

WNAR — **No. 1 RADIO**
Norristown-Philadelphia Area
John Banzhoff, Manager

above stations represented nationally by H-R . . . New York

•

also **WQTY**
our station coming up fast in
JACKSONVILLE, Florida
National Rep., The Bolling Co.

•

N. Joe Rahall, President
"Oggie" Davies, Gen. Manager

SPONSOR BACKSTAGE

by Joe Csida

Back-talk on "Top 40" column varies



I haven't stopped to count recently, but I have certainly written well over a thousand *Backstage* columns in my time, maybe two thousand. When you've been turning them out that long you can almost predict the kind of mail specific types of columns will draw. I knew when I wrote the 20 August issue SPONSOR piece regarding the new format the Plough radio stations, WJJD in Chicago and WCOP in Boston, were initiating, that I would get three kinds of letters.

The first, of course, would be a nice, courteous letter from a nice, courteous broadcaster about whom you've said nice things. This is the note I got from my friend Harold Krelstein, president of the Plough chain:

"You probably think I'm a little tardy in getting in touch with you, and you would be right, except that I didn't get back into Memphis until a week ago yesterday, and then spent the balance of the week out of the office. As a result I was probably the last one in the United States to read the wonderful column you wrote about our new programing.

First, the kudos

"Any words I would use to try to describe my reaction to your story would be inadequate, so all I can say is a sincere thank-you for an excellent column. Reprints of it are being made and will be mailed to a list of about 1600 advertising agency people."

Next, of course, comes an equally nice letter from another friend, Jack L. Sandler, vice president and general manager of the Todd Storz station WQAM in Miami. I think Jack's letter is extremely interesting. Here's his comment:

"I read your column 'A Successor to Top 40?' in the 20 August issue of SPONSOR magazine and I am afraid that I am going to have to correct you on a couple of points.

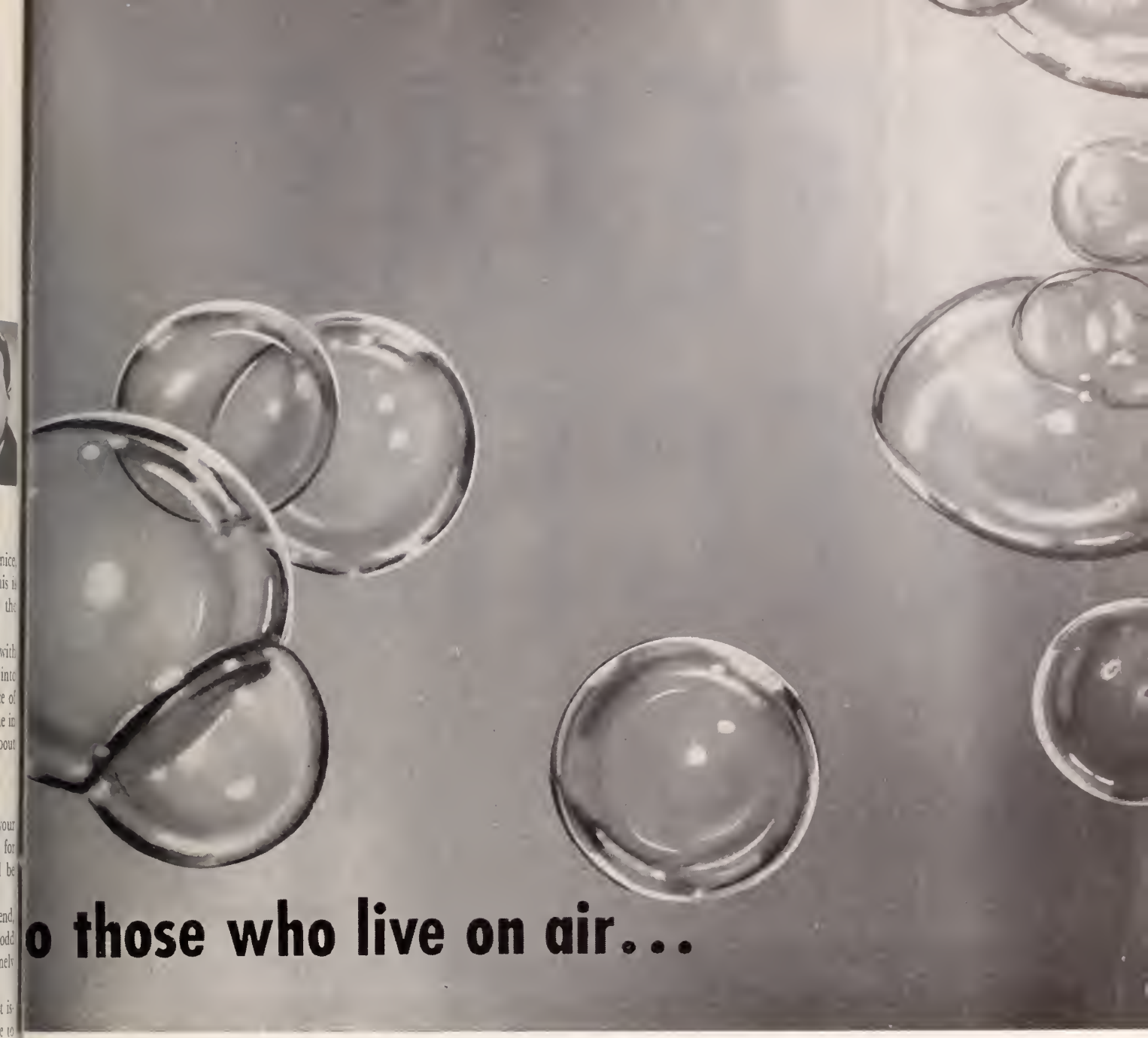
"You implied in your article that Harold Krelstein had been the originator of Top 40, as you call it, although I choose to call it format radio. Let me give you the facts.

"In 1949, the writer of this letter was a sports announcer with radio station KOWH in Omaha, Nebraska, and had been since December of 1945. Todd Storz entered the picture by purchasing KOWH in 1949. Although I can't give you any specific years and months, we finally came up with the formula of 55 minutes of music and 5 minutes of news. This was the beginning for Todd Storz and he proved his point again and again—in New Orleans, with WTIX; with WHB in Kansas City, and most recently, with KXOX in St. Louis, with the same formula, climbing fast on WQAM, too.

"If Harold Krelstein has a new formula which he thinks will work, good luck to him—it couldn't happen to a nicer guy—but don't start waving the black crepe for the "modern music" stations because the McClendons, and Storz, Metropolitan, and a few other pretty smart operators in radio are still using this formula and are still dominant in their markets.

"Without going into a detailed explanation of how to operate a

(*Please turn to page 47*)



o those who live on air...

In the last three decades advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR *at home*—because the very chemistry of broadcasting—the factors that make it move and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Rea it on A time, B time or C time but make sure it's *free* time at home. At the price of only $8 a year you can have 52 issues of this most *useful* publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

TEXAS ELECTIONS

The Alamo is 1,641 miles away, but it's still "home" to many a transplanted Texan in Washington, D.C. For them, from senator to secretary, we broadcast special detailed Texas election returns--primary, at that. Here are some morning-after results: "Your consideration was greatly appreciated."--Senator John Tower. "You and your staff are to be commended."--Rep. Graham Purcell.

Our primary aim is to serve people--and D.C. has a wondrous assortment.



...the station that keeps people in mind

WWDC RADIO

WASHINGTON, D.C.

Represented nationally by John Blair & Co.

BLAIR GROUP PLAN MEMBER

Does tv news need "stars"?

- **ABC, CBS, and NBC opinions differ**
- **McAndrews cites mysterious "quality"**
- **Hagerty emphasizes trained reporters**

Last week SPONSOR put a pertinent question to industry experts. The question was: Does tv/radio news need the star system?

As usual, such a question under scrutiny produces a wide variety of opinion. Some say "no" unequivocally. On the other hand, there are a number who give an emphatic "yes." Still others insist the question cannot be answered with an unembellished "yes" or "no."

"I can't answer the question directly," William R. McAndrew, executive v.p., NBC News, told SPONSOR. "There is no 'yes' or 'no' answer to it. The medium makes the star. The people, in the end, also decide who the star shall be. If the newsman has the mysterious quality that appeals to the masses, you've got a star."

Have mysterious quality. Chet Huntley and David Brinkley possess that mysterious quality. "Each has it in a different way," McAndrew declared. "And they complement each other. Nor is there anything wrong in having stars. There are stars in daily newspaper journalism, too." He cited the New York *Times* and the choice positions it gives certain correspondents, such as James Reston and Russell Baker out of Washington. However, the effects of stardom are infinitely greater in television than in the newspaper field, according to McAndrew. Many other news experts agree with McAndrew.

For many years, NBC News played second fiddle to CBS News, trying manfully to catch up with the network that had boasted a retinue of 'names' or 'stars' headed by the glittering, gifted Edward R. Murrow. It was no secret that NBC News tried to fashion another Ed Murrow but failed.

"We finally came to the conclusion that we couldn't find anyone like him and gave up and decided on someone else," McAndrew recalled recently. This someone else, hallelujah, turned out to be Chet



First in many polls and winners of major news awards

Numerous studies designed to determine public preferences for individual tv news commentators reveal NBC's David Brinkley (l) and Chet Huntley as top newsmen

Huntley and David Brinkley.

Stars are H & B. If NBC has a star system, (and no one in the industry will deny that its foremost stars are Messrs. Huntley and Brinkley), it is also obvious that NBC has a parcel of sharply trained newsmen waiting in the wings, so to speak, ready to assume the mantle of stardom.

Determined to maintain its top ratings with American viewers, NBC figures it can present a crackerjack array of "acts" at the "Palace Theatre" any day it so desires.

In McAndrew's judgment, NBC News has a barrel of "stars" capable of playing "the Palace." Here is his list with capsule "quotes" on each newsman: Sander Vanocur, out of Washington is "coming up fast;" Elie Abel, out of Washington is "also coming up fast;" Edwin Newman, out of New York "adds the salt and pepper;" Merrill Mueller, out of New York "made an excellent transition from radio to tv;" Ray Scherer, out of Washington "a pithy type of midwestern America and close to the Brinkley type;" Frank McGee, out of New York "whose particular forte is interviewing;" John Chancellor, out of New York "a real comer" and Roy Neal, out of Los Angeles "excellent with technical matters."

TV Builds Personality. Over the past couple of years, CBS News in many instances has been outscored by NBC News in both news and public affairs programs and it was therefore interesting to see what its present dynamic chieftain Richard S. Salant, president, CBS News had to say in response to the question, "Does tv/radio news need the star system?" In Salant's mature opinion, broadcast journalism inevitably emphasizes individual newsmen because the camera and the microphone create an obviously closer public identification with the reporters than does cold type.

"But the basic requirement is still objective, accurate, honest first-hand reporting, as in any journalistic medium," Salant told SPONSOR. "Therefore, the best broadcast journalists are those with deep roots in news, men who are primarily dedicated to the best possible exposition of the current news and the need for illumination."

Can't be cast. "There are certainly no major network correspondents I know of who became stars because someone cast them for the role," Salant said.

Style and personality, in Salant's judgment, are only a means to understanding—not the end itself." "When the viewer has watched a television news broadcast, the journalist's aim is achieved if the viewer remembers and thinks about the content of the news, rather than about what a character the newsman is," Salant concluded.

Observers in the industry view the ABC News lineup of "attractions" as definitely improved since James C. Hagerty became ABC v.p. in charge of news, special events and public affairs. Hagerty told SPONSOR that many of his newsmen were turning into "stars" as a result of their popularity with viewers. But Hagerty's real emphasis, since he came to ABC News, has been to hire trained reporters who know their business and who when they go on the air can rightfully say: "I was there. I saw it happen and this is what happened."

No change in his views. Asked if he thought some radio/tv networks and stations were still putting too much emphasis on what he

How adult viewers rank 17 newscasters

Rank	Newscaster	Familiarity
1.	David Brinkley (NBC)	89
2.	Chet Huntley (NBC)	88
3.	Doug Edwards (CBS)	85
4.	Walter Cronkite (CBS)	83
5.	Chas. Collingwood (CBS)	61
6.	Eric Sevareid (CBS)	50
6.	Howard K. Smith (ABC)*	50
6:	Robert Trout (CBS)	50
9.	Frank McGee (NBC)	42
9.	Ray Scherer (NBC)	42
11.	Martin Agronsky (NBC)	36
12.	Richard Hottelet (CBS)	36
13.	Bill Shadell (ABC)	33
14.	Edwin Newman (NBC)	28
15.	J.K.M. McCaffery (NBC)	26
16.	Charles Kuralt (CBS)	19
16.	Bill Leonard (CBS)	19
	Average	49

Rank	Newscaster	TvQ Score
1.	David Brinkley (NBC)	55
1.	Chet Huntley (NBC)	55
3.	Walter Cronkite (CBS)	36
4.	Doug Edwards (CBS)	33
5.	Howard K. Smith (ABC)	26
6.	Frank McGee (NBC)	24
7.	Eric Sevareid (CBS)	22
8.	Ray Scherer (NBC)	21
9.	Robert Trout (CBS)	20
10.	J. K. M. McCaffery (NBC)	19
11.	Edwin Newman (NBC)	18
12.	Richard Hottelet (CBS)	17
12.	Martin Agronsky (NBC)	17
14.	Chas. Collingwood (CBS)	16
14.	Charles Kuralt (CBS)	16
14.	Bill Leonard (CBS)	16
17.	Bill Shadell (ABC)	15
	Average	25

*At CBS when study was made.

Public's liking for newsmen was measured in TV-Q's Performer Popularity Study, May 1961. "Q-score" represents the percentage of persons familiar with a performer who consider him to be "one of my favorites."

had once termed "well-modulated voices and nice-looking faces," Hagerty replied: "I still haven't changed my basic views. Television should have more reports from men on the scene than they have had in the past. It is the more honest way to cover the news." Hagerty also was well aware of the need for anchor men "to put things together." It is these anchor men who eventually become stars," he said.

The former press secretary to President Eisenhower thought that ABC News reporters were definitely winning their way to the top. With pride, he said, "In three or four years, our boys will be as well known as any of the names of today."

Among the ABC News "headliners" as Hagerty sees it, are such stalwart anchor men as Alex Dreier, Roger Sharp, Ron Cochran and Bill Shadell. Other "stars," in Hagerty's opinion, are such trained working reporters as Jules Bergman, whose specialty is science; John Scali, who covers the State Department, and William H. Lawrence, former New York *Times* man, now covering the White House for the network. Also "waiting in the wings" and ready to click with viewers are such outstanding reporters as John Rolfson, in Washington; Lou Cioffi, chief ABC News European correspondent working out of Paris; Sidney Lazard, also out of Paris, and Charles P. Arnot, from Nairobi. "In fact," says Hagerty, "any one of our overseas men should become stars shortly." Hagerty also singled out Bill Lord and David Jayne as young newsmen destined to go places in broadcasting.

In depth. Hagerty said that all networks have increased their in-depth reporting. When he joined ABC News about a year and a half ago, Hagerty said one of his goals was to build "a pretty damn good news department." SPONSOR last week asked him how far he had gotten. "We're about one-third of the way finished in our reorganization of the news department." He also, at that time, spoke of some domestic problems, notably Huntley and Brinkley at NBC, and Doug Edwards and Walter Cronkite at CBS. "I still have those problems, although Ron Cochran is doing an excellent job for us," Hagerty said last week. "And our 11 o'clock show with Bill Shadell as anchor man is coming along nicely. Without bragging, at least the other two networks know we are around."



High scorer for CBS News is this veteran news observer

CBS newsman Walter Cronkite, who possesses a vast newspaper background, emerged third in the May, 1961, Q-scores of various network news commentators



Now seen on 90 stations with flock of regional sponsors

Reporters on the scene are featured on the *ABC News Final* now presented over 90 stations, with Bill Shadell as anchor man. *News Final* is M F 11 p.m. feature.







All agree first hand reporting is essential

TV/radio Newsmen with roots in news are best, says Dick Salant (l), pres., CBS News; Jim Hagerty (c), v.p., news, ABC, says staffers must know their trade; Bill McAndrew (r), exec. v.p., NBC News, says effect of tv stardom is greater than in print

Weak in production sector. Hagerty said the next thing he would concentrate on was production. "We are weak in this department," he observed. "We couldn't tackle this problem until we had the manpower. Now we've got the manpower and we're ready to go ahead."

Asked if there are any broadcast newsmen on any of the three networks who exaggerate and sensationalize, Hagerty said succinctly: "There are none on our network!"

In answer to SPONSOR's question, Sig Mickelson, former head of CBS News, said "yes—but only if you add the companion need of broadcast news, competent reporting."

Mickelson, who is now Director of Overseas Development, Time-Life Broadcast, Inc., and a v.p. of the broadcasting division of Time Inc., added: "Certainly the day of the pear-shaped tone 'expert,' whose eyes and ears were the property of a hired hand, has passed. Today a broadcast correspondent has to be as competent at his craft as a print reporter, and he has to be a star to attract and communicate with his audience, as well. Broadcasting can make stars out of keen reporters, in fact it's inevitable that the good reporter who can communicate will become a star. Broadcasting won't tolerate the phony, the shoddy or the pretentious."

A superficial answer to the SPONSOR question is 'no' according to Richard E. Cheverton of WOOD, WOOD-TV, Grand Rapids, and president of the Radio-Television News Directors Association.

Cheverton told SPONSOR that if a star were a necessary ingredient in news programing then most community and local news programs would not be successful. A complete answer is more complicated, he thought, explaining that at the community level and even more so, nationally, the person who presents the news will be accepted by large numbers of people and will become well known to the community. According to Cheverton, if he is efficient, knowledgeable and is dispensing a solid news product he will be in greater demand and will become more 'saleable.' When that happens, to some degree, a "star" has been developed, Cheverton declared.

"Certainly news will persist if it is accurate, well-prepared and dependable," Cheverton continued. "But all of us have heard good newscasts butchered by inept announcers and we've heard superficial newscasts given stature by the abilities of the announcer.

News as company product. "The real problem may be implied in SPONSOR's question. There is the inference that the 'star,' not the news content, is indispensable to the audience. That philosophy has been voiced. When a company hands over its news product to a "star" it's asking for trouble. News must be a company product. The credit for its excellence should accrue to the company—to the news department behind the star, to the management that made excellence possible, to the corporation and to the 'star.' Hitching news programing to a 'star' without considering the other operating necessities, is like trying to sell a car with a shiny finish, but without a motor."

Hagerty is not alone in insisting that broadcast newsmen maintain a more direct association with the fast-breaking stories they are reporting. Similar views have been expressed by Lee Hanna, director of news and special events, WNEW, N.Y. Hanna, who operates what experts regard as one of the best news dispensing organizations on a metropolitan level, told SPONSOR that "we need a star system in broadcast news, but the question is one of definition."

"If we mean by 'star' a man who delivers the superficial virtues of a serious mien and stentorian tones as a substitute for lucid thinking, solid writing, and honest, trustworthy presentation of the facts, then the answer must be no," Hanna insisted. "We have too many of them. Today, in too many cases,

the 'star' newsman's only close association with the news is the proximity of his office to the newsroom."

Need for personalities. As Hanna saw it, broadcast news definitely needs personalities—attractive men with whom an audience can identify, but the genuine star of broadcast news must be, Hanna reiterated, a newsman who steps out, touches life.

"He must be one who covers some of the stories he's called upon to talk about," Hanna said. "He must be a man who has thoughts of his own and the initiative to search out hidden, unrecognized pertinent facts; who unearths by diligent research, and is spurred on by active curiosity. He must be a man who has rediscovered the rare art of writing for the ear — making a phrase, conjuring an image, evoking emotion. But, in many cases the industry has given up.

"It's been said too often there are no new Murrows and Trouts and Cronkites; that Huntley and Brinkley are the last of the breed. In some quarters, we've turned in desperation to newspapermen. The fact that they are frequently unable to write 'listenable' copy . . . or articulate a thought, is put aside with the soporific, 'at least they know their business.' The fact that they don't know *our* business doesn't seem to matter. I reject that attitude as specious, as are the attempts to pass off an announcer as a newsman. Yes, we do need

(*Please turn to page* 48)

CBS cites radio success formula

- **Reveals results of year-long station probe**
- **Market size doesn't bear on rating**
- **News-community affairs decisive factors**

What makes a radio station tops in its market? CBS Radio, in a year-long study of its own affiliates in 38 Pulse-measured markets, has come up with what it considers some of the answers.

Fred Ruegg, vice president, station administration, synthesized successful station operations for the network's Affiliates Assn. last week.

An active, interested management would seem to be the prime common denominator of success, the network found. And, among the rating leaders, all of the following characteristics prevail: strong participation in community life (cited by 82% of the successful stations as decisive), a good local news operation (82%), strong established personalities (64%), a middle-of-the-road music policy (68%), play-by-play accounts of sports, comprehensive audience promotion efforts (77%).

Strong morning ratings proved vitally important to total all-day leadership.

All the above are merely tools used to achieve an attractive "Sound," the one most important ingredient necessary for dominance in ratings. Each of the successful stations visited by the network field team had "a vital sound, an interesting and interested sound . . . A high degree of professional quality was apparent."

For those stations which tend to rationalize low-rated positions this deflating note emerged from the study: the relative audience positions, of the leading stations are not affected by such factors as market size, dial position, transmitting power, years-on-the-air, number of competitors, joint ownership, or population changes.



Execs examine study of successful stations

Fred Ruegg, CBS Radio v.p., station administration discusses study he conducted with W. Thomas Dawson, v.p., information services and Harper Carraine, research dir. Seen (l-r): Ruegg, network pres. Arthur Hull Hays, Carraine, Dawson



Getting the right pitch for Beneficial commercial

Trying new jingle are (l-r): Mike Fitzmaurice, annor.; Darlene Zito, singer; A. E. Mockett, Beneficial's ad director; Phil Davis, composer, and from the Al Paul Lefton ad agency, G. F. Lathrop, v.p.; R. J. Herts, sen. v.p., and A. Ross, v.p.

Beneficial users 'parade' psychology

- **Growth of finance firm parallels medium's use**
- **New holiday jingles mark start of 8th year**
- **Customer 'parade' hears 352,000 messages**

"We are advertising to a parade," is the way Alfred E. Mockett, advertising director of Beneficial (Finance) Management Corp., looks at his company's radio campaign of 352,000 minute commercials a year.

As the nationwide loan company prepares to begin its eighth year of radio advertising with new holiday jingles 1 November on 328 stations in about 250 markets, Mockett discussed the coming and going groups in this line of march.

"We find the way to reach the type of consumer we have to reach is through radio," he said. "This is a fluid market—a parade—some people come into the market for a loan today, and tomorrow it is another group.

"Newlyweds, or people who buy new appliances on the installment plan often need small loans. While they are coming into the market, others are graduating out of the loan market, such as families which increase their income. Then too, deaths are part of the change."

Although tv and print supplement the year-round radio campaign to reach these consumers in some markets, Mockett indicated that radio will continue to be the prime medium as the company continues to grow: "As our company expands, so will our radio advertising."

Great strides have been made in the last two years, and Beneficial now has 1,342 offices in 48 of 50

states (excluding Arkansas and Delaware), Quebec, London, Sydney, and Melbourne. In 1961, Mockett revealed, 1,538,589 customers borrowed $776,424,063.

The musical commercials are composed by Phil Davis, president of Phil Davis Musical Enterprises, Inc., New York.

In 1959, Davis said, Beneficial Finance decided to switch from its straight live copy announcements to a musical commercial. The theory was that additional warmth and public understanding would be conveyed via the musical notes.

Message seeps in. Often a musical commercial does this by innuendo, Davis stated. "For example, the lyrics and music of a service commercial, like Beneficial Finance, go beyond the literal.

"A man may have a pressing financial problem, which may or may not be in the forefront of his consciousness, but from which he basically seeks relief.

"Literally, this is a serious situation; yet, to write lugubrious lyrics or music would deepen the severity of the pressure. So the musical commercial producer does the inverse. He composes happy lyrics and music that suggest to the listener a possible happy solution to his problem.

"For example," Davis continued, "interspersed between the voice of the announcer and the music of the commercial, you hear the following cheerful, optimistic lyrics: Call for money the minute you want it."

Above all, Davis said, the commercials "do not try to be too cute, funny or way out." (One of the new commercials is included at the end of the article.)

"You can't be smart-alecky with the public," affirmed Robert J. Herts, senior vice president of the Al Paul Lefton advertising agency which handles the account. "You've got to learn to say the obvious well, and that isn't always easy. The reason is this: to the borrower, borrowing is a serious matter. It isn't a joke, or like buying ice cream."

Davis explained further that the commercials are written "instrumentally to sound happy by the use of the celeste, orchestra bells, or bright, gay woodwinds—and nothing in a minor key."

He added that as different seasons roll around, different lead-ins are used.

The commercials must be written in two versions, Mockett said, the California version and the system version. He explained that the messages must be worded a little bit differently for use in California to comply with that state's small-loan law, which differs slightly from similar laws in other states.

The essential difference, Mockett pointed out, is that in California the wording must say clearly in some manner that one "applies for cash" and "if approved" or "when approved" he picks it up at Beneficial.

The messages are also translated into four languages. They are Spanish for use in New Mexico; French in Quebec, and Philippino and Illoccano in Hawaii.

The markets in which the commercials are aired are selected by the agency's media research department. The media researchers also decide whether a market should use one or two radio stations, tv or print, or other media.

Two or more stations are usually used in metropolitan areas. In a small market, two stations may be used. For instance, where one station dominates the morning listenership, and another station dominates the evening audience, Beneficial would split its schedule between the two stations.

The commercials — although aired "around the clock" — are scheduled mostly in heavy drive times and at night. Stations are selected according to the "umbrella" concept—that of covering the area about an office by the station in that area. The company tries to avoid overlapping of areas by two stations.

Herts summed up these combined efforts as a business. "Beneficial," he said rhythmically, "is in the business of selling money on the installment plan. We are anxious to sell merchandise the same way Macy's wants to sell suits or a grocer peas."

Turning from the topic of Beneficial's use of radio advertising, Mockett explained the company's corporate structure.



Establishing basic mix of orchestra and vocal

In Aura Recording control room where jingles were recorded are (l-r): Jack B. Creamer, mgr. Lefton's radio/tv dept.; Herb Kaplan, Aura pres., and Phil Davis

The corporate set-up. The parent body," he said, "is Beneficial Finance Co. A subsidiary of that is Beneficial Management Corp., of which I am the advertising director. All 1,342 loan offices also are subsidiaries. Beneficial Management Corp. furnishes advertising, accountants, and other services to these loan offices.

"In addition to this," Mockett continued, "Western Auto Supply Co. has merged with Beneficial, and is also a subsidiary. The company has 480 stores throughout the U. S., and 3,737 associated stores.

"With Western, this brought Beneficial's consolidated net income for 1961 to $32,723,000," he said.

As mentioned above, the following is one of the new Beneficial jingles. This message will be heard about two weeks before Christmas.

SOUND: CELESTE BACKGROUND

ANNCR: *Feel a tingle?*
Feel a glow?
Well, it's the holiday season,
Don't you know!
High time for shopping
And so much to do;
High time for the holiday
Cash you want too!
So call Beneficial
Finance Company
Get your holiday cash double fast—
Yes-sir-ree!
At Beneficial Finance
All it takes is one call,
Then come in and pick up your cash—
That's all!
And you'll find the service
Has a holiday touch—
With a friendly, warm welcome
And a 'thank you so much!
So the minute you want holiday
Cash this season—
For shopping or bills or
For any good reason—
Beneficial Finance
Is the place to go,
Cause it's high time for holiday cash
Don't you know!
And you know how the girl sings it
In the Beneficial tune—

GIRL: *Call for money the minute you want it!*

MAN: *Beneficial Finance Company.*

A timebuyer sounds off

- **Disorganization in the media department**
- **Slim budget campaigns give headaches**
- **The pay could be a lot better than it is**

"You know, I like my job," said a timebuyer recently, "but some weeks are just murder. I get up in the morning feeling great, but five minutes after I get in the office it starts. I want to growl at my secretary, hang my boss in effigy, and take a sock at the first rep who walks in."

Having been a buyer for several years at one of the top 10 agencies in the U. S., he knows from experience that these complaining moods last for two or three weeks, not days; and that they arise at all for several reasons, not just one.

SPONSOR asked this buyer if he could name his 10 biggest beefs, if we promised not to name *him*—and he gleefully agreed. All the while insisting that he was crazy about his job, in spite of the grievances.

Doggoned disorganized. "One of the most fundamental problems is that the media department is so doggoned disorganized. We've got estimating on one floor, media directors on another, timebuyers on a third . . . oh brother! Actually it's not that everything is disorganized; it just looks that way. It's basically a lack of communication. And all levels share the responsibility for that problem. It's not management alone."

A gripe that is less solvable seems to be the work load. "It's feast or famine," says the buyer. "One week I'm swamped with action clicking on every single account I work on. Two weeks later, my office is as quiet as a church on weekdays. I'm sure glad the peaks and valleys complement one another, but it's a ragged existence. During the heavy weeks I have to work a lot of overtime, which to me is a big pain in the neck when you have to expect it as a matter of habit. If I can do a good job I don't feel so bad; but if there just isn't enough time to make the effort count, I feel the extra work is worthless."

Paperwork problems. During the rough weeks the paperwork involved can suddenly turn into mountains, the timebuyer points out. "If I can keep the paperwork moving as it comes in," he explains, "everything is o.k. But when business is heavy the paper starts to pile up if I don't watch out. Luckily, I can pass along some of these jobs to an able assistant; but many details I have to follow through myself. At times like this, the aspirin bottle in my desk drawer is always on call."

The station representatives frequently complete each crisis, says the buyer, because many of them listen to orders with their ears closed. "For instance, when it comes to a campaign for a client that doesn't want to spend a lot of money, I tell the rep this. 'This one is a very limited budget,' I tell him. And what do you think at least 65% of these reps come up with? Five-plan rates, eight-plan rates. I can't go along with these schedules. There isn't enough money, I tell the rep this. The client has a very limited budget. And what do you think at least 65% of these reps come up with? Five-plan rates, eight-plan rates. I can't go along with these sched-

and reveals his 10 biggest beefs

ules. There isn't enough money in the budget to buy enough spots per week to even earn the discount. So we have to start all over again until the rep is clear that what I asked for the first time is what I really want."

Some reps often foul up on details, he complains, causing him extra work that he feels shouldn't be necessary. "When I order a schedule, I would think it is the obligation of the rep to get back to me as soon as possible on whether the order will go through. But do you think most of them do? Naturally not. I have to call to find out."

The movement of paperwork from the rep (i.e., written confirmation of the order), is often slow coming to the agency, even though the buyer has a verbal confirmation. "I can't really get the buy moving in my office until the confirmation comes back in black and white."

But the rep doesn't take all the timebuyer's wrath. The client comes in for a few knocks, too. "Worst of all sins," the buyer declares, "is the one committed when the client walks through the door, sits down by my desk, and tells me exactly the kind of media schedule he's worked out. I may have wide or slight disagreement with him, but it's often expedient politically to express good-natured approval. Sometimes changes can be made, but its when they can't that you feel like your stuck."

Knowledge gap. A real big problem, says our timebuyer spokesman, is the utter confusion that stems from the lack of media knowledge, which seems to be in order with so many of the current crop of account execs.

A lot of time—not to mention effort—is wasted because too often an account man doesn't know the difference between "reach" and "frequency."

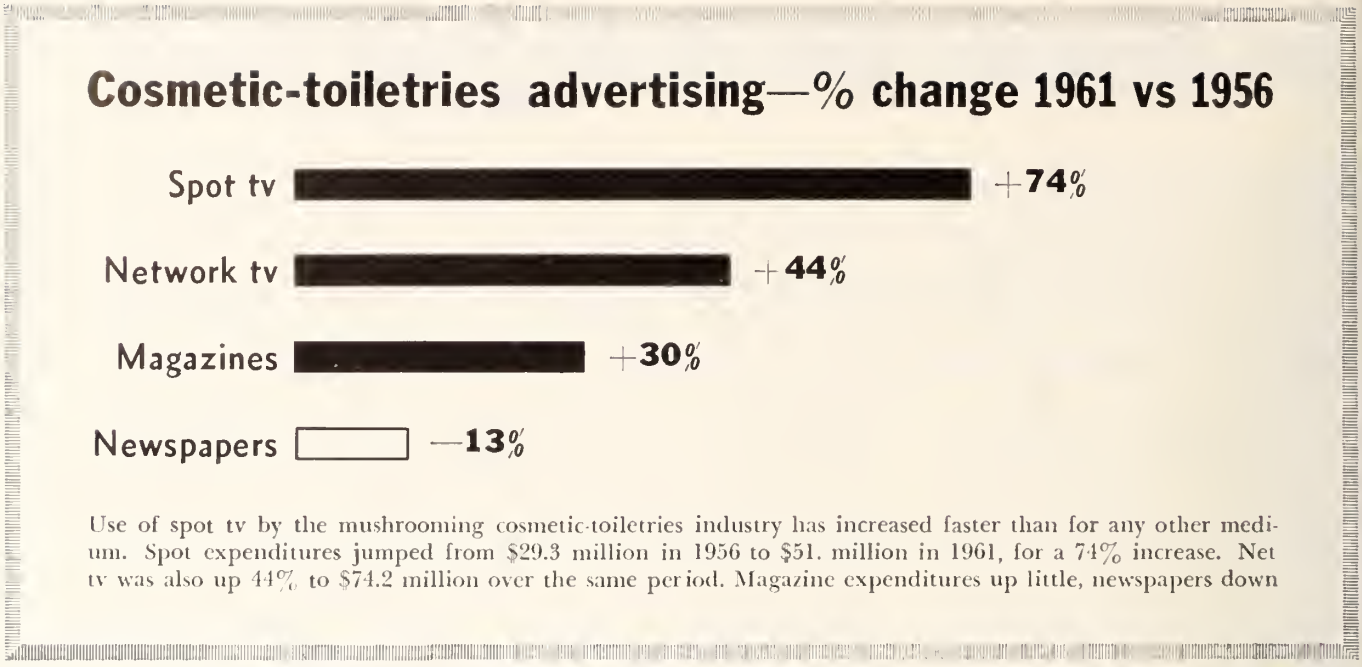
As a result a request is issued for a detailed compilation of "reach" data and "after spending hours digging up the stuff and then doing it up in readable order, you find out that what he wanted in the first place was information on "frequency."

On the subject of salary, the buyer at first remarked that "it could be better, it could be worse." But when asked how much worse, he admitted "not much." The fastest way to more money is a promotion in rank, he says, but the competition is stiff and the boss can afford to be pretty selective.

The curious thing about the timebuyer is that no matter how many gripes he gathers, he plainly loves his job. "In spite of all the complaints, I still think I'm in the most interesting business around. When 40 years have dropped off the calendar, media buying will be just as fascinating to me as it is today."

The 10 biggest gripes a timebuyer has about the job he loves

1. **The media department.** "It always seems to be in a state of disorganization . . . poor communication."
2. **The pace.** 'It's a pain in the neck. I'm buried in work for two weeks . . . nothing to do the next."
3. **The pay.** "It sure couldn't be much worse! I'd like to have more, but the boss keeps putting me off."
4. **The clients.** "Sometimes they walk in with their own media plans. I know they're off, but can't say so."
5. **The reps.** "Some salesmen won't follow through after the order to confirm. I have to keep calling.
6. **Paper work.** "It's pretty much of a necessity. If it piles up it's a real problem. I try to clear it fast."
7. **Reps again.** "They're often too slow with their end of the paper work, especially written confirmation."
8. **Tight budgets.** "I'm fed up with reps who pitch 5-plan, 8-plan rates when I have a tight budget."
9. **The account executives.** "A lot of them lack media training and this leads to much misunderstanding.
10. **Poor communication with clients, account men.** "Often there is confusion and wasted effort."



Use of spot tv by the mushrooming cosmetic-toiletries industry has increased faster than for any other medium. Spot expenditures jumped from $29.3 million in 1956 to $51. million in 1961, for a 74% increase. Net tv was also up 44% to $74.2 million over the same period. Magazine expenditures up little, newspapers down

Cosmetic sales zoom with tv spot

- **Sales up $612 million in 4 years**
- **Television dominates all media budgets**
- **74% gain for tv spot alone**
- **Called "most ad-conscious" industry**

Striking evidence of the effectiveness of tv, and particularly of spot tv, in what has been called America's "most advertising-conscious industry" — the cosmetic-toiletries field, is revealed in a comprehensive new study, recently released by the Television Division of the Edward Petry Company.

Titled, "Scented with Success," the Petry report details both general media history 1956-1961 for the scrambling cosmetic-toiletries industry (which showed a 50% sales gain of $612,000,000 in the period) and also provides capsule case history treatments of a number of leading advertisers in the field.

Speaking of the study, Petry's exec. v.p. Martin L. Nierman says, "This highly promotion-conscious industry, with its multiplicity of products is one of the great proving grounds of advertising media. The broad expansion of cosmetic advertising into spot tv, and the outstanding sales performances revealed here, should have important implications in all consumer fields, as well as special values for toiletries manufacturers and their agencies."

For its background data on industry expenditures, Petry has relied on the *Drug Trade News* Brand-by-Brand Expenditure Tables, and has extracted some eye-popping figures.

Between 1956 and 1961, cosmetic-toiletries investments in network tv jumped from $51,761,000 to $74,193,000, and in spot tv from $39,377,000 to $51,000,000, a gain of 44% for tv net and 74% for tv spot.

By contrast, industry expenditures in magazines were up 30% ($29,782,000 to $38,819,000) and in newspapers dropped ($15,673,000 to $13,643,000).

In 1961 cosmetic-toiletries billings in spot tv alone were almost equal to those in both print media combined.

Spot tv's growth is reflected in all five major divisions of the industry. (It is the only medium to show increased percentage of budget in every product group.)

Percent jumps. In cosmetics, tv spot showed an increase in total budgets from 21% to 30%, in hair products from 23% to 27%, in deodorants from 33% to 39%, in perfumes, fragrances, and bath preparations from 38% to 39%, and in shaving products and men's toiletries from 18% to 20%.

With the industry as a whole increasing at a growth rate more than twice that of the national economy,

and with promotion budgets for cosmetic-toiletries items averaging 15-20% of sales, the performance stories of individual companies are probably the most absorbing feature of the Petry report.

"Scented with Success" divides these tv-advertised products into three broad classes of spot tv users: "long term supporters, switchovers, and new entries."

Long term. Among the "long-term supporters," Petry cites these:

Avon. In 1956 Avon, the No. 1 cosmetics manufacturer, had already made tv spot its principal door opener, and was spending $1,307,000 for its "Avon Calling" spots in approximately 50 markets. By 1961 it had increased its spot tv expenditures nearly 350%, with an appropriation of $4,450,000 in more than 150 markets.

Arrid. Six years ago it was the leading deodorant advertiser in spot tv with schedules in 60 markets. In 1961 it was active in more than 130 markets with a spot appropriation up 50% over 1956.

Lanvin. This company has consistently promoted with 10-second tv spot announcement. Over a five-year-period it has more than doubled its spot tv investment.

Switchovers. Among the cases of what Petry terms "switchovers," it notes the following:

Jergens. Six years ago Jergens Lotion divided its $1,500,000 budget between network tv and magazines. Its move to spot tv began in 1958 with a switch of some funds into the medium. Last year, spot tv accounted for two-thirds of Jergens $3,000,000 ad expenditures.

Helena Rubenstein. Tv viewers, familiar with Helena Rubenstein spots, will find it hard to realize that this advertiser is a relative newcomer to the medium. Newspapers received the principal share of Helena Rubenstein advertising in 1956, with tv spot getting less than 5% of the budget. Last year, Rubenstein invested more than 50% of its ad monies in spot tv, a total of $1,400,000.

Maybelline. Maybelline gave spot tv a mere $163,000 of its budget in 1956, far behind its expenditures in net tv and magazines. By 1961, however, it had increased this figure more than tenfold. Spot tv dominated Maybelline sales efforts with investments of $1,866,000.

Norelco. Norelco, a newcomer in the electric shaver field in 1956, concentrated its efforts at that time in magazines and newspapers. It began testing tv spot in a few markets in 1958. Last year Norelco's $2,000,000-plus tv spot budget represented 60% of its total promotion expenditures.

New entries. Among the "new entries" in the cosmetic-toiletries field, Petry notes these successes.

Alberto-Culver. Last year Alberto-Culver topped all other cosmetic-toiletries advertisers in tv spot with a whopping $5,150,090, spent in promoting seven products. Back in 1956, Culver was a fledging in the field, and put its entire budget, $93,000, in tv spot. As sales built up it used increasing

This table, and other computations in this article on cosmetics and spot tv are from the study "Scented with Success," recently released by the Television Division of Edward Petry and Company. Martin L. Nierman, exec. v.p. at Petry, says the report has "important implications for advertisers in all consumer product fields."



Spot tv record by major product groups

Product group	1956	1961
1. Cosmetics*	$8,474,000	$13,363,000
2. Hair products	$10,843,000	$19,956,000
3. Deodorants	$3,187,700	$6,999,000
4. Perfumes, fragrances, bath preparations	$3,138,000	$4,645,000
5. Shaving products, mens toiletries	$3,734,000	$6,045,000

*Includes creams, lotions, powders, eye make-up, and hand-care products.

amounts of spot, and later added network tv. Within three years its V-O 5 was the largest selling woman's hair dressing in the field.

Secret. P&G had this product in the test stage in 1956 with spot tv expenditures of $25,000. In the next few years, spot tv was employed almost exclusively in extending distribution nationally. By 1961, Secret had become a power in the high competitive deodorant field. It's spot tv investment, $2,169,210.

Matey. An overnight spot tv success story, in an entirely new toiletry field. Matey, a children's bubble bath powder, was introduced by the J. Nelson Prewitt Company in 1960, via spot tv in a limited number of markets. Within less than a year Matey was a red hot item, backed by a $1,526,880 spot tv campaign in over 100 markets. Matey's success prompted Colgate to enter the field with a similar product, Soaky, also heavily promoted by tv spot.

Industry trends. In commenting on these examples of cosmetic spot tv use, the Petry report says, "Spot tv growth leadership is being spurred by basic trends within the industry. Major cosmetic companies are aggressively expanding their product lines and invading new areas of the field. Mounting numbers of special products are vying for space on the crowded shelves of drugstores and "supers."

"This increasingly competitive climate has multiplied the special market problems of toiletry advertisers and has given new emphasis to the values of the market-by-market approach in television. Cosmetic companies are turning to the complete flexibility of the spot medium to more efficiently test and launch new products, to counter competitive drives, and to strategically align their tv pressure in terms of product sales drives and market potentials."

Growth force. Evidence of the Petry contention that cosmetic-toiletries companies are turning to spot tv is borne out in the study by a chart headed "growth force."

Between 1956 and 1961 tv spot showed the only significant percent increase in ad budgets of any major medium.

Percent of four media totals

1956	1961
Net tv 41%	42%
Spot tv 23%	29%
Magazines 24%	22%
Newspapers 12%	7%

Spot speed. A striking example of the ability of spot tv to do a job in the cosmetics field was contained in a story titled "Lanolin Plus' Fresh TV Face" (SPONSOR, 9 April).

Within eight weeks after Color Plus nail enamel broke in its test markets—San Francisco and Los Angeles—the product had achieved a substantial share of market in these cities.

Eight months later consumer demand was gaining impetus and store calls were piling up in over 160 markets.

Joseph Chira, then ad director for Hazel Bishop, said: "Television is the only medium to use for products like these. Tv gives us the opportunity to tell our products news in minute messages, dispersed among a number of programs with different audiences."

Spot record of 20 cosmetic-toiletries leaders

	1956 spot tv*	1961 spot tv*
1. Alberto-Culver	$ 93,910	$5,150,090
2. Avon Products	1,307,680	4,540,460
3. Gillette	1,533,000	4,386,190
4. Bristol-Myers	292,000	3,083,710
5. Carter Products	3,332,200	2,980,930
6. Andrew Jergens		2,540,400
7. Procter & Gamble	668,260	2,416,920
8. Colgate-Palmolive	1,512,730	2,381,210
9. North American Phillips		2,045,830
10. Maybelline	163,030	1,866,060
11. Helene Curtis	247,440	1,763,010
12. J. Nelson Prewitt		1,526,880
13. Helene Rubinstein	54,810	1,393,650
14. Lehn & Fink		1,287,070
15. Sardeau	717,840	1,136,630
16. Lanolin Plus		1,004,720
17. Chesebrough-Ponds	1,425,440	825,050
18. Noxzema Chemical	41,580	773,390
19. Associated Products	713,880	759,960
20. Coty	458,860	755,880

*Television Bureau of Advertising (N. C. Rorabaugh) cosmetic-toiletry product expenditures only.

How the same tv markets rank at different agencies

	Market A	Market B	Market C
AGENCY X	20	33	36
AGENCY Y	39	43	51
AGENCY Z	190	20	105

Rankings differ since each agency uses its own formula. One is physical coverage with a percentage cutoff; another is total homes per prime quarter-hour; another uses a non-duplicated homes base.

The myth of tv market rankings

- **There is no typical list of tv markets**
- **Each major tv agency has its own list**
- **Every agency has its own formula**
- **BBDO tailor makes rankings as required**

Not since the postwar explosion of markets, people and products has there been a standard list of market rankings that are used the way the Sales Management or Standard Rate & Data lists were used in the days when print was dominant and television was still experimental.

These days, in the heyday of television, almost every major tv agency, and quite a few advertisers, has its own list of ranking markets and few of these match each other; for each of them is put together according to the formula and technique of each agency.

And, although each of these many lists may drive a station rep to Pepto-Bismol and a station manager to Milltown, each list has a definite reason for being. In the words of one agency mediaman, "These lists of ranking markets are intended as a quick buying tool for academic questions. And each of us has a different list because each of us thinks his formula is the best."

Other medianen note that, "In every list of the top 100 markets there is no change in the top ten markets, and the chances are that the same 60 cities are next on all our lists although they will vary in ranking. It is also true that the last 25 markets will probably be different on each list."

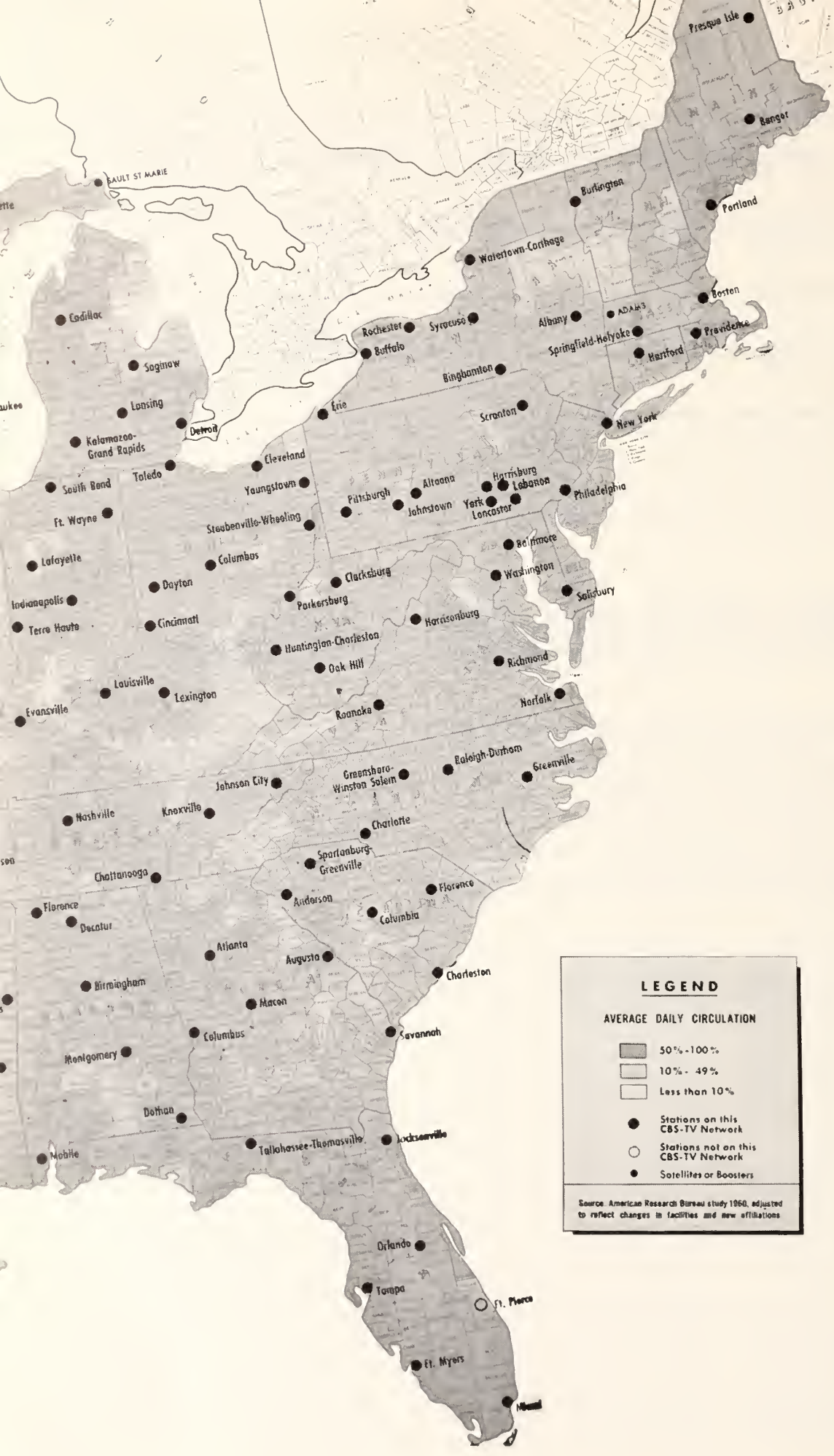
Some agencies base their lists on ARB's Total Homes Delivered, others use Nielsen data, some work with TV Digest's Factbook which shows coverage in terms of 50%, 25-50% and under 25%, some use a 25% or 40% or 50% cut-off in compiling their list of market rankings, some use ranking lists published by other magazines, some base their lists on homes delivered, others on potential tv homes available, and some use more than one list depending on the client and the objective.

Thus P&G agencies have one list, Lever shops have another, and Colgate timebuyers and mediamen use another. All of which drives station men nuts and they in turn drive their reps to nail-biting.

What the rep knows and cannot tell his client-station is that those lists are guarded like Fort Knox. And while it is true that research and media people change jobs and so get to know what others are doing it is also true that there is an effective secrecy clamp that functions.

This secrecy status is so strong that one young rep salesman, who stumbled upon and tried to use a soap list, was politely told to cease and desist by his employer. The rep had had a call from an ex-soap man at an agency. And, in another instance, a marketman who had left a soap company for an agency, spent six months building his own list for the agency—even though the final list differed little

A lot more


Presque Isle
Bangor
Burlington
Portland
Watertown-Carthage
Boston
Rochester
Syracuse
Albany
ADAM3
Springfield-Holyoke
Providence
Hartford
Buffalo
Binghamton
Erie
Scranton
New York
Cadillac
Saginaw
Lansing
Detroit
Kalamazoo-Grand Rapids
Cleveland
Toledo
South Bend
Youngstown
Pittsburgh
Altoona
Johnstown
Harrisburg
Lebanon
York
Lancaster
Philadelphia
Ft. Wayne
Steubenville-Wheeling
Baltimore
Washington
Lafayette
Columbus
Dayton
Clarksburg
Salisbury
Indianapolis
Parkersburg
Terre Haute
Cincinnati
Harrisonburg
Huntington-Charleston
Richmond
Oak Hill
Louisville
Lexington
Norfolk
Evansville
Roanoke
Raleigh-Durham
Greenville
Johnson City
Greensboro-Winston Salem
Nashville
Knoxville
Charlotte
Spartanburg-Greenville
Chattanooga
Florence
Anderson
Florence
Columbia
Decatur
Atlanta
Augusta
Charleston
Birmingham
Macon
Savannah
Columbus
Montgomery
Dothan
Tallahassee-Thomasville
Mobile
Orlando
Tampa
Ft. Myers
LEGEND
AVERAGE DAILY CIRCULATION
50% - 100%
10% - 49%
Less than 10%
Stations on this CBS-TV Network
Stations not on this CBS-TV Network
Satellites or Boosters
Source: American Research Bureau study 1960, adjusted to reflect changes in facilities and new affiliations

than coverage goes into making up a television market list

1. Profitability of a market
2. Product distribution
3. Warehousing facilities
4. Retail sales outlets
5. Media coverage factors
6. Strength of regional brands
7. Local or regional preferences
8. Media availability
9. Duplication of coverage

Any one, or combination, of these nine different client factors can revise a television market list and aggravate a station sales manager

from the one he'd originally compiled for the detergent maker.

Even SPONSOR, in compiling this report, had to use OSS tactics to get its data from agencies handling soap and suds sponsors. And since the three big detergent makers represent about $100,000,000 in tv spot alone no agency need post warning signs for its staff to keep a tight lip and maintain a maximum of mumness.

Yet consider the plight of the station sales executive with an outlet in a market that ranks in the middle 30's in the traditional metro market listing for homes, retail sales, food sales, drug sales and effective buying income and is just around 40th in rank according to both Nielsen and ARB tv figures. That executive feels his town is an automatic buy in any list of the first 50 markets, and with high ratings his station is also a cinch for a big chunk of the lush national spot billing.

The odds are that stationman has ulcers since, as the chart on the first page of this story shows, the individual agency tv market lists do not necessarily jibe with the traditional rankings. And even on a widely used list of the top 100 tv markets, as compiled by one of the dominant research organizations, the three specimen markets are ranked between 40th and 50th while on the market lists of three top agencies they vary widely.

How then are these agency lists compiled and why? The why is no secret. The first city rankings, and then metro rankings, were a match of marketing patterns and print circulation. Radio network coverage patterns stretched but didn't alter these traditional market rankings.

The first changes began to show with network tv but by 1956-57, when spot tv began to match network tv in dollars, agencies and their clients began to probe for more scientific data and definitions. And the bigger the advertisers and agencies, and the more spot tv time they bought, the more they needed and wanted more information.

Of the agencies covered in this report only BBDO had no house list. As Edward Papazian, its associate media director put it, "We no longer utilize an overall ranking of markets based on some generalized system of defining coverage." At that agency they tackle each problem individually and develop tv market lists for each specific need.

The how of agency market rankings fall into one of the following techniques as defined for SPONSOR by Marty Mills, Director of Research and Promotion for The Meeker Company:

1. The Tv Home Potential, or homes able to receive the leading station in the market.

2. The net weekly circulation of the leading station in the market.

3. The hard core coverage or dominant market area based on an arbitrary cut-off point. Thus a market area might be defined as all those counties in which the major station has a net weekly circulation of 25% or 40% or 50%.

4. The incremental or gross coverage not duplicated by a market higher on the list. A refinement of technique three, this will credit a county to a larger market where the stations in that market achieve the cut-off figure in the adjacent and lesser market.

5. The total of or gross quarter-hour viewing for all stations within a market. This yardstick may be the entire broadcast day, or prime (evening) time, fringe (evening) time, daytime. Prime time is network programing time, fringe is 5:30-7:30 p.m. and after 11 p.m.

6. The conventional Metro Market rankings for those advertisers with sales and marketing patterns that match the metropolitan market areas.

However, the constant need for tighter definitions and sharper breakouts—as indicated by techniques one through five—are gradually leading more and more tv advertisers to changing their sales districts and marketing areas to where they conform with tv market definitions. Thus sales and advertising may mesh with greater efficiency and effectiveness.

Yet, as any marketing man knows, there are other pertinent factors which can also revise a market list and which have nothing to do with tv coverage or markets. These client factors include:

1. Profitability of a market, i.e. a 10% increase in a market selling 100,000 units is more profitable than a similar increase in a market selling 10,000 units.

2. Distribution of the product, i.e., you can't sell it where they can't buy it.

3. Warehousing facilities, i.e., they can't buy it if you can't deliver it.

4. Retail outlet problems, i.e., some food chains prefer to push their own brands and a national brand price promotion will suffer if the chain doesn't cooperate with instore promotions.

5. Media coverage factors, i.e., stringent audience composition requirements that only a certain media can supply.

6. Strength of regional brands and unexpected 'go for broke' advertising by a local or national competitor.

7. Local and regional consumer preferences and habits, i.e. they don't buy bleach in the Southwest, they use the sun.

8. Media availability, i.e. if 40 second spots are not available the money may go to print.

9. Duplication of coverage between markets.

"All of which," a stationman may say, "is fine and most confusing. But what am I supposed to do; sit still and do nothing? Its my bread and butter at stake and that I'll fight for!"

To which one mediaman says, "Stop trying to meet the man that makes up the list. There is no one man. And, even if there were and you met him you couldn't talk him into changing the list. Stick to your basics, what audience do you reach, how many of them and what are they? These are the things that we understand and want to know. Too often stationmen walk in with a pitch about a higher tower that reaches 4,000 more homes. Most of the time they don't know if those new homes listen, who they are, what they do, nothin'. All they know is the engineering consultant says the primary signal is now 20 more miles away."

Another mediaman, at another agency—a top billing shop—produced part of the manual their timebuyers use for guidance and background. This agency said, "This should show why and how we make up a market list and may help stations and reps to understand why their markets may or may not be used."

These then are excerpts from that agency's manual:

1. At this agency a "TV Market" means the homes in an area covered effectively by the top coverage station located in each city, or group of cities in which the stations serve a common area. It is apparent that a TV Market may differ from the usual city or county limited areas or from Standard Metro Areas.

2. This list of TV Markets is arranged in an order keyed to requirements for the widest area coverage base and the greatest cost-efficiency.

3. The key to this arrangement of TV Markets is their ranking on the basis of the number of TV households in that portion of a market's gross coverage area which is not duplicated by markets higher on the list. In other words, as each market on this list is added it brings in a larger untapped county area than any of the other markets that might be added.

4. In planning brand strategy this enables the media planner to achieve the absolute maximum spread in area coverage. This means the brand will be exposed to the largest possible geographical spread of potential audience that can be attained for a given amount of dollars. At the same time the budget is automatically concentrated on the larger, more cost-efficient markets. Because of the greater efficiency of such a grouping more gross commercial messages can be used per unit dollar.

5. Objections are sometimes raised to this new type of TV spot market ranking. These usually concern markets in areas where there

(*Please turn to page 49*)

How "spill-in" coverage from outside . . .



. . . Stations can change a market list

TIMEBUYER'S CORNER

Media people: what they are doing and saying

The latest one to dump timebuying in favor of selling is BBDO's Marv Shapiro. Marv, who bought for such accounts as Pepsi-Cola, Schaefer beer, Gallo wine, Chevron gas, Lever Bros., and B. F. Goodrich out of the agency's New York office for the past two and one-half years, made the switch last week. He is now an account executive at ABC's flagship station, WABC-TV. People in the business will recall that prior to his BBDO affiliation Marv spent two years at Grey buying for Mennen, Ideal Toy and Chock Full o' Nuts Coffee. No word yet as to who fell heir to his BBDO accounts.

It took Papert, Koenig, Lois' recent windfall, the Clark Oil account, to separate **Bernie Endelman** from his five-year Doyle Dane Bernbach habitat. Bernie just joined PKL as account supervisor on Clark.



Farm data studies occupy NL&B's Massey-Ferguson

Studying new farm research analysis presented by Keystone's senior v.p. Edwin R. Peterson (r) occupies attention of Massey-Ferguson a.e. Willard Johnson (l) and NL&B's (Chicago) broadcast facilities manager, John Cole

Good news to many along Madison Avenue is Dave Newman's return to his timebuying chores at Compton after a three-month illness-forced hiatus. Dave, who was buying for Ivory soap when he was taken ill, is now buying for Duncan Hines.

Promotion dept.: George Graham, assistant to Grey timebuyer **Joan Shelt** (Ward Baking), moved up to assistant account exec. on Ward.

The vacancy created by Elmer Jaspan when he switched from Bauer-Tripp-Foley, Philadelphia (formerly Bauer-Tripp) to Gumbinner, New York, has not been filled, according to late word from that agency. Official word has it that Foley's media director, **Alice Mooney,** is serv-

(*Please turn to page* 46)

YOU CAN QUOTE ME...



"In just five short years, my distributorship for Niagara Cyclo-Massage has twice won the distributor-of-the-year national award. Thanks to spending our advertising budget almost exclusively on WLW Radio and WLW-TV, we have achieved this outstanding business success."

Louis H. Lauch, Distributor
Niagara Cyclo-Massage
Cincinnati, Ohio



WLW RADIO
WLW-T
TELEVISION—CINCINNATI

The other dynamic WLW Stations

WLW-D	WLW-C	WLW-I	WLW-A
Television Dayton	Television Columbus	Television Indianapolis	Television Atlanta

Crosley Broadcasting Corporation

ONE BUY!
FOUR
MARKETS!

walb-tv
CH.10-ALBANY, GA.

• ALBANY
• DOTHAN
• TALLAHASSEE
• PANAMA CITY

GRAY TELEVISION
ABC NBC

Raymond E. Carow
General Manager

wjhg-tv
CH.7-PANAMA CITY
FLA.

366,000
TV HOMES*
* ARB, Nov. '61

One buy—one bill—one clearance!
Or stations may be bought individually for specific markets!

Represented nationally by
Venard, Rintaul, McConnell, Inc.
In the South by James S. Ayers Co.

"IT PAYS TO USE KTVE"



So says
Al Wilkinson
of
TWIN CITY
PONTIAC
in Monroe, La.

OVER 100 LOCAL ADVERTISERS USE KTVE REGULARLY TO GET SALES RESULTS & PROFITS

NBC abc

KTVE

CHANNEL 10

EL DORADO MONROE GREENVILLE

REPRESENTED NATIONALLY BY:
VENARD RINTOUL & McCONNELL
CECIL BEAVER SOUTHERN REP.

TIMEBUYER'S CORNER

Continued

ing in that capacity at the newly merged B-T-F. Assistant media director is **Loretta Kohler.**

It must have been just like "old home week" for Gumbinner's Jonne Murphy when she visited Saratoga Springs last week. Jonne, who took part in a panel discussion during the New York State Broadcasters' Convention there, was graduated from Skidmore College in that locale. Other agency people who participated in discussing "Radio Would Get More Dollars If . . .": BBDO's **Ed Fleri** and DCS&S's **Sam Vitt.**



Getting an earful of multiplex stereo

Discussing WCRB (AM & FM) Boston new multiplex stereo sound in New York last week are (l-r) DCS&S bdct. supervisor, Bob Widholm; JWT timebuyer, Jeanne Traegre; WCRB (AM & FM) Boston, president, Ted Jones

A fledgling tries his wings dept.: Madison Avenue talk has it that K&E's **Tony Maisano** (just moved up into timebuying from cost estimator) "did a real nice job" of filling in for the vacationing Bob Morton recently. The Lincoln-Mercury radio buy was Tony's first experience in buying that medium and—so goes the talk—"he handled it like a pro."

Returned vacationers: Sind & Sullivan's (New York) **Jean Simpson;** FRC&H's (New York) **Liz Griffiths;** Compton's (New York) **Lloyd Werner;** R. Jack Scott's (Chicago) **Ralph B. Trieger.**

Spotted milling around in the crowd that witnessed the WCRB (AM & FM) Boston multiplex stereo demonstration held last week in New York's Hotel Berkshire (see photo above) were J. Walter Thompson's **Hal Veltman, Polly Allen, Roger Morrison;** J. M. Mathes' **Pat George, Olga Hoffman;** Mogul, Williams & Saylor's **Phil Whitman, Dave Rappaport, Joyce Peters;** McCann-Erickson's **Joe Kilian;** BBDO's **John Flynn;** DSC&S' **Len Stein;** Peerless' **Mike LaTerre, Lee Kay.**

Puzzlement dept.: The reps want to know: "Just what is an adult station?"

SPONSOR BACKSTAGE

Continued

radio station, I would like to point out that it takes more than spinning records and reading news to get top ratings, to get image in a market and, most important, to keep it."

I certainly did not mean to imply (I don't think I said) that Krelstein or Plough was the originator of the Top 40, nor that the format was dead. I'm as much an admirer of Todd Storz as is Jack, and consider Todd as good a friend as Harold Krelstein. I think Jack merely misread some of what I said.

Then, invariably, that kind of column draws a semi-hysterical, unreasoning, unthinking letter like this one from Ralph Beaudin, president of WLS, Chicago, which twists and misinterprets almost every single word I write:

"Your *Sponsor Backstage* in SPONSOR is absolutely unbelievable.

"I am referring to some of the things you said about *your friend* Harold Krelstein in your column 20 August issue.

"Being in competition with Krelstein in the Chicago market, I read with interest your story regarding the WJJD change in format and in many ways it gave me a chuckle . . . and in many others, it burned my hide.

Last, the attackers

"It burned me when you write such things, and I quote from your article, '. . . ratings of many stations featuring Top 40 and its variations began to tumble (Do you mean to say that popular music is no longer popular, or is it that ratings began to tumble because of mismanagement or the lack of ability to keep pace?). Perhaps of even greater significance, some advertisers began to shun the noisier and more frenetic of the Top 40 outlets (You would imply that advertisers are deserting popular music outlets with numbers, or deserting the ones without numbers at all?) on the grounds the climate was not conducive to properly showcasing the advertiser's story.' There are stations with good popular music all over the country that have been very successful in selling top national accounts.

"I got a chuckle when you stated Krelstein watched the Top 40 format lose its appeal and alarming chunks of audience in some of the Plough markets and that with their new format they hoped to attract an audience with high buying power. I'm sure their old audience would hate to be put into the class of people without buying power. And, I'm sure their advertisers would like to know that for all these years they've been sold an audience without buying power.

"I take exception with you and others who believe that stations who program popular music attract only sub-teen audiences with low buying power. Maybe if you would study radio stations like WLS who program the popular music format but do so in excellent taste . . . who do not advertise such products as Preparation H . . . who subscribe to the broadcasting code . . . who program fine news broadcasts (some as long as one hour) . . . who has donated over $1,200,000 in broadcast time free to public service groups during the past year . . . who is number one in Chicago . . . who built itself slowly and maybe at the expense of Krelstein, you would not write articles which seem to me to be a bit ridiculous and highly prejudiced."

All you can do with that kind is write him an equally nasty reply. I did.



In Chicago Radio
ONE STANDS OUT

WLS is FIRST in PULSE

20.8% – Average ¼ hour share, 6 AM-Midnight, Monday-Saturday, PULSE, Chicago 8 County Area, June 1962.

WLS is FIRST in HOOPER

20.3% – Average ¼ hour share, 7 AM-6 PM, Monday-Friday, HOOPER, Chicago, June/July 1962.

WLS is FIRST in NIELSEN

683,100 homes – Different homes reached in average 3 hour day part over 4 week period, Monday-Friday, NSI, Chicago Area, July 1962.

BLAIR GROUP PLAN MEMBER WLS

the bright sound of Chicago Radio

Owned and operated by American Broadcasting-Paramount Theatres, Inc.

IN ALBANY
SCHENECTADY
AND TROY . . .

WRGB
AGAIN*

Average quarter-hour homes reached

	WRGB	B	C
9 a.m. to Midnight	60,900	36,600	28,500

*March, 1962, ARB Market Report

THE KATZ AGENCY, INC.
National Representatives

TV NEWS "STARS"

(*Continued from page 33*)

stars in broadcast news, and the stars we need are hard to find. But they can be found, and when they are, it takes effort and persistence to nurture their potentialities. In times like these, broadcast news can't afford to give up the search."

A news executive with a profound understanding of personality patterns of network "names" and why some score higher than others among viewers told SPONSOR that if three men were selected for their thinking on tv it would not be their thinking by which they would be judged. It would be the image of the face plus the thinking, and it would be the best combination of face and thinking which would decide.

Formula for Success. "What you see on the tv receiver is a symbol," he explained. "You can't see thinking. You can see a face. The elements must be mixed for a single impact. The formula goes like this: great face, poor thinking—n.g.; lousy face, splendid thinking—n.g.; good face, good thinking—and you have a winner with a whopping Nielsen! This is why the star system is inevitable. If it is not the thinking, it has to be something else. And since a tv program is the product of a great number of talents, there must be one person who is the symbol. That is why it is always the *Huntley-Brinkley Report* — even though NBC News boasts that it has hundreds of reporters and thousands of stringers supplying information for the *Huntley-Brinkley Report.*

Jim Snyder, national news director of Westinghouse Broadcasting, sees eye-to-eye with Hanna and others. Good newsmen are made out where the news is made, Snyder insists, adding that no one ever dug up any news stories or increased his understanding of the news patrolling that "hot house beat" that extends from the newsroom to the studio and back.

"If broadcast news executives were to adopt a strict policy that no big name newsmen were to be tolerated in their operations they would soon have to set up a depart-

MUST BUY

KFMB RADIO is Southern California's must buy station for a big, attentive adult audience—more than any other station in the better part of Southern California, according to Pulse and Nielsen.

KFMB RADIO SAN DIEGO

TTC Transcontinent Television Corporation

IN TELEVISION: WGR-TV BUFFALO · WOAF-TV KANSAS CITY · KFMB-TV SAN DIEGO · KERO-TV BAKERSFIELD · WNEP-TV SCRANTON WILKES-BARRE

Represented by Edward Petry & Co., Inc. the Original Station Representative

IN RADIO: WGR-A WGR-FM BUFFALO · WOAF-A WOAF-FM KANSAS CITY · KFMB-A KFMB-FM SAN DIEGO · WOOK-A WOOK-FM CLEVELAND

Symbol of Service

380 MADISON AVENUE • NEW YORK 17, NEW YORK

WHAT ARE YOUR PHOTO REQUIREMENTS?

"HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only $22.50 for 3 pictures, $6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't *you* call now and have our representative show you a few samples of our work?

BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19

212 CI 6-3476



ment-of-nipping-stardom-in-the-bud," Snyder observed. "This department, equipped with the usual number of impressive offices, could work to answer the question, 'How come some guys are better than others?'

"The problem for tv news is not to shy away from developing and profiting from the audience acceptance of the big name newsman, but rather to avoid the transition of that man from a good working reporter who is effective on camera to the hot house status of tv stardom that doesn't permit the man any time to actually be in close touch with the news."

Must be first hand. As Snyder puts it, this is not to suggest that every top network newscaster must tour the police stations every morning. Snyder believes that the men, the shows and the audiences would profit if at least some of the news material was not second and third hand.

As for local radio news, there is no need of "stars," in the opinion of Joseph Dembo, director of news and public affairs, WCBS Radio, N.Y. What is needed, Dembo asserts, are knowledgeable radio newsmen capable of editing "the material they broadcast with professional competence." Dembo told SPONSOR radio doesn't need "mellifluous voices mouthing copy without comprehension of content."

News should be presented in an objective, concise and informative fashion, according to Bennet H. Korn, president, Metropolitan Television. "It need not be embellished by the addition of a personality . . . personalities are not necessary to news programs." Steve McCormick, vice president in charge of news for the Mutual Broadcasting System, also was of the opinion that radio news broadcasts do not call for "stars." "A radio newsman and his listeners build a close relationship, which, I believe, never exists between a newspaper byliner and his readers."

Personalities are assets. News personalities and news-in-depth presentations go hand in hand at WOR AM/TV, N.Y., according to Robert S. Smith, v.p., program.

As Stephen B. Labunski, v.p., WMCA, N.Y., and v.p., Radio Press International, saw, WMCA's news services "constantly create and utilize 'personalities' in the true and meaningful sense of the term." He added that "the 'star' reputation of the radio newsman—unlike that of the disc jockey and the comedian—depends on authoritative and believable reporting." Labunski said that his news staffers, assisted by the RPI men around the globe, "give meaning to the news with background and analysis . . . and lend a proper air of authority to WMCA's consistently authoritative reporting."

RANKING MARKETS

(Continued from page 41)

is coverage from an outside station in a market higher on the list. The validity of this new type of TV market ranking can be seen in this examination of such a market, "Beetown."

6. An analysis of the Beetown station's gross coverage area shows that 85% of the Beetown counties get effective 'spill-in' coverage from the leading Ayetown station; that 8% of the Beetown counties get



John McGowan, of Peters, Griffin, Woodward, gives Bruce the "club hat"

Bruce Curtis, of Leo Burnett, joins the Tricorn Club

Membership in the Tricorn Club separates the men from the boys when it comes to market savvy. Bruce got tapped by correctly answering these two profound questions: (1) What is the Tricorn Market? (2) What is North Carolina's No. 1 metropolitan market in population, households and retail sales? In case **you're** pining to make this elite fraternity, the answer to **both** questions is the combined three-city "tricorn": Winston-Salem, Greensboro, High Point. You'll pass magna cum laude if you also know North Carolina is our 12th state in population. So — what does knowing the No. 1 market in the No. 12 state **add up to?** A sure sales scoop for clients. Maybe a raise from the boss. At the least, an official hat from the Tricorn Club.

Source U S Census

WSJS TELEVISION NBC

WINSTON-SALEM GREENSBORO / HIGH POINT

effective coverage from the leading Ceetown station; and 7% of remaining counties get effective coverage from both Ayetown and Ceetown stations. Thus none of the Beetown counties are exclusively Beetown.

7. By a rating study of the total Beetown coverage area we learn that where the two Beetown stations reach 100% of the Beetown homes, between 9 a.m.-6 p.m., the three Ayetown stations reach 106% of the Beetown homes, and the Ceetown station gets another 3.5% of Beetown homes.

8. Thus, if the Ayetown market is on the list there is an economy and efficiency in not buying Beetown and using that money for another market.

9. Detailed analysis has shown that in this kind of planning which starts at the top and works down a higher proportion of dollars end up in the larger, more cost-efficient markets; unless there are valid marketing reasons for deviating into other less efficient markets.

10. This does not mean that Beetown will not or should not be placed on market lists. There are at least three reasons why it might be used in a spot campaign:

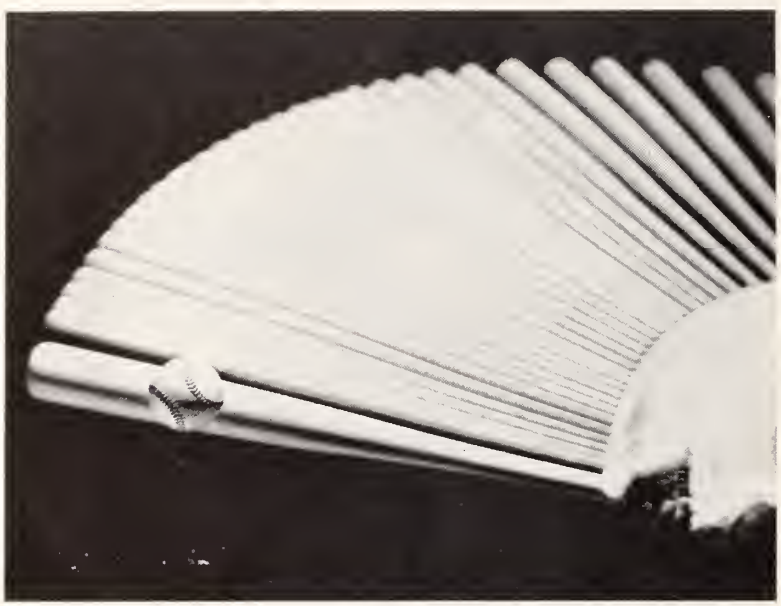
a) Marketing situations. The region may be a higher than average sales area.

b) Area coverage is wide enough and an effort is being made to increase frequency and total impressions.

c) Actual station selection based on existing availabilities has resulted in use of a lower coverage station in the outside market, giving less or no penetration into Beetown. In this case the market will add new coverage area and should be on the list.

It all adds up to a fairly simple set of facts, i.e., that the buyer sets his own specifications and definitions; that each set of "specs" differs; that the stations in markets low on any list will have trouble meeting any set of "specs"; that all media in any low-ranked market have the same problem.

One set of answers might include combined-media selling of a market, less competitive snipping between media, and a decline in the individual use of crying towels.



WORLD SERIES ON COLOR TV DURING BIGGEST COLOR WEEK EVER!

World Series Baseball . . . the most colorful sports spectacle of them all will be the big feature during ALL COLOR WEEK, October 1-6. Color all week . . . every morning, every afternoon and every night right up to sign-off. In short, it'll be the biggest, most colorful spectacle in TV history. Color TV is running up some big scores, and it can win some big ballgames for you, with movies, cartoons, variety, sports, drama and news specials. Inquire today from: B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: MU 9-7200, Ext. RC 388. Ask for the new brochure "Color Television Facts."



In Chicago Radio
ONE STANDS OUT

WLS is FIRST in PULSE

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WLS is FIRST in HOOPER

20.3% – Average ¼ hour share, 7 AM-6 PM, Monday-Friday, HOOPER, Chicago, June/July 1962.

WLS is FIRST in NIELSEN

683,100 homes – Different homes reached in average 3 hour day part over 4 week period, Monday-Friday, NSI, Chicago Area, July 1962.

BLAIR GROUP PLAN MEMBER

WLS

the bright sound of Chicago Radio

Owned and operated by American Broadcasting-Paramount Theatres, Inc.

RED CROSS LOOKS TO YOU

When you help, Red Cross can help



TV SPOTS + RADIO SPOTS

LOWELL THOMAS speaks for the Red Cross as he shows how the organization helps people in need from Puerto Montt, Chile, to the edge of the Bamboo Curtain. Zeroing in on still pictures gathered from around the world, and with dramatic drum beats and a musical score, he beats home the message "When you help . . . Red Cross can help."

60 - 20 - 10 seconds

Also COLOR SLIDES, TELOPS, FLIP CARDS
with voice over copy

AND— a recording with ID's for station breaks, voice over credits, and crawls

Recorded appeals by
- PAT BOONE
- BING CROSBY
- BOB HOPE
- THE FOUR LADS
- FRANCES LANGFORD
- ART LINKLETTER
- TED MALONE
- MITCH MILLER
- ROSALIND RUSSELL

all lengths from 05 to 60 seconds

PLUS A VARIETY OF SHORT IDs

TELEVISION FILM

EVERY PART OF TOWN

(14½ minutes—16mm—color or black and white—sound cleared for TV)

STARRING:
- PATTY CAVIN — NBC
- LEWIS SHOLLENBERGER — ABC
- SAM DONALDSON —CBS

Colorful Hurricane Carla is also the star of this newsworthy account of how Red Cross volunteers took on the momentous task of caring for the people involved in the greatest human exodus in modern history. These scenes, plus vivid demonstrations of mouth-to-mouth resuscitation, highway first aid, nursing in disaster, and services to the armed forces, dramatically show what Red Cross is doing around the world and in "every part of town."

All these materials available from

YOUR LOCAL RED CROSS CHAPTER

THE AMERICAN NATIONAL RED CROSS
In New York, call MUrray Hill 9-1000
In Hollywood, call HOllywood 5-5262

THE ADVERTISING COUNCIL
New York
Chicago
Hollywood

• THIS SPACE CONTRIBUTED AS A PUBLIC SERVICE •

SPONSOR-WEEK | Continued



Don 'Steverino' caps

Among the 1,000 people attending the Ohio State Fair and receiving Steve Allen Sun Visors were youngsters visiting on Crippled Children's Day



Queen of Turkeyland

Ya can't keep 'em down on the farm at least not Judy Miller, Virginia Turkey Assn. queen, here with WSLS-TV, Roanoke, farm dir. Glenn Fowler



Twin sluggers tune in transistors

Catcher Earl Battey (l) and outfielder Lenny Green of the Minnesota Twins listen to transistor radios they won for hitting home runs in Yankee game, part of WCCO, Minneapolis-St. Paul, promotion. Gen. mgr. Larry Haeg (r) made the presentation

D.j. draws crowd

10,000 racing fans and radio listeners turned out to celebrate "Joe O'Brian Day" at Freehold Raceway in New Jersey and shake hands with early-morning WMCA, New York, d.j. This well wisher: winning Pacer Vernon's Boy



CBS RADIO SPOT SALES

(*Continued from page* 12)

expanded industry-wide presentations, and more detailed proposals to non-radio advertisers. Don Leonard, v.p. and media director of FSR, discussed the role of radio in advertising campaigns, taking up the problem of media selection. Leonard also attacked rate-cutting and barter as two of radio's worst evils, calling radio undersold and under-rated, even by its own people. CBS Radio executives attending the meetings included president Arthur Hull Hayes, executive v.p. James M. Seward, v.p. in charge of station administration Fred Rnegg, and his assistant Richard F. Hess. Representing CBS Radio Spot Sales were Maurie Webster, and district sales managers Charles E. Burge, Chicago; Roland McClure, Los Angeles; Joseph K. Marshall, San Francisco; Ralph H. Patt, Jr., Detroit; George P. Crumbley, Jr., Atlanta; Eugene R. Myers, St. Louis, and Ronald M. Gilbert, New York.

advertisers

General Mills is debuting a new convenience product in eastern markets via NBC TV's "Empire."

The new product, fresh from Buffalo and Denver test markets, is Ready-Measured Bisquick. Agency is Knox Reeves.

A gleaming parade of 57 new 1963 Falcon convertibles by Ford has been lined up as prizes by H. J. Heinz for its forthcoming Soup Sale Sweepstakes.

Heinz commercials on eight daytime NBC TV shows will promote the contest from mid-September to 15 November.

Agency is Maxon, Detroit.

May, 1963 is the target date for completion of two new district sales and distribution centers planned by General Foods.

Territories are Syracuse and Indianapolis.

Expansion beyond that date is planned for Jacksonville and Charlotte.

PEOPLE ON THE MOVE: **Stephen Rose** and **Jessica Canne** to Maradel Products, new cosmetics and toiletries firm as marketing directors . . . **Richard Soule** to product manager for Praise at Lever Bros. . . . **Thomas W. Boyle** to merchandising manager of the St. Paul division of Hamm Brewing . . . **Richard E. Gawthrop** to advertising and sales promotion manager for Minneapolis-Honeywell's Precision Meter division . . . **Frank Sharpe** to executive vice president-sales and services, **H. Walton Cutshall** to vice president-sales and advertising, **Charles M. Moni** to vice president-customer services of Eastern Air Lines new Customer Services and Sales Departments . . . **Jack B. Pentz** to executive vice president and **Robert H. Comfort** to vice president of Borden's Milk & Ice Cream Company, effective 1 November.

agencies

The Polaris Corp., a leasing and data processing firm with real estate interests, has acquired the capital stock of Klau-Van Pietersom-Dunlap, largest advertising and PR agency in Wisconsin.

The agency will be operated as a wholly-owned subsidiary of Polaris, with no changes contemplated in present KVPD management.

The 4A's had added to its New York headquarters staff.

New members:

John H. Mason will assist senior vice president Richard L. Scheidker in membership activities, James F. Shea will assist senior vice president Richard Turnbull in statistical areas, and Julian R. Sloan will assist vice president Kenneth Godfrey in media and research activities.

Fourteen collegians will return to school this fall with a better understanding of the philosophy, problems and objectives of advertising.

The students were enrolled in Campbell-Ewald, Detroit, fifth summer internship course for undergraduates.

The program, run in conjunc-



Come to the fair

WBBM singing star Connie Mitchell signs autographs at Chicago's giant International Trade Fair. The station presented three live musical programs at the fair each day and handed promotion material to some 20,000 people attending



Ampex and C&W cop stereo schedule

The Ampex entry from Cunningham & Walsh won the first annual KPEN, San Francisco, Stereo Commercial Challenge. Studying entry are (l-r): Hal Larson, C&W copywriter; Pete Taylor, station promotion mgr.; S. Champion Titus, Ampex adv. mgr.; Dick Clark, C&W timebuyer; Wallace Brazeal, station commercial mgr.

Bearding Bevy

King of beasts meet their match in bearded WSGN, Birmingham, program dir. Charles Peterson, who, to promote city's Shrine Circus, opposed lions in their den during four performances of Juszyk's Lion Act





Clock to Cole

Presenting International Harvester's Southern Regional Award to WBT, Charlotte's, Grady Cole (l) for promotion of cub cadet tractors is A. F. Ellis, district mgr. Competition covered 10 southern states

tion with the universities which the students attend, includes credit hours for the work.

Agency appointments: Cameo-Parkway Corp. to **Elkman Advertising**, Philadelphia . . . D.C. Transit System to **Kal, Ehrlich & Marrick** . . . Tropicana Products to **Kastor Hilton Chesley Clifford & Atherton** for New York metropolitan advertising, effective 1 January . . . The Lashette Co. to **Ray Barron**, Boston . . . Matthew Stuart to **Kameny Associates** . . . Brunswick Boats to **MacManus, John & Adams** . . . Tri-Nut Margarine to **K&E**, Boston . . . American Viscose Corp. to **Chirurg & Cairns**, New York, for the Fibers division . . . Florida East Coast Hotel Co. to **Don Kemper**.

Divorcement: **Benton & Bowles** resigned the REA Express account, at the agency for the past eight years.

Merger: **Jerry Gordon** and **Andrew Weiss**, formerly senior vice presidents and account supervisors at Daniel & Charles, have joined with **Sylvester-Hvid**, Danish agency, to form Gordon, Weiss & Sylvester-Hvid. Offices are in New York, Copenhagen, Oslo and Frankfurt.

International entente: **Grey** has joined the parade of agencies with overseas affiliations by purchasing an interest in Charles W. Hobson Ltd., London.

Expansion: **Sturges and Associates**, headquartered in San Francisco, is the latest West Coast agency to fly in the face of Horace Greeley's advice and make an eastbound move to New York. New office is at 10 Rockefeller Plaza, headed by John W. Hays.

New v.p.'s: **William F. Grisham** at Needham, Louis & Brorby, as creative group head . . . **Oliver Toigo** at Lennen & Newell. He'll also be assistant secretary-treasurer, a new post . . . **Robert A. Leadley** at BBDO. He'll be account supervisor on the U.S. Steel account.

PEOPLE ON THE MOVE: **Peter G. White** to copy planning supervisor at Norman, Craig & Kummel . . . **William S. Hawkey, Jr.** to the creative services division of K&E as copy supervisor . . . **Lawrence D. Gibson**, vice president and research director at Donahue & Coe, to vice president of marketing at Audits and Surveys . . . **Jack Brownell** to copy chief at Fuller & Smith & Ross . . . **Constance Cornell** to account executive at Phil Dean Associates . . . **Jose Waldemar Lichtenfels** to media director at K&E Do Brasil . . . **A. Brooke Kinnard** to account executive, **Ralph Niedermaier** to production and traffic manager and **Anthony B. Wilson** to media buyer at MacManus, John & Adams, Bloomfield Hills . . . **June Colbert** to creative supervisor on the Alberto-Culver account at BBDO . . . **James D. Mantice** to the copy staff of Clinton E. Frank . . . **Michael Koelker** to the creative staff of Universal Advertising Agency, Omaha . . . **Arthur E. Ericksen**, assistant ad manager of Brown &

(*Please turn to page 57*)



YOU'RE ONLY
HALF-COVERED
IN NEBRASKA

IF YOU DON'T USE
KOLN-TV / KGIN-TV!



. . . covering a bigger, better Lincoln-Land

"Composing" a sales program for the nation's top markets? In Nebraska you'll find the state's other big market now rated among the most important in the United States.

Lincoln-Land now ranks as the *76th market**, based on the number of TV homes covered by the market's top station. The 205,500 homes delivered in Lincoln-Land by KOLN-TV/KGIN-TV are a must for any advertiser who seeks to cover the major markets.

Avery-Knodel will be happy to give you all the facts on KOLN-TV/KGIN-TV — Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

*ARB Ranking

AVERAGE HOMES
MONDAY THROUGH SUNDAY
March, 1962 ARB 10:00 P.M.

KOLN-TV KGIN-TV	69,200
Omaha "A"	59,100
Omaha "B"	52,700
Omaha "C"	42,200

The Felzer Stations
AM-TV-FM
RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJEF-FM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC
TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV/ CADILLAC-TRAVERSE CITY
/WWUP-TV SAULT STE. MARIE
KOLN-TV/LINCOLN, NEBRASKA
/KGIN-TV GRAND ISLAND, NEB.

KOLN-TV / KGIN-TV
CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER
CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER
COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representative

WASHINGTON WEEK

What's happening in U.S. Government that affects sponsors, agencies, stations

17 SEPTEMBER 1962 / Copyright 1962

The resignation of Tedson Myers as assistant to FCC chairman Newton Minow is being interpreted widely as tied up with his report recommending government control of international TV program content. Whether this is true or not, there is fire to go with the smoke.

Actually, Myers was reported to be casting about for private employment long before the controversial report. Whether dissatisfaction with the **quick disavowal by the administration hastened his decision** is almost beside the point. It does dramatize that disavowal.

The **report was never supposed to be made public,** and for that matter still hasn't been. **Contents were leaked to the United Press.** This proved quite **embarassing both to the White House and to Minow,** personally. The FCC chairman has been trying most vigorously to disassociate himself from any hint of an intention to interfere in radio-tv programing. The report by his most confidential assistant calling for even international control was most unwelcome to the chairman.

The fact is that for all the uproar with which Minow took office, the FCC regulatory line hasn't toughened beyond the direction in which it was pointed by his predecessor, Frederick Ford.

More to the point, few of the **proposed changes started in motion under Ford have even been put into effect.** Many probably still will be, but the delay is noticeable.

Pat explanation is the fact that the current administration has made only one appointment to the seven-man FCC, not counting the Henry appointment, which is not yet effective. This would mean, on the surface—and often in actuality—**only one New Frontier vote against three holdovers.**

If this explanation is employed, however, it would be necessary to discover a new one to cover the course of events at the FTC. There the present administration early in its tenure was able to appoint three new votes on a five-man commission. But the same situation holds true there.

The New Frontier majority on the FTC not only hasn't carried forward in the crusading get-tough mold of former chairman Earl W. Kintner, it has actually appeared to draw back from it. There appears to be a definite slackening of regulatory zeal, a diminishing of the harrassment of advertisers and others under the new rule.

On the other hand, it could also be dangerous to assume too much from all of this. If the FTC is less busy at poking its agency nose into new regulatory corners, it is so only in comparison with a regime under which such activity increased rapidly. And even then, only by a small degree.

The surprise is that the zeal didn't increase instead of standing still or falling back a little.

The situation at the **FCC,** meantime, is **one of a tremendous slowdown from the record of the Ford days.** This, despite the fact that Ford made no "vast wasteland" statements. He did much more acting than talking.

The true Minow intentions may become clearer after Henry is qualified, and after he is able to learn something about broadcasting and the other industries the FCC regulates. **If there is a Minow, or more likely an administration intention, to get tough on broadcasting then it would be quite likely to emerge.** In the meantime, it is possible to say that if Minow has such an intention—beyond proposals made when Ford was chairman—then he has been **inhibited by fear that he doesn't have the votes.**

On the other side of the coin, Minow and the administration are most anxious to allay any suspicion that they have designs on programing. That is precisely why it doesn't matter whether Myers was leaving on his own hook. After his report, he would have had to go.

SPONSOR HEARS

A round-up of trade talk, trends and tips for admen

17 SEPTEMBER 1962 / Copyright 1962

From the way a major New York agency is recommending station public affairs to its regional and local clients, it looks like public service finally will attain a real sales beachhead with station advertisers.

The turning point, seems to have been this: Chock Full O' Nuts' recent $600,000 buy on WCBS-TV, New York, via Peerless.

REA last week registered some surprise that B&B went ahead and did just what it said it might: resign the Railway Express account unless it got the Air Express assignment as well.

When Air Express left Adams & Keyes, B&B suggested that **after handling REA (a $500,000 account) for eight years it should get the Air Express billings (about $750,000) as well,** or take nothing instead.

When the Air Express account was assigned to **Ketchum, MacLeod, & Grove,** B&B's president, **William R. Hesse** explained why the agency resigned the surface account: one agency should have both accounts.

Finally, last week REA president William B. Johnson said that he respected but disagreed with B&B's views and that an agency for its surface account would "doubtless be selected in a few months."

From Johnson's statement of disagreement with the B&B principle, it seemed **unlikely that KM&G, with one part, would be assigned the remainder.**

Old timers in the NBC press department in New York weren't impressed by the news they were to play baseball against ABC press in Central Park.

It seems there's some truth to the story that back in pre-tv days, NBC once rented **all of Yankee Stadium for an inter-network outing.**

One would never have guessed that it would take a tv series to turn a radio, movie, and book character into a comic strip.

Yet that's just what has happened with **Dr. Kildare,** which **King Features has licensed from MGM-TV to 103 newspapers so far with an October start.**

Since the Kildare character has been around in various media for so long, there no doubt the current interest of the newspaper cartoon series is a result of its tv success.

If you keep tabs on the movements of people who have worked on the P&G account, make a note of Robert A. Leadley's switch from Y&R to BBDO.

He was **tv account head** on P&G at **Y&R** and now has become a **v.p.** and account supervisor for **BBDO.**

KISN, Portland, which was fined $2,000 by the FCC for failing on five occasions to pause between the words "Vancouver" and "Radar" in its weather reports some nine months ago is trying to laugh off the whole affair.

A station release termed it **"very humerous"** (sic) that its failure to take a pause should cost it **$400 a shot.**

It called it **"the most expensive pause that presumably was never taken in the annals of time,"** and was surprised that **"a mature governmental agency"** should take the entire matter at all seriously.

Williamson, to account executive at MacManus, John & Adams on Standard and American Oil.

tv stations

WNYS-TV, Syracuse, signed on the air 9 September with a dedicatory program in full color.

The hour-long program introduced the station's staff, studios and facilities to the nation's 34th tv market.

Names now associated with the station: Robert M. Baird, sales manager; Floyd F. Smith, business manager; Jeff Davidson, program manager; Carol Schell, promotion manager; Carl Ellenberg, news and sports director.

President and general manager is, of course, William Grumbles.

New quarters: WKOW (AM & TV) have moved to new combined offices and studios at 5727 Tokay Boulevard, Madison.

Kudos: George B. Storer, chairman of Storer Broadcasting, will receive Pulse's 1962 "Man of the Year" award on 17 October . . . **Frank M. Headley,** president of H-R Television, has been elected to the Board of Directors of the TvB, succeeding **Lewis H. Avery,** president of Avery-Knodel, who has resigned.

PEOPLE ON THE MOVE: Marian Finney to supervisor of the national sales departments at WCPO-TV and radio, Cincinnati . . . **Ivan Toncic** to the sales staff of WTRF-TV, Wheeling . . . **Raymond C. Laws** to news director of WOKR, Rochester . . . **R. T. Clausen, W. M. Costa** and **J. H. Shoemaker** to vice presidents of A. C. Nielsen . . . **Charles Ryan** to news editor of WSAZ-TV, Charleston.

radio stations

That radio undersells itself was the consensus of opinion from speakers at the Executive Conference of the New York State Broadcasters Assn.

Among the statements from agencymen:

Sam Vitt, vice president and media director of DCS&S said "Broadcasters suffer from an inferiority complex regarding radio and this stands in the way of their realizing its fullest money-making potential."

Ed Fleri, associate media director of BBDO, underlined the lack of information from radio. It can't provide, he said, "as much information as can the other media competing for the same budget." Fleri suggested the industry search for an alternative to ratings as a sales yardstick.

Sports sales: WNEW, New York, coverage of the New York Giants games to Ballantine (Esty), L&M (JWT), Howard Clothes (Mogul, Williams & Saylor) and the Great Atlantic & Pacific Tea Co. (Gardner) . . . University of California football and basketball games on **KSFO,** San Francisco and the Golden West Radio Network to Pennzoil, Trans-Bay Savings & Loan Assn., General Motors for Buick, and Allstate . . . Penn State football on **WCAU,** Philadelphia, to



11 OTHER MAJOR TV SET MAKERS NOW RIDING COLOR TV BANDWAGON

In the past year, eleven other major TV set manufacturers have jumped on the fast-rolling Color TV bandwagon built by RCA. And they're investing in Color with millions of dollars of their advertising funds. Demand for RCA Color picture tubes has also required two new plant additions this year. The Color TV picture is bright today with broadcasts of movies, cartoons, variety, sports, drama and news specials. For information call B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: MU 9-7200, Ext. RC 388. Ask for the new brochure "Color Television Facts."

Ritter Products-Food Fair (S. E. Zubrow) and Knights Insurance (Sykes) . . . Harvard football games on **WNAC**, Boston, to First National Bank of Boston and the Old Colony Trust Co., for the fourth consecutive year.

Happy Birthday: To **KFRC**, San Francisco, which signed on the air 38 years ago this 24 September.

Kudos: WXYZ's 16-page brochure outlining the Detroit station's 15-hour broadcast from the Michigan State Senate Chamber has been placed in the Library of Congress . . . At the annual meeting of the Florida Dairy Farmers Federation **Frank Johnson**, farm director of **WFLA**, Tampa-St. Petersburg, got the group's outstanding award . . . Brigadier General Joseph A. Bulger, Nassau County Director of civil defense, has appointed **Bill Nelson**, WHLI, Hempstead, public affairs director to the post of commercial radio coordinator.

PEOPLE ON THE MOVE: **Gerald M. Goldberg** to public relations director at WINS, New York . . . **Edwin M. Fisher** to account executive at QXR Network . . . **Ken Ovenden** to director of broadcast operations and **Dick Covington** to program director at WEEI, Boston . . . **Bernard Mann** to station manager of WROV, Roanoke . . . **Jerry Hahn** to fm operations manager of KXOL, Ft. Worth . . . **J. Fred Perry** to assistant manager and local sales manager of KCRS, Midland . . . **Ken Schulze** to the local sales staff at KBWD, Brownwood, Tex. . . . **James M. Trayhern** to sales manager of WBBF, Rochester . . . **John J. Corrigan** to program manager of WWVA, Wheeling . . . **Art Simmers** to general sales manager at WPTR, Albany . . . **Tad Ware** to assistant advertising and sales promotion director of Westinghouse Broadcasting Co. . . . **Ted Pettit** to sales promotion and merchandising manager at KNX, Los Angeles . . . **Fred Harm** to general manager of WAIT, Chicago . . . **Bob Bruton** to operations manager of KTOK, Oklahoma City . . . **Lee Sutton** to farm director of WWVA, Wheeling . . . **Charles Jones** to the sales staff of WPDQ, Jacksonville . . . **Randy Archer** to assistant general manager and sales manager of KVI, Seattle . . . **Ralph E. Green, Jr.** to director of engineering at WCAU, Philadelphia . . . **Michael Hauptman** to promotion manager of WINS, New York.

fm

A 110-hour "Stereothon" will be broadcast direct from the 7th annual New York High Fidelity Music Show 2-6 October.

Undertaking the mammouth project is WTFM, New York. It will highlight the exposition's salute to the first anniversary of fm stereo broadcasting in the U. S.

Now in its second year of stereo broadcasting, KLSN, Seattle, has extended its stereo schedules.

The station is now broadcasting in stereo 117 hours a week out of a

newsmakers in tv/radio advertising



Robert A. Behrens has been elected vice president in charge of sales for Official Films. He's been general manager of syndicated sales and, prior to that, eastern sales manager for the company. Before joining Official, he was an account executive with ITC, its predecessor TPA, and was in programing and sales at WCAX-TV, Burlington.



Raymond A. Gardella has taken over as sales promotion manager for Robert E. Eastman. For the past five years he's been a space salesman with the Hearst Advertising Service. Earlier he was merchandising manager of the *New York Journal American*. While at Hearst, Gardella specialized in major food advertising.

Jack L. Williams, new program manager of KDKA, Pittsburgh, has most recently been assistant program manager of WBZ, Boston. Before that he was advertising and sales promotion manager for the Boston station and, from 1955-1957, publicity director of KDKA. At WBZ he has specialized in documentaries and public service programing.



Donald J. Badger has been appointed general sales manager of WHM-TV, the new station in Grand Rapids-Kalamazoo which signs on the air 1 November. Badger was previously general sales manager of WJIM-TV, Lansing, and, prior to that, was local-regional sales manager for KETV, Omaha, a post he held for five years.



total broadcast schedule of 123 hours.

PEOPLE ON THE MOVE: Jack I. Moore to president, Troy L. Scattarella to vice president, Bruce B. Mames to secretary and Lloyd P. Sherman to treasurer of Contemporary Radio, licensee and operator of WAYL, Minneapolis.

networks

Network tv gross time billings showed a 16.2% increase in July of this year while the increase for the first seven months was 12.3%.

TvB reported that July billings were $64,360,788, compared with $55,368,767 in July 1961. The seven-months total for 1962 was $452,133,403 against $402,682,508 a year ago.

ABC TV billed $116,399,057, up 6.9% from the first seven months a year ago; CBS TV $175,308,133, up 17% and NBC TV $160,426,213, an increase of 11.5%.

TvB also reported that 22 of 29 network product categories showed increases in the first half of the year over 1961, paced by toiletries, drugs, smoking materials, food, confectionery and soft drinks and automotives.

The appointment of Giraud Chester as second in command to Mort Werner in the NBC TV programming executive lineup has been confirmed.

Chester rejoins NBC as vice president, program administration, after being at ABC TV as vice president in charge of daytime programming and a member of the plans board.

Sales: Wynn Oil (Erwin Wasey, Ruthrauff & Ryan) has extended its **NBC Radio** advertising through the remainder of the year.

PEOPLE ON THE MOVE: Robert C. Mayo to managing director of CBS Europe and CBS Limited . . . **Herbert Jellinek** to the new position of director of budgets and cost control, western division, ABC.

reps

A new Petry study points up the strong trend to spot tv by members of the cosmetic-toiletries industry.

The category increased its spot tv expenditure by 74% in the five-year period from 1956-1961, averaging a 15% gain annually. Concurrently, the report notes, cosmetic sales increased by a record $612,000,000, a 50% advance.

Gains for other media during the same period: network tv up 11%; magazines up 30%. Newspapers declined by 13%.

For more details see story on page 38, this issue.

Rep appointments: WFPG, Atlantic City, to **Prestige Representation Organization** . . . KEPI (FM), Phoenix, to **FM Spot Sales** . . . KYA, San Francisco, to **Edward Petry**, from Robert Eastman.

New quarters: Prestige Representa-



COLOR TV SET SALES SIZZLE AT RECORD-BREAKING PACE!

Color TV set sales for RCA Victor showed an astounding 139% increase for the first six months of '62 as compared with the same period last year. Enthusiasm and demand for Color TV still outstrips set supply . . . despite two new RCA plant additions this year and the entry of 11 other set manufacturers into Color TV. It's growing fast, broadcasting movies, cartoons, variety, sports, drama and news specials. Find out how Color TV can pay off for you from: B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: MU 9-7200, Ext. RC 388. Ask for the new brochure "Color Television Facts."

tion Organization moves to new and larger New York offices at 441 Lexington Avenue on 1 October . . . In an expansion of its Philadelphia facilities, **Broadcast Time Sales** has moved its sales offices to larger quarters at 706 S. Washington Square and named Robert H. Prater new branch manager. Phone number is PEnnypacker 5-3432.

PEOPLE ON THE MOVE: Jack Pohle to account executive at CBS Radio Spot Sales, Los Angeles . . . **John Katz** to the Dallas radio sales staff of The Katz Agency . . . **George Schmidt** to New York sales manager and **Tom O'Brien** to sales executive at Radio T.V. Representatives. Schmidt replaces Tom Carroll who has resigned . . . **Mark S. Ellentuck** to business manager of ABC TV Spot Sales . . . **Bruce Houston** to the New York sales staff of Robert E. Eastman . . . **Junius Fishburn** to the New York sales staff of ABC TV Spot Sales.

film

If the sales story here in New York is any indication, Arrowhead Productions can feel pretty confident about the 6 October debut of its new late-night show "Weekend."

The roster of buyers on WOR-TV includes some of the major spot accounts in the business: Colgate's Wildroot (Bates) and Dyamo (NC&K); Lever's Lux (JWT); Philip Morris' Parliament (B&B); General Foods' Minute Rice (Y&R).

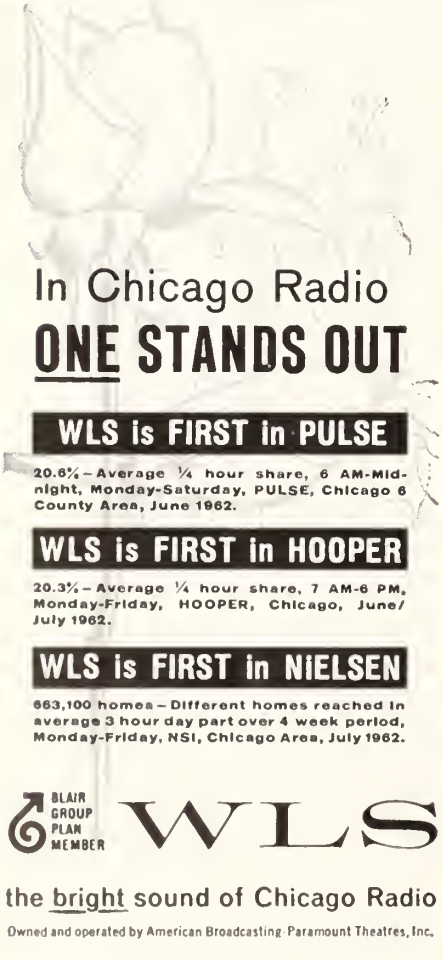
The show, starring Jerry Lester, starts next month in some seven **Four Star Distribution Corp., the new distributing subsidiary of the Dick Powell-Tom McDermott Four Star outfit, will start its selling season with five off-network series.**

Available for sale are: "Target, The Corruptors," "Robert Taylor's Detectives," "Dick Powell's Zane Grey Theater," "The Law and Mr. Jones," and "Stage Coach West."

Sales: **Seven Arts'** series of 13 one-hour tv Concert Specials, which premiered in New York and Washington, D. C. this summer, to 23 additional markets for a late-fall debut. Four additional deals were also made for "Films of the 50's" . . . **Fremantle International** has sold "The World Series of Golf" in six overseas markets . . . New sales on **United Artists Television's** "The Story of . . ." bring the market total to 110.

New quarters: **ITC** is now located at 555 Madison Avenue, New York 22. The telephone number remains the same: PLaza 5-2100.

PEOPLE ON THE MOVE: James T. Victory and **Ralph M. Baruch** to vice presidents of CBS Films . . . **Leonard E. Hammer** to director of station representatives sales at Seven Arts.



public service

On the editorial front, two stations have attracted international attention.

• WOLF, Syracuse, questioned, in an early August editorial, the "seemingly belligerent attitude of Israel and its failure to cooperate in Robert Sobleń's return to the U. S." A copy was sent to Prime Minister David Ben Gurion and a reply, clarifying Israel's position in the matter, received from the Vice-Consul of the Israel Office of Information.

• An effort by WCKR, Miami, to spotlight Russian propaganda by utilizing excerpts from Radio Moscow has aroused Soviet ire. The North American Service carried, in turn, a commentary 9 September blasting the station and manager Milt Komito for labeling Communist broadcasts as "dangerous."

Public Service in Action:

• **WFLA-TV,** Tampa-St. Petersburg, produced a special prime-time panel discussion on encephalitis because of the outbreak of the disease in the station's coverage area.

• The FBI has credited **WBZ, Boston,** newsman **Art Gardner** with direct help in the capture of alleged murderer Arthur King.

• **WNAC-TV,** Boston, fed the debate between George Lodge and Rep Laurence Curtis, Republican candidates for Massachusetts Senator, to three other local stations.

• **KNTV,** San Jose, invited gubernatorial candidates Nixon and Brown to appear on the station to debate rules for a larger statewide debate.

• **WRVR,** New York, is running a four-part series on the treatment of narcotics addicts.

• **WCBS-TV,** New York, has started a new series called "Newsmakers," which probes the top local news story of the week.

• **WABC,** New York, has launched a month-long informational and fund raising campaign on behalf of Lincoln Center, the station's new neighbor and the city's new cultural center. The station is donating 100 of its prime-time newscasts to Lincoln Center for use in publicizing fund raising benefit concerts.

• **WNBC-TV,** New York, invited Kenneth Groot, executive secretary of New York's AFTRA local and Richard D. Heffner, general manager of WNDT, educational channel, to debate their differences on the air.

• An offer of free time for a series of eight pre-election debates, made by **WTIC** radio and tv, Hartford, has been accepted by Democratic and Republican candidates

for Governor, Senator and Congress.

• **KDKA-TV** and radio, Pittsburgh, attacked in editorials the propriety of an offer by the Allegheny County Labor Committee of $5,000 as an inducement to union members to participate in the elections.

• **KAPE,** San Antonio, is offering, free of charge, two hour-long, locally-produced programs on juvenile delinquency. Stations interested should send a blank tape to the station for dubbing.

• **WJRZ,** Newark, has scheduled a special 46-program, five-minute series called "New Jersey's Campaigners," to follow the 11 p.m. newscast starting 19 September.

Kudos: The National Multiple Sclerosis Society presented a special award to the **ABC Radio o&o's** for their "Highways to Hope" program . . . One in the **WTAE,** Pittsburgh, series, "Time for Decision," a show called "Unemployment in the Pittsburgh Area" has been included in the Library of Congress . . . **KCRS,** Midland, has won the Associated Press August "Key Station" award for outstanding coverage of a single story.

PEOPLE ON THE MOVE: Gene McPherson to head of the new Documentary Unit at WLWT, Cincinnati.

equipment

Factory sales of receiving tubes and tv picture tubes showed a midsummer drop in July, both to the lowest monthly total of this year, according to EIA.

Tv picture tubes dropped to 564,022 units worth $11,064,357 in July, from June totals of 740,788 worth $14,252,844. July sales of receiving tubes totaled 24,122,000 valued at $19,612,000, against 29,649,000 worth $24,587,000 the month before.

Cumulative totals for this year were 5,121,165 picture tubes worth $98,397,051 and 207,625,000 receiving tubes valued at $173,952,000.

Kudos: Pierre Mertz, engineering consultant for broad band transmission problems, has been named as recipient of the David Sarnoff Gold Medal, awarded annually by the SMPTE.

PEOPLE ON THE MOVE: Roland J. Kalb to vice president and general manager of Pilot Radio, Long Island City . . . **Robert H. Beisswenger,** general manager of Jerrold Electronics, Philadelphia, **Donald Spanier,** general manager of Harman-Kardon, Plainview, and **Paul Garrison,** general manager of Technical Appliance Corp. to vice presidents . . . **Robert C. Sprague,** chairman of the board of the Sprague Electric Co., was re-named the chairman of the EIA Electronic Imports Committee . . . **J. A. Milling,** president of the Sams Division of Howard W. Sams & Co., has been reappointed chairman of EIA's distributor relations committee . . . **Kenneth W. Bilby,** vice president of public affairs at RCA, has been elected an executive vice president of the company.

station transactions

WSAM (AM & FM), Saginaw, Mich., has been sold for $300,000.

Buyer Kenneth Hugh MacDonald is associated with WPAG, Ann Arbor.

The previous owner was the Knorr Group.

Broker: Blackburn.

KTHS, Little Rock, has been purchased by the Lin Broadcasting Corp. of Nashville.

Call letters have been changed to KAAY.

Lin Corp. also operates WAKY, Louisville, KEEL, Shreveport, and WMAK, Nashville.

Kaiser Broadcasting division has applied to the FCC for uhf stations in Chicago, Detroit, and Burlington, N.J.

The action follows Kaiser's application in July for uhf channels in San Francisco and Corona.

KXOA, Sacramento, wants it known that, contrary to previous news releases which have appeared in the press prematurely, the station has not been sold.

President Riley Gibson acknowledged that negotiations had been conducted over the past two months with Norwood J. Patterson, owner of KSAN, San Francisco.

Power increase: WSBT-TV, South Bend, is now operating from its new tower-antenna with an increase to 480 kw visual and 240 kw audio power.

Outstanding values in broadcast properties

Excellent fulltime facility. Good potential and liberal terms to the qualified buyer. Not an absentee situation.

HAWAII
$300,000

Fulltime AM located in a top summer-winter resort area. Ideal for an owner-manager-sales manager. Good terms.

CALIFORNIA
$150,000

BLACKBURN *& Company, Inc.*
RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.	CHICAGO	ATLANTA	BEVERLY HILLS
James W. Blackburn Jack V. Harvey Joseph M. Sitrick Gerard F. Hurley RCA Building FEderal 3-9270	H. W. Cassill William B. Ryan Hub Jackson 333 N. Michigan Ave. Chicago, Illinois FInancial 6-6460	Clifford B. Marshall Stanley Whitaker John G. Williams 1102 Healey Bldg. JAckson 5-1576	Colin M. Selph G. Bennett Larson Bank of America Bldg. 9465 Wilshire Blvd. Beverly Hills, Calif. CRestview 4-8151

SELLER'S VIEWPOINT

Frank talks to buyers of air media facilities

IS RADIO SOLD BY MEN OR BOYS?

By Robert Hyland

Why do advertisers consistently under-value radio? Why do leading buyers of broadcast time allot only six to ten percent of their advertising budgets to spot radio? Why do major agencies state in plain terms that they regard radio only as a "supplement medium"? Why do advertisers demand merchandising and promotional "icing" to become interested in the radio "cake"? Why do time-buyers regard a 50-cent radio cost-per-1,000 as "too high" while a $2 television c-p-m is "just right"? Why do retailers close the door on local radio salesmen? Why . . . and why . . . and why?

These questions keep radio men awake nights. Yet I think they all have only two basic answers: radio has failed to tell its story properly to agencies and clients, and radio has failed to put its best programming foot forward.

How has radio failed to tell its story? I believe it is a matter of attitude. Radio salesmen are all too ready to accept the leavings of a television budget or the fringe dollars in multiple-media "shotgun" campaign. They approach clients as though they don't expect the big dollars.

Radio salesmen seem to delight in emphasizing how their medium is the "cheap" buy. They fail to state that for many clients it is the *essential* buy, with its geographical reach beyond city limits and its mobility and flexibility matching many product sales needs.

They argue for a token portion of the advertising budget, instead of showing how 30, 40 or even 50% of the budget can work for the advertiser in radio. They fail to reach out to new sales horizons and new product and service categories. They sell rating points rather than program content; merchandising gimmicks rather than acceptance; intra-medium rank, rather than their own medium's full potential. In short, they sell as though they do not respect their product.

Radio has had good and valid reasons, in the past, for this milk-toast attitude. After two decades of being queen of the family living room, radio was displaced by its glamorous younger sister, television. The radio was all-too-often relegated to the youngsters' room, and station men began to program accordingly.

No wonder radio salesmen went on the defensive. Stations were programing as though they did not respect their medium's potential. They were programing as though they were satisfied with reaching fourteen-year-old buying potential. I use the past tense advisedly, because now there is a decided trend in radio to come off the defensive in programing—and in selling. There is a trend to adult programming of substance.

KMOX program topics range from marital incompatibility to the problems of our St. Louis School Board. Our concert and theatre reviews are as penetrating as those in the daily newspaper; our series of reports on the narcotics problem are as compelling as any television program; our news interpretation as informative as that of any magazine.

This is grown-up programing. And we are getting grown-up results . . . in audience and in sales. We have converted thousands "who haven't listened to the radio in years." And we have billed thousands from advertisers "who haven't bought radio since television."

We believe that radio stations across the nation should tell this story aggressively, and tell it now. We believe radio stations should not ask for the "less than five percent" crumbs of local or national advertising budgets, but should seek 10, 20, 50 or even 100% of the budgets for radio tests, and prove conclusively to the advertiser how such tests pay off in sales results. The Radio Advertising Bureau has taken a worthwhile step in this direction with its "Test Market Plan." Every radio station can well make similar tests with local advertisers in their own communities. Such tests would convince these advertisers that radio has faith in itself. And the basic strength of the medium would soon sell itself better than we could possibly sell it.

We are now programing like men, instead of boys. It's time we sold like men.



Robert Hyland, general manager of KMOX, St. Louis, began his broadcasting career as a salesman for WTAD, Quincy, Ill. in 1940. After the Navy he joined WBBN, Chicago, as account executive. In 1952 he took the position of sales mgr. for KMOX, later becoming station gen. mgr. and CBS radio v.p. He is currently president of the St. Louis Advertising Club.

SPOT-SCOPE

Significant news, trends, buys in national spot tv and radio

A follow-up to the stock piling of radio spots by the trading stamps involves a saturation campaign just out of the King Korn blueprint room.

As reported here last week, the big three in the stamps sweepstakes, S&H, Plaid and Top Value, have been joined in their availability search by Minneapolis-based Gold Bond. Now King Korn has jumped on the fall radio bandwagon to tout its recently-awarded McCall's Magazine seal of acceptance.

Also scouting tv spots for the purpose, the King Korn campaign is out of Powell, Schoenbrod & Hall.

The Corn Flakes radio buy reported here about six weeks ago, using Homer and Jethro country music commercials, continues to add markets.

Expanding to six more markets last week, the campaign has this unique aspect: Kellogg is buying radio with tv budgets, so its quite a shot in the arm for the medium.

Strategy note: the campaign's central theme is corn music for corn flakes.

Pharmaco is going into southern tv markets as well as New York and Washington, D. C., with a half-hour program aimed at the Negro market.

This is the second big spot account to make a move like this within a few months. The first was Pet Milk (Gardner), which started in June with a 15-minute radio program in top markets on a three-day-a-week basis (see SPOT-SCOPE, 14 May 1962).

In the case of Pet, the agency produced the program, "Showcase." The Pharmaco venture involves a gospel sing show with an all-Negro cast produced by an outfit called Integrated Communications Systems.

The 13-week series, "Tv Gospel Time," starts this month.

Although the spot tv buying pace has slowed down somewhat after a very active August, business still coming in would indicate that fall buys are by no means complete and the prominence of a few of the buyers that good avails must still be open.

Heading the list of noteworthy purchasers is Ralston-Purina, snapping up prime and fringe minutes in some 185 markets to introduce its new Purina Cat Chow.

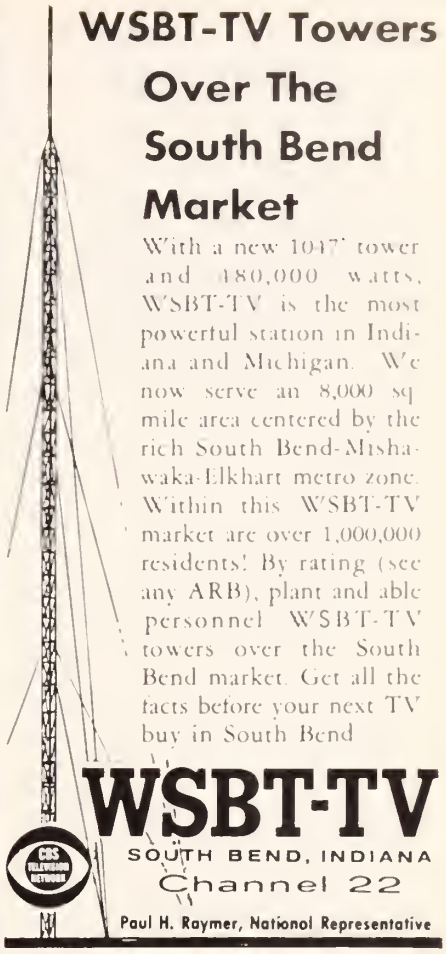
This item was tested in several markets last year, via Gardner, St. Louis, and is now ready for its national bow, not only in these spot markets but also on Ralston-Purina's network shows.

For details of this and other spot action of the past week see items below.

SPOT TV BUYS

Ralston-Purina is buying about 185 markets to introduce its new Cat Chow. Prime and fringe minutes will be used, with schedules in some markets beginning this week and others at staggered dates throughout the month for 15-week runs. Agency: Gardner, St. Louis. Buyer: Pat Schinzing.

Interstate Bakeries is buying eight-week schedules in markets where its





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SPOT-SCOPE Continued

franchises operate under such corporate names as Schulze Division and Dolly Madison Division. White bread is the only product involved in this campaign. Agency is Potts-Woodbury, Kansas City.

Staley Manufacturing Co. is going into a few markets to supplement network in a promotion for Staley Spray Starch. The buy, daytime minutes, is for 10 weeks, with late October starts. Agency: Erwin Wasey, Ruthrauff & Ryan. Irene Hess is the buyer.

Brown & Williamson is requesting avails in about 60 markets for nighttime minutes for a 13-week schedule to begin early next month. The request is on behalf of Raleigh and Belair cigarettes, both of which have been heavy in the network participation activity of B&W for the past several seasons. The buy is out of Keyes, Madden & Jones. Buyers are Merle Myers and Virginia Russett.

Goodyear Tire & Rubber will launch its annual snow tire promotion on 1 October in a host of markets. Schedules will run for nine weeks and the call is for fringe minutes and sports adjacencies. Agency: Young & Rubicam. Buyer: John Flournoy.

Automobile Manufacturers Assn. will promote the Auto Show using 40 I.D.'s a week from 10-28 October. The buying's being done out of Cunningham & Walsh by Jerry Sprague.

Beecham Products starts today, 17 September, with schedules for Brylcreem. Late night minutes and minutes adjacent to sports will run for nine weeks. Agency: Kenyon & Eckhardt. Buyer: John Timko.

Carter Products is buying on behalf of Frenchette. The request is for night minutes, preferably from Wednesday-Friday, to run from 1 October for seven weeks. Ted Bates is the agency and Erwin Fleischer the buyer.

Bristol-Myers is lining up daytime minutes for a 1 October start on behalf of Sal Hepatica. Agency: Young & Rubicam. Buyer: Bill Dollard.

R. T. French is buying several markets for its Instant Potato line. Campaign starts the first of next month for 13 weeks, using day and fringe minutes and prime 20's. Agency is Kenyon & Eckhardt and Louise Haut is the buyer.

Boyle-Midway will promote Easy-Off Oven Cleaner for 12 weeks starting 30 September. Time segments: fringe minutes. Agency: Tatham-Laird. Buyer: Mike Tomasone.

SPOT RADIO BUYS

Nestle's Nescafe division is readying a 7-week drive in some 40 markets. Morning drive minutes are being sought for the campaign which is scheduled to break 8 October. Agency is McCann-Erickson. Ethel Melcher is doing the buying.

Nestle is buying morning minutes and nighttime ID's for its Eveready Cocoa in 25 markets. The campaign which starts 15 October will run for 8 weeks. Agency: McCann-Erickson. Buyer: Judy Bender.

Cream of Wheat is looking for prime time morning minutes for a 13-week flight scheduled to start mid October. Two or three stations in 75 markets will be involved in the buy. Ken Caffrey is doing the buying out of Bates.

CHECK OUR FACTS, THEN BUY:

TERRE HAUTE

WITH

Indianapolis

WTHI-TV in combination with Indianapolis stations offers more additional unduplicated TV homes than even the most extensive use of Indianapolis alone.

More than 25% of consumer sales credited to Indianapolis comes from the area served by WTHI-TV, Terre Haute.

More than 25% of the TV homes in the combined Indianapolis-Terre Haute television area are served by WTHI-TV.

This unique situation revealed here definitely suggests the importance of re-evaluating your basic Indiana TV effort . . . The supporting facts and figures (yours for the asking) will show how you gain, at no increase in cost . . . .

1. *Greatly expanded Indiana reach*
2. *Effective and complete coverage of Indiana's two top TV markets*
3. *Greatly improved overall cost efficiency*

So, let an Edward Petry man document the foregoing with authoritative distribution and TV audience data.

WTHI-TV delivers more homes per average quarter hour than any Indiana station* (March 1962 ARB)

*except Indianapolis

CBS TELEVISION

Edward Petry & Co., Inc.

WTHI-TV

CHANNEL 10 TERRE HAUTE, INDIANA

Pathé News, INC.

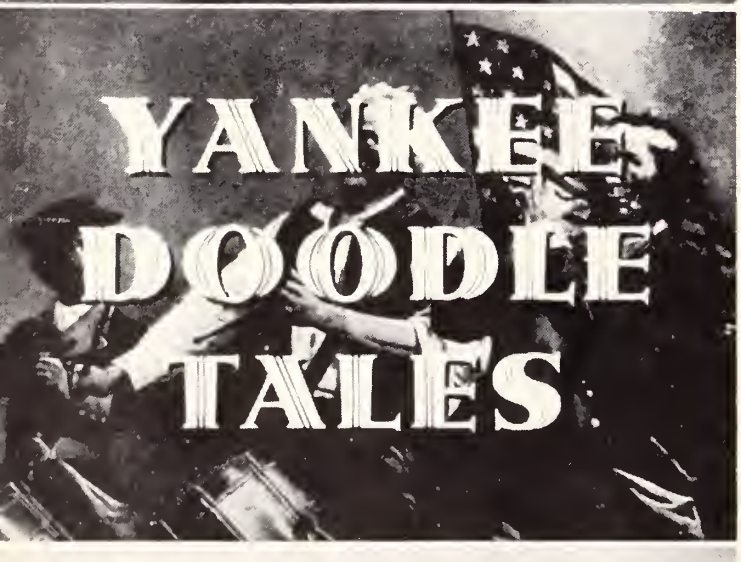
presents

THREE NEW QUALITY CHILDREN'S TELEVISION PROGRAMS
PRODUCED TO ENTERTAIN, TO INSPIRE AND TO INFORM



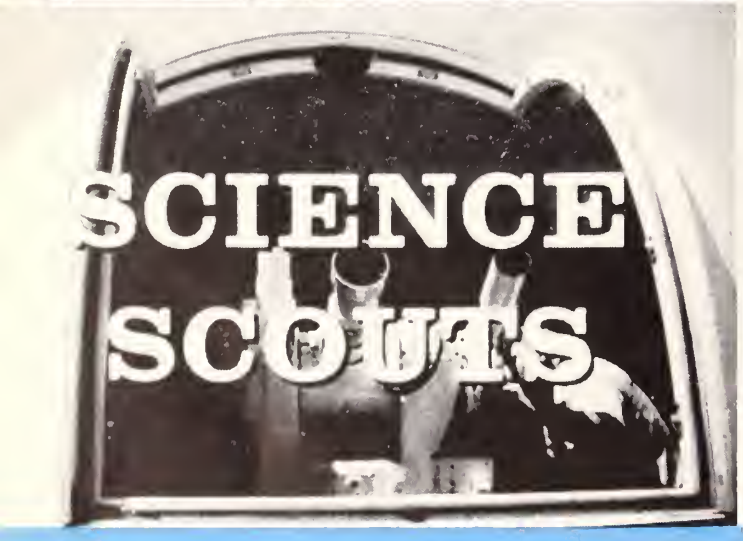
130 FIVE-MINUTE FILMS SPECIALLY PRODUCED
BY PATHE NEWS FOR CHILDREN'S PROGRAMMING
Amazing — Unusual — Exciting —
Adventures for Children of all Ages

"The WONDERFUL PLANET EARTH" is a television series which tells the fascinating story of our earth. It presents to these fresh, young minds the strange lands and peoples, the explosive volcanoes, the exotic animals and amazing marine life which dwell in its vast oceans. This series impresses the young viewer with the wonder and majesty of this wonderful planet Earth which astronomers have called the favorite child of the sun.



130 FIVE-MINUTE FILMS SPECIALLY PRODUCED
BY PATHE NEWS FOR CHILDREN'S PROGRAMMING
Our Nation's Heritage —
Now for the First Time for Young Viewers

Each "YANKEE DOODLE TALE" tells the story of a great American, a significant event, or a memorable place in our country's history. This is a series you can program with pride secure in the knowledge that it will inspire young Americans and win the support of parents, educators and community leaders.



65 FIVE-MINUTE FILMS SPECIALLY PRODUCED
BY PATHE NEWS FOR CHILDREN'S PROGRAMMING
The Fascinating and Fantastic
Achievements of Modern Science

A stimulating, interest-building series of magnetic appeal to your young audiences, "SCIENCE SCOUTS" presents the visually exciting adventures of the frontiers of science in a clear and easily understandable manner.

Here is an original concept of children's programming designed to capture the interest, stir the imagination, and answer the questions of inquisitive young minds. This series offers your station a unique popular science program especially created to be both entertaining and informative.

Distributed by: **Cinema-Vue CORP.**

245 West 55th Street New York 19, N.Y. JUdson 6-1336 / 20613 Parthenia Street Canoga Park, Calif. Diamond 1-4894

1962-63 TV TIMEBUYERS' MARKET GUIDE

16th annual factbook for advertisers and agencies



BUYING BALTIMORE? LET "BUD" HELP!

For the 14th year, "Bud" is ready, willing and able to help you buy Baltimore. Same stand . . . same unmatched knowledge of the market . . . same service with the personal touch and the sensibly sharp pencil.

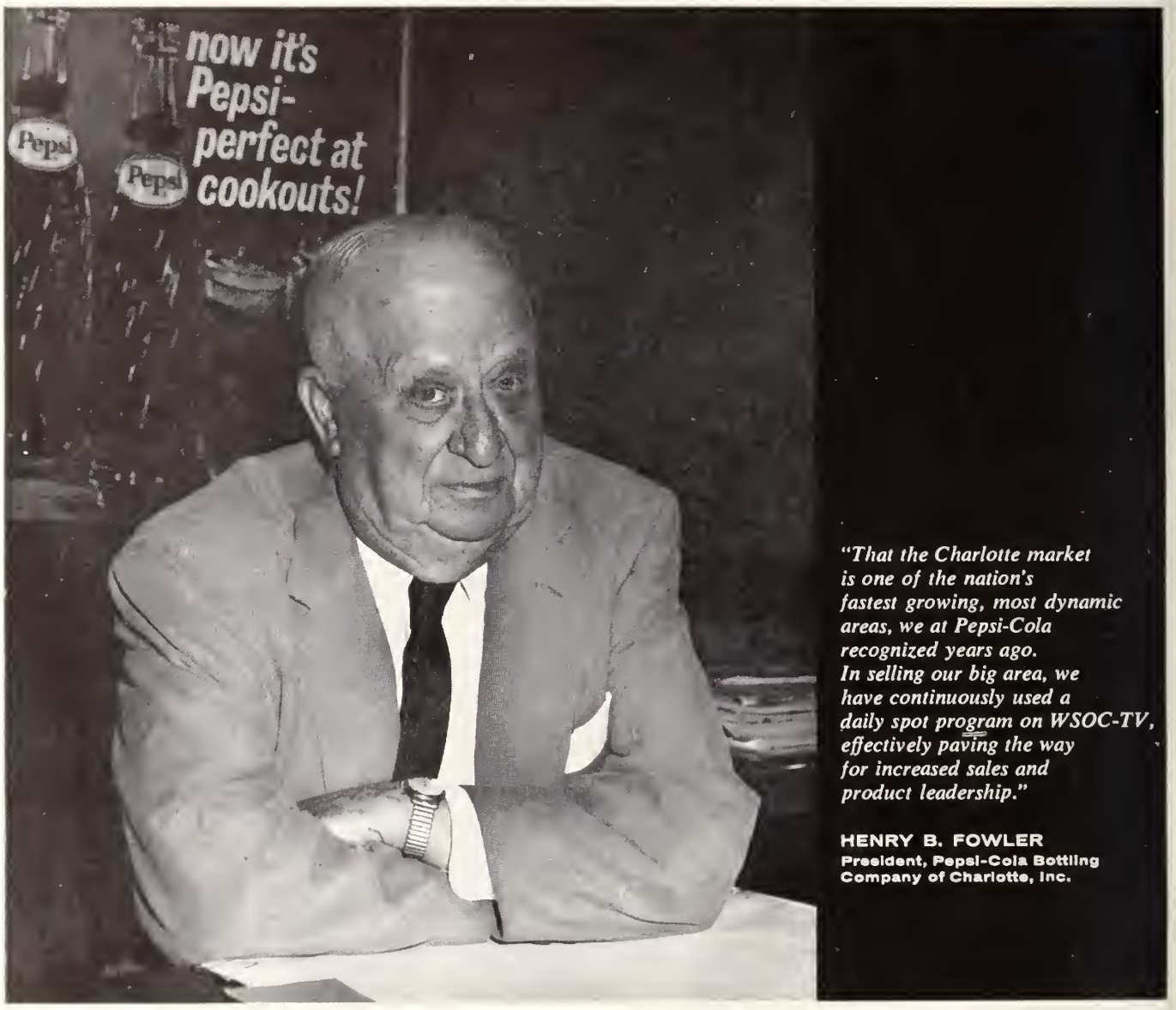
Ask the PETRY MAN to get "Bud" busy on your Baltimore buy—or call direct "BUD" (Willis K.) FREIERT—Area Code 301 . . . 467-3000.

WBAL-TV, BALTIMORE NBC

Maryland's Broadcast Center, Baltimore 11, Maryland

RECEIVED SEP 24 1962 NBC GENERAL LIBRARY

"Charlotte market one of nation's fastest growing...WSOC-TV paving way for increased sales"—Henry Fowler



"That the Charlotte market is one of the nation's fastest growing, most dynamic areas, we at Pepsi-Cola recognized years ago. In selling our big area, we have continuously used a daily spot program on WSOC-TV, effectively paving the way for increased sales and product leadership."

HENRY B. FOWLER
President, Pepsi-Cola Bottling Company of Charlotte, Inc.

The country's ranking Pepsi bottler (affiliated since 1905) knows the persuasive power of appeals to those who think young. That is why Charlotte's active, young-thinking television station is a natural partner for this veteran's successful sales efforts in the Carolinas. Get more action from your advertising dollars. Get on Charlotte's WSOC-TV—one of the great area stations of the nation.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton



The "station wagon" set — as well as the sedan, compact, import, sports and used car sets — cram whatever space is available with 2 billion dollars in merchandise annually. WOC-TV's market coverage area . . . the largest between Chicago and Omaha, Minneapolis and St. Louis . . . is a major distribution center and a recognized test market.

WOC-TV is more than a member of the community . . . it's a member of the family. With responsible local programing, WOC-TV has created a loyal audience that responds with enthusiasm.

Such attention carries a tremendous **impact** on the 2 billion dollar market covered by the WOC-TV signal. The average household has an effective buying income of $6,091* and part of what and why they spend is activated by what they see and hear on WOC-TV.

The image and impact created by WOC-TV is given **impetus** by an effective sales co-ordinating staff that establishes and maintains constant liaison between the advertiser and his retail outlet.

For full information about WOC-TV, see your PGW Colonel . . . today!

*Sales Monagement's "Survey of Buying Power — 1962"

WOC NBC TV 6

Exclusive Notionol Representotives — Peters, Griffin, Woodword, Inc.

DAVENPORT, IOWA

THE QUINT CITIES / DAVENPORT • BETTENDORF • ROCK ISLAND • MOLINE • EAST MOLINE



Fisherman's Wharf in San Francisco is accepted as one of the nation's outstanding tourist attractions. Highlights of this unique area include: 15 seafood restaurants, a fleet of 300 fishing boats, a rebuilt clipper ship, import stores and spectacular views of the Bay, the city skyline and the Golden Gate. Photo by Moulin Studios.

ACCEPTANCE

...22 of the top 25 national spot TV advertisers bought KTVU last year. 5 of the top **5** spot advertisers bought KTVU. And **so did the biggest advertiser of them all!** Here is evidence of advertisers' acceptance of the San Francisco Bay Area's independent television station. Programming which meets the **varied tastes of the Bay Area TV audience** is one reason for this acceptance. **Clean commercial** scheduling with **no triple spotting** and **no product conflicts** is another. For greater effectiveness, join the advertising leaders and buy **KTVU.**

The Nation's LEADING Independent TV Station

KTVU

CHANNEL **2**

SAN FRANCISCO · OAKLAND

Represented Nationally by H. R. Television, Inc.

1962-63 TV TIMEBUYERS' MARKET GUIDE

A compact reference to basic facts on multiple-station tv markets

This book is a guide for advertising executives.

In it are basic facts about tv markets where there are three or more stations. (Plus certain key markets where a third station will be on air shortly.)

MARKET GUIDE was designed through lengthy consultation with buyers of tv time, who were asked "What are the essential facts which a buyer needs to know about a market?"

Through the cooperation of leading research and measurement services, SPONSOR has been able to provide much of the information that buyers say they require. Other individual studies give more information about a particular market, or about a facet of the national tv activity, and these studies should be consulted.

To ensure the highest-possible standard of accuracy, all information in this book was (wherever possible) checked directly with the original source, and by the stations and/or their representatives.

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Market-by-market listing of all tv stations equipped for network color and for local origination of live and film material page 130

Publisher, Norman R. Glenn; *executive vice president,* Bernard Platt; *editor,* John E. McMillin; *project editor,* David G. Wisely; *consulting editor,* Marvin D. Melnikoff; *general sales manager,* Willard L. Dougherty; *art director,* Maury Kurtz. SPONSOR is published weekly by Sponsor Publications Inc. Entered as second class matter on 29 January 1948 at the Post Office of Baltimore, Md., under the Act of 3 March 1879.

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1962-63 TV TIMEBUYERS' MARKET GUIDE

Definitions and Methods Used

(1) Inclusion of markets:—This book includes all markets for which the FCC made a revenue report in 1962; i.e., all multiple-station markets. In addition, certain other key markets have been included where (according to the FCC and other sources) the announced due-date for a third station to be on air falls within the use-life of this annual publication. These markets are: Binghamton, N. Y.; Grand Rapids-Kalamazoo, Mich.; Providence-New Bedford, R. I.; Rochester, N. Y.; Syracuse-Elmira, N. Y.

(2) Description of market. The description of each market, and hence its place in alphabetical listing, is exactly that given by the FCC in its 1962 revenue report.

All compound- or group-markets are as specified by the FCC; e.g., "Albany-Schenectady-Troy, N. Y." These markets include:—Albany-Schenectady-Troy, N. Y.; Beaumont-Port Arthur, Tex.; Buffalo-Niagara Falls, N. Y.; Cedar Rapids-Waterloo, Iowa; Charleston-Oak Hill-Huntington, W. Va.-Ashland, Ky.; Colorado Springs-Pueblo, Col.; Dallas-Fort Worth, Tex.; Des Moines-Ames, Iowa; Flint-Saginaw-Bay City, Mich.; Fresno-Hanford-Visalia, Cal.; Greenville-Spartanburg, S. C.-Asheville, N. C.; Harrisburg-Lancaster-York-Lebanon, Pa.; Hartford-New Haven-New Britain-Waterbury, Connecticut; Houston-Galveston, Tex.; Indianapolis-Bloomington, Ind.; Johnstown-Altoona, Pa.; Las Vegas-Henderson, Nev.; Minneapolis-St. Paul, Minn.; Mobile, Ala.-Pensacola, Fla.; Norfolk-Portsmouth-Newport News-Hampton, Va.; Oklahoma City-Enid, Okla.; Orlando-Daytona Beach, Fla.; Paducah, Ky.-Cape Girardeau, Mo.-Harrisburg, Ill.; Phoenix-Mesa, Ariz.; Portland-Poland Spring, Me.; Richmond-Petersburg, Va.; Roanoke-Lynchburg, Va.; Rochester-Austin, Minn.-Mason City, Iowa; Sacramento-Stockton, Cal.; Salt Lake City-Ogden-Provo, Utah; San Francisco-Oakland, Cal.; Shreveport, La.-Texarkana, Tex.; South Bend-Elkhart, Ind.; Springfield-Decatur-Champaign-Urbana-Danville, Ill.; Tampa-St. Petersburg, Fla.; Wichita-Hutchinson, Kans.; Wilkes Barre-Scranton, Pa.; San Juan-Caguas, Puerto Rico.

(3) Revenue figures. Details of tv advertising expenditures are taken from the 1962 FCC report (covering 1961). Figures for network spending, national/regional spot, and local advertising are also quoted for the previous year (1960), where the same market was quoted in both reports.

(4) Tv homes in market's survey area. This figure, and the list of counties within the survey area, are reproduced by permission from the ARB Television Market Summary, March 1962. (Further use or communication of these figures is subject to ARB copyright restrictions.) Detailed explanation of sampling methods, etc., will be furnished on request by ARB.

(5) Quarter-hour homes. Nielsen Station Index, average quarter-hour network prime-time station total of homes using tv, Fall 1961-Spring 1962. Reproduced by permission of the A. C. Nielsen Co.

(6) Spot costs. Abstracted from the Spot Television Advertising Cost Summary, No. 31, published by the Katz Agency. This summary is designed for quick estimating of spot tv costs. It is not intended to take the place of individual station rate cards, which should be consulted for specific rates. In each category, the rate shown is that of the station with the highest base rate in that category. (The published Cost Summary contains detailed explanation of discounts applied in this calculation, etc.)

(7) Stations serving the market. Follows the total number of stations reported by the FCC. No satellites have been included, except where a satellite is reported as a "station" by the FCC. Station details are as reported, and checked by, the station or its representative. In general, TIMEBUYERS' GUIDE has selected, for its listing of station personnel, only the general manager (or his equivalent) and the national sales manager (or his equivalent). In the same fashion, only the national representative has been listed.

ALBANY-SCHENECTADY-TROY, N.Y.

TV ADVERTISING IN MARKET (FCC—1961) $5,897,602

Network	(1960: $1,545,430)	**$1,750,150**
National-regional spot	($3,504,257)	**$3,702,172**
Local	($1,141,749)	**$1,139,308**

TV HOMES IN MARKET'S SURVEY AREA* 603,200

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

CONNECTICUT
Litchfield

MASSACHUSETTS
Berkshire

NEW YORK
Albany#
Columbia
Delaware
Dutchess
Fulton
Greene
Hamilton
Herkimer
Montgomery
Oneida
Otsego
Rensselaer#
Saratoga#
Schenectady#
Schoharie
Ulster
Warren

VERMONT
Addison
Bennington
Rutland
Windham
Windsor
Washington

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 213,600

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $270

TV DAY SPOT COST‡ $ 90

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WAST (ABC) Ch. 13
William A. Riple, gen. mgr.
Dom Tovino, sls. mgr.
Rep: PGW

WRGB (NBC) Ch. 6
George F. Spring, mgr.-sls.
Robert F. Reid, mgr.-mkting.
Rep: Katz (East)

W-TEN (CBS) Ch. 10
Daniel B. Burke, gen. mgr.
Wm. J. Lewis, tv sls. mgr.
Rep: Blair-TV

ALBUQUERQUE, N.M.

TV ADVERTISING IN MARKET (FCC—1961) $1,952,120

Network	(1960: $431,304)	**$535,852**
National-regional spot	($508,211)	**$517,914**
Local	($1,059,179)	**$1,019,356**

TV HOMES IN MARKET'S SURVEY AREA* 177,000

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ARIZONA	Montezuma	Guadalupe	Sante Fe
Apache	Rio Grande	Harding	Sierra
COLORADO	Saguache	Lincoln	Socorro
Alamoso	**NEW MEXICO**	Los Alamos	Taos
Archuleta	Bernalillo#	McKinley	Torrance
Conejos	Catron	Mora	Union
Costilla	Chaves	Rio Arriba	Valencia
Dolores	Colfax	Sandoval	**UTAH**
La Plata	De Baca	San Juan	Grand
Mineral	Eddy	San Miguel	San Juan

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 94,600

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $70

TV DAY SPOT COST‡ $27

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KGGM-TV (CBS) Ch. 13
R. C. Rhoads, mgr.
Rep: ATS; Hix

KOAT-TV (ABC) Ch. 7
Clinton D. McKinnon, pres.
Fred L. Vance, gen. mgr.
Rep: Avery-Knodel

KOB-TV (NBC) Ch. 4
George Johnson, stn. mgr.
R. D. "Bob" Williams, sls. mgr.
Rep: Petry

AMARILLO, TEX.

TV ADVERTISING IN MARKET (FCC—1961) $2,011,166

Network	(1960: $430,177)	$524,843
National-regional spot	($588,320)	$597,398
Local	$1,013,561)	$1,020,213

TV HOMES IN MARKET'S SURVEY AREA* 128,400

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

KANSAS	Cimarron	Collingsworth	Moore
Haskell	Dewey	Dallam	Motley
Morton	Ellis	Deaf Smith	Ochiltree
Seward	Roger Mills	Donley	Oldham
Stevens	Texas	Gray	Parmer
NEW MEXICO	**TEXAS**	Hall	Potter#
Colfax	Armstrong	Hansford	Randall#
Curry	Bailey	Hartley	Roberts
Quay	Briscoe	Hemphill	Sherman
Union	Carson	Hutchinson	Swisher
OKLAHOMA	Castro	Lipscomb	Wheeler
Beaver	Childress		

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 65,300

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $85

TV DAY SPOT COST‡ $29

‡Nighttime is based on 20-second one-time rate: daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KFDA-TV (CBS) Ch. 10
John S. Tyler, gen. mgr.
Rep: Blair Associates

KGNC-TV (NBC) Ch. 4
Robert Watson, gen. mgr.
William Clarke, stn. mgr.
Rep: Katz—(West)

KVII-TV (ABC) Ch. 7
Charlie Keys, gen. mgr.
Ross Newby, sls. mgr.
Rep: Bolling

ATLANTA, GA.

TV ADVERTISING IN MARKET (FCC—1961) $7,325,837

Network	(1960: $1,706,451)	**$1,783,000**
National-regional spot	($4,398,754)	**$4,193,856**
Local	($1,920,541)	**$2,175,605**

TV HOMES IN MARKET'S SURVEY AREA* 696,000

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ALABAMA
Calhoun
Chambers
Cherokee
Clay
Cleburne
Coosa
De Kalb
Etowah
Randolph
Russell
Talladega
Tallapoosa

GEORGIA
Baldwin
Banks
Barrow
Bartow
Butts
Carroll
Chattahoochee
Chattooga
Cherokee
Clarke
Clayton#
Cobb#
Coweta
Crawford
Dawson
De Kalb#
Dooly
Douglas
Elbert
Fannin
Fayette
Floyd
Forsyth
Franklin
Fulton#
Gilmer
Gordon
Greene
Gwinnett#
Habersham
Hall
Hancock
Haralson
Harris
Hart
Heard
Henry
Houston
Jackson
Jasper
Johnson
Jones
Lamar
Laurens
Lumpkin
Macon
Madison
Marion
Meriwether
Monroe
Morgan
Murray
Muscogee
Newton
Oconee
Oglethorpe
Paulding
Peach
Pickens
Pike
Polk
Putnam
Rabun
Rockdale
Schley
Spaulding
Stephens
Sumter
Talbot
Taliaferro
Taylor
Towns
Troup
Twiggs
Union
Upson
Walton
Washington
Webster
White
Whitfield
Wilkes
Wilkinson

NORTH CAROLINA
Cherokee
Clay
Graham
Jackson
Macon
Swain

TENNESSEE
Polk

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 254,000

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $300

TV DAY SPOT COST‡ $105

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WAGA-TV (CBS) Ch. 5
Ken Bagwell, stn. mgr.
Buzz Hassett, sls. mgr.
Rep: Storer

WLW-A (ABC) Ch. 11
James H. Burgess, gen. mgr.
Peter S. Crawford, sls. mgr.
Rep: Crosley

WSB-TV (NBC) Ch. 2
Marcus Bartlett, gen. mgr.
Don Elliott Heald, sls. mgr.
Rep: Petry

TEST



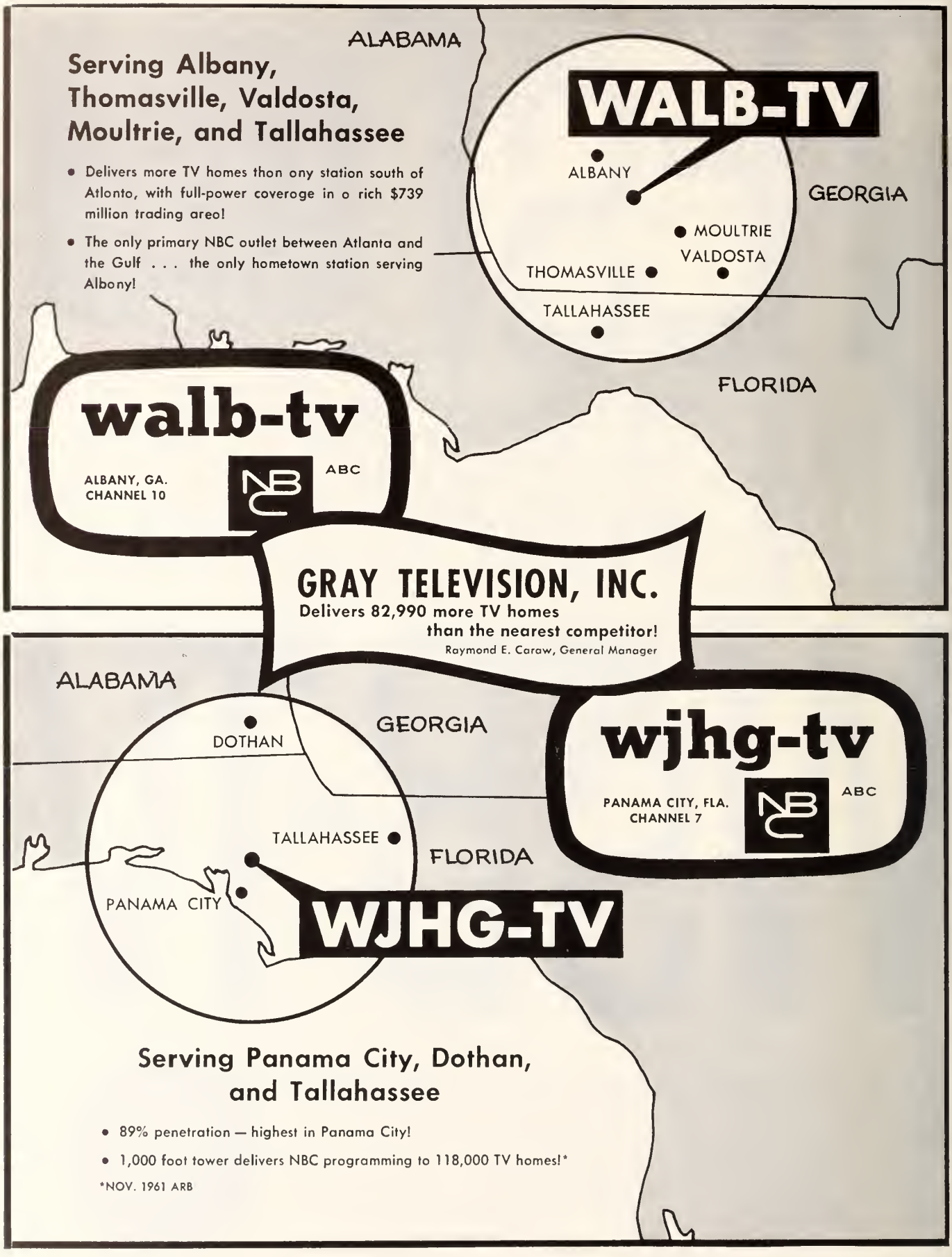
ON ATLANTA'S WSB-TV

One of the top five test cities is Atlanta. It has all the characteristics of the ideal test market. And WSB-TV, with a 44% average share of audience (ARB, April, 1962), is the top tv station in this market. Television today is the best single medium for testing your product...and WSB-TV is the single dominant station that can test your product best in Atlanta. Schedule your product test in America's 24th market on Atlanta's WSB-TV.

CHANNEL 2
wsb-tv
ATLANTA

Represented by
Edward Petry & Co., Inc.

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.



Represented nationally by Venard, Rintoul, McConnell, Inc.
In the South by James S. Ayers Company

BAKERSFIELD, CAL.

TV ADVERTISING IN MARKET (FCC—1961) $1,704,557

Network	(1960: $335,658)	$383,310
National-regional spot	($721,003)	$595,436
Local	($884,462)	$843,445

TV HOMES IN MARKET'S SURVEY AREA* 245,300

NOTE: This is an intermixed uhf and vhf market

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

CALIFORNIA
Fresno
Kern W.#
Kings
Tulare

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 52,100

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $125

TV DAY SPOT COST‡ $ 35

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KBAK-TV (CBS) Ch. 29
John E. Barrett, gen. mgr.
Rep: Young

KERO-TV (NBC) Ch. 10
A. M. Mortensen, gen. mgr.
Roland T. Kay, sls. mgr.
Rep: Petry

KLYD-TV (ABC) Ch. 17
Dave Maxwell, stn. mgr.
Rep: Hollingbery

BALTIMORE, MD.

TV ADVERTISING IN MARKET (FCC—1961) $9,937,761

Network	(1960: $2,114,802)	**$2,310,477**
National-regional spot	($6,204,613)	**$6,346,228**
Local	($2,621,699)	**$2,614,800**

TV HOMES IN MARKET'S SURVEY AREA* 1,390,900

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

DELAWARE
Kent
Sussex
WASHINGTON, D.C.
MARYLAND
Anne Arundel#
Baltimore#
Calvert
Caroline
Carroll
Cecil
Charles
Dorchester
Frederick
Harford
Howard
Kent
Montgomery
Prince Georges
Queen Annes
Somerset
Talbot
Washington
Wicomico
Worcester
PENNSYLVANIA
Adams
Cumberland
Dauphin
Franklin
York
VIRGINIA
Arlington
Fairfax

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 322,600

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $425

TV DAY SPOT COST‡ $100

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WBAL-TV (NBC) Ch. 11
Brent O. Gunts, stn. mgr.
Willis K. Freiert, sls. dir.
Rep: Petry

WJZ-TV (ABC) Ch. 13
Herbert B. Cahan, gen. mgr.
Robert Bryan, sls. mgr.
Rep: TvAR

WMAR-TV (CBS) Ch. 2
E. K. Jett, dir. of tv
Ernest A. Lang, sls. mgr.
Rep: Katz—(East)



Only movies in Baltimore-6 nights a week!

Big windows . . . little windows . . . picture windows . . . all kinds of windows, dimly lighted from within, they stand out in the dark until the early hours of the morning as the "night people" relax and enjoy the WMAR-TV movies. In the hushed hours of the night . . . long after the noise of the children has been quieted by sleep . . . tens of thousands of late night-time viewers tune to Channel 2.

These are the people who enjoy "Channel 2 Theatre", Monday through Thursday, "Films of the Fifties" on Friday and "Big Movie of the Week" on Saturday with first-run features, never before seen on television in Baltimore, including the quality films from 7 Arts, Screen Gems and NTA.

These are the people who prefer late movies—and WMAR-TV is the *only* Baltimore station offering movies 6 nights a week!

Late movies on WMAR-TV offers advertisers—and agencies—an excellent opportunity to show-case a product or service night after night—in this gigantic market.

No Wonder — In Maryland Most People Watch

WMAR-TV CBS

Channel 2—Sunpapers Television—Baltimore 3, Md.

Represented Nationally by THE KATZ AGENCY, INC.

BEAUMONT-PORT ARTHUR, TEX.

TV ADVERTISING IN MARKET (FCC—1961) $1,529,297

Network	(1960: Not available)	$474,191
National-regional spot	(1960: Not available)	$706,176
Local	(1960: Not available)	$523,976

TV HOMES IN MARKET'S SURVEY AREA* 195,000

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

LOUISIANA	Jeff Davis	Jasper	Polk
Acadia	Vernon	Jefferson#	Sabine
Allen	**TEXAS**	Liberty	San Augustine
Beauregard	Angelina	Newton	San Jacinto
Calcasieu	Chambers	Orange#	Tyler
Cameron	Hardin		

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 80,150

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $90

TV DAY SPOT COST‡ $30

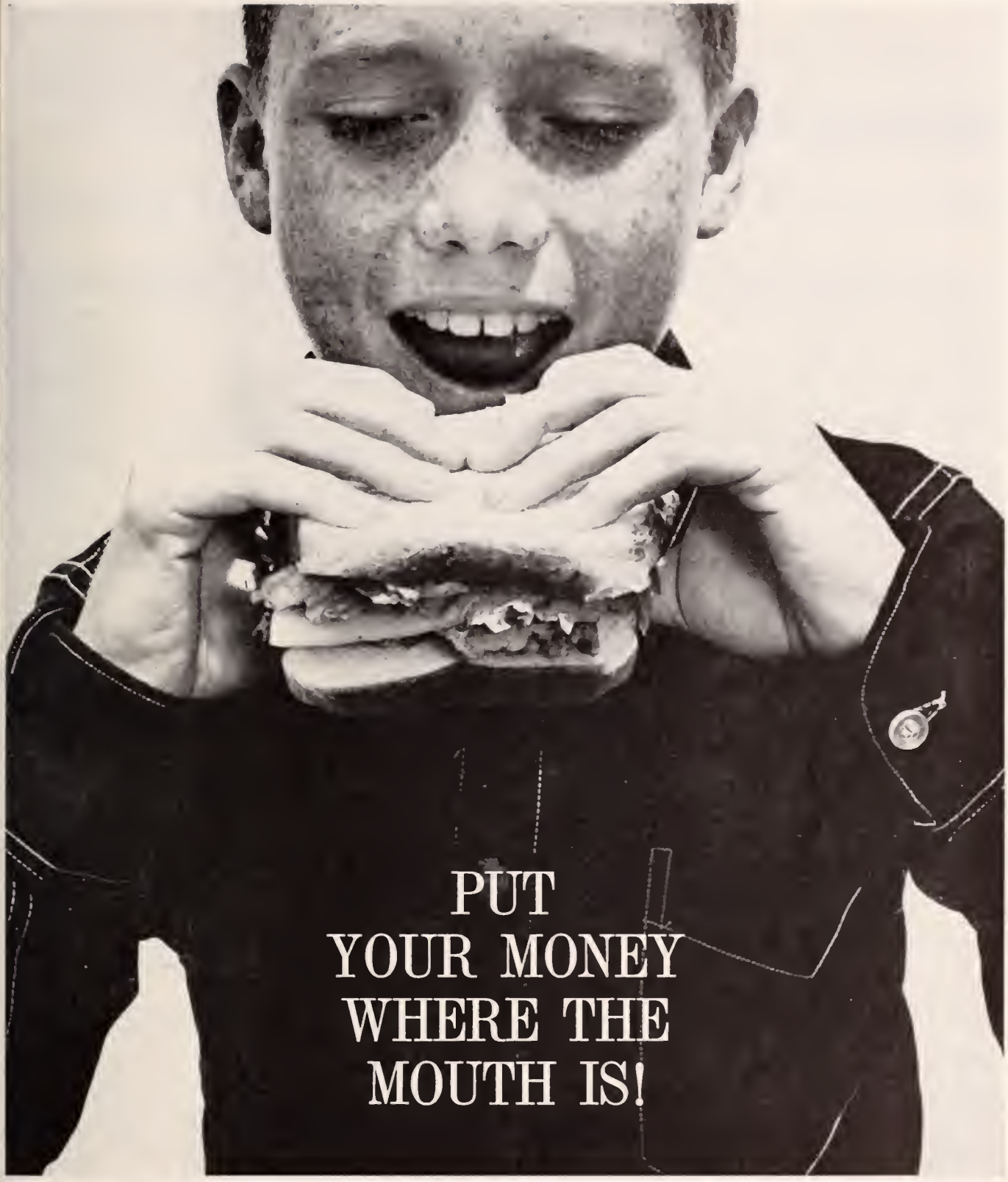
‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KBMT-TV (ABC) Ch. 12
John H. Fugate, gen. mgr.
Rep: Hollingbery

KFDM-TV (CBS) Ch. 6
C. B. Locke, gen. mgr.
Mott M. Johnson, sales mgr.
Rep: PGW

KPAC-TV (NBC) Ch. 4
Julius M. Gordon, gen. mgr.
Mack Newberry, comm. mgr.
Rep: Blair Associates



20% of the food distributed through Houston warehouses is consumed by families in Beaumont/Port Arthur/Orange. If your spot television budget is based on wholesale distribution figures in Houston, you're missing one-fifth of the consumers. If you put your television dollars on any other station in the Beaumont/Port Arthur/Orange market, you're missing 43% of the viewers.

Peters Griffin Woodward

CBS

KFDM-TV CHANNEL 6

Directory of compound markets

Listing of compound markets follows the style adopted by the FCC in its 1962 tv revenue report. These markets are cross-indexed here, for ease of reference:—

ALTOONA	see Johnstown
AMES	see Des Moines
ASHLAND	see Charleston
ASHEVILLE	see Greenville
AUSTIN	see Rochester (Minn.)
BAY CITY	see Flint
BLOOMINGTON	see Indianapolis
CAGUAS	see San Juan
CAPE GIRARDEAU	see Paducah
CHAMPAIGN	see Springfield
DANVILLE	see Springfield
DAYTONA BEACH	see Orlando
DECATUR	see Springfield
ELKHART	see South Bend
ELMIRA	see Syracuse
ENID	see Oklahoma City
FORT WORTH	see Dallas
GALVESTON	see Houston
HAMPTON	see Norfolk
HANFORD	see Fresno
HARRISBURG	see Paducah
HENDERSON	see Las Vegas
HUNTINGTON	see Charleston
HUTCHINSON	see Wichita
KALAMAZOO	see Grand Rapids
LANCASTER	see Harrisburg
LEBANON	see Harrisburg
LYNCHBURG	see Roanoke
MASON CITY	see Rochester (Minn.)
MESA	see Phoenix
NEW BEDFORD	see Providence
NEW BRITAIN	see Hartford
NEW HAVEN	see Hartford
NEWPORT NEWS	see Norfolk
NIAGARA FALLS	see Buffalo
OAK HILL	see Charleston
OAKLAND	see San Francisco
OGDEN	see Salt Lake City
PORT ARTHUR	see Beaumont
PORTSMOUTH	see Norfolk
PENSACOLA	see Mobile
PETERSBURG	see Richmond
POLAND SPRING	see Portland
PROVO	see Salt Lake City
PUEBLO	see Colorado Springs
SAGINAW	see Flint
ST. PAUL	see Minneapolis
ST. PETERSBURG	see Tampa
SCHENECTADY	see Albany
SCRANTON	see Wilkes Barre
SPARTANBURG	see Greenville
STOCKTON	see Sacramento
TEXARKANA	see Shreveport
TROY	see Albany
URBANA	see Springfield
VISALIA	see Fresno
WATERBURY	see Hartford
WATERLOO	see Cedar Rapids
YORK	see Harrisburg

BINGHAMTON, N.Y.

TV ADVERTISING IN MARKET (FCC—1961)	Not available
Network	Not available
National-regional spot	Not available
Local	Not available

TV HOMES IN MARKET'S SURVEY AREA* 501,700

NOTE: This is an intermixed uhf and vhf market

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

NEW YORK		PENNSYLVANIA	
Broome≠	Otsego	Bradford	Lycoming
Chemung	Schuyler	Cameron	Potter
Chenango	Steuben	Clinton	Sullivan
Cortland	Sullivan	Columbia	Susquehanna
Delaware	Tioga	Lackawanna	Tioga
Madison	Tompkins	Luzerne	Wayne
	Yates		Wyoming

≠Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 80,450

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $200

TV DAY SPOT COST‡ $ 65

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WBJA-TV (ABC) Ch. 34
Alfred Anscombe, gen. mgr.
Rep: Not available
(New station. On the air target date —October 15, 1962)

WINR-TV (NBC) Ch. 40
Edward M. Scala, gen. mgr.
Rep H-R

WNBF-TV (CBS) Ch. 12
George R. Dunham, gen. mgr.
Keith G. Dare, sls. mgr.
Rep: Blair-Tv

NOTE:—The marketing data presented reflects the situation as it currently exists: no revisions have been made to account for the new station that will be going on the air.

BOSTON, MASS.

TV ADVERTISING IN MARKET (FCC—1961) $21,026,607

Network	(1960: $3,626,556)	$4,114,854
National-regional spot	($13,869,110)	$15,008,085
Local	($5,499,416)	$5,163,207

TV HOMES IN MARKET'S SURVEY AREA* 1,797,500

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

CONNECTICUT		NEW HAMPSHIRE	RHODE ISLAND
New London	Dukes	Belknap	Bristol
Windham	Essex#	Carroll	Kent
MAINE	Middlesex#	Cheshire	Newport
York	Nantucket	Hillsborough	Providence
MASSACHUSETTS	Norfolk#	Merrimack	Washington
Barnstable	Plymouth	Rockingham	**VERMONT**
Bristol	Suffolk#	Strafford	Bennington
	Worcester	Sullivan	Windham

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 776,400

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $750

TV DAY SPOT COST‡ $210

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WBZ-TV (NBC) Ch. 4
James E. Allen, gen. mgr.
K. T. MacDonald, sls. mgr.
Rep: TvAR

WHDH-TV (CBS) Ch. 5
William B. McGrath, mng. dir.
Alexander M. Tanger, sls. dir.
Rep: Blair-TV

WNAC-TV (ABC) Ch. 7
William M. McCormick, pres.
Thomas H. Bateson, vice-pres.
Rep: RKO Sales



Located at North Square, in the North End of Boston, The Revere House has been restored in full detail and to the exact specifications of its 1677 construction date. This two story, peaked roofed, colonial designed landmark housed the famous Revere Family from 1770 to 1800. From this house Paul Revere left for the Boston Tea Party in 1773 disguised as an Indian. In April of 1775 Paul Revere departed from here on his historic ride to Lexington. The Revere House is open to the public on weekdays from 10:00 AM to 4:00 PM.

BOSTON~WONDERFUL TOWN!
WHDH~WONDERFUL TELEVISION!

Boston is surging with new growth that is unparalleled in its long history. The dynamic resurgence of Boston has happened with such rapidity that few are aware of the great change. WHDH-TV is proud to be telling the great story of the New Boston in its vast variety of television programs.

WHDH-TV ◉ Channel 5

The Sight and Sound of the New Boston!

BUFFALO-NIAGARA FALLS, N.Y.

TV ADVERTISING IN MARKET (FCC—1961) $10,735,007

Network	(1960: $2,212,806)	$2,362,722
National-regional spot	($6,908,883)	$7,446,618
Local	($2,867,738)	$2,790,515

TV HOMES IN MARKET'S SURVEY AREA* 757,200

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

NEW YORK	Genesee	Steuben	McKean
Allegany	Livingston	Wyoming	Potter
Cattaraugus	Monroe	**PENNSYLVANIA**	Tioga
Chautauqua	Niagara	Elk	Warren
Erie#	Orleans		

#Metro County

Note: The number of homes, and counties listed, are for U.S. only. Does not include Canada.

QUARTER-HOUR HOMES REACHED† (NIELSEN) 327,900

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $350

TV DAY SPOT COST‡ $115

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WBEN-TV (CBS) Ch. 4
C. Robert Thompson, gen. mgr.
N. J. Malter, sls. mgr.
Rep: HRP

WGR-TV (NBC) Ch. 2
Van Beuren W. DeVries, gen. mgr.
Frank Gervan, sls. mgr.
Rep: Petry

WKBW-TV (ABC) Ch. 7
Robert King, gen. mgr.
Ken M. Johnson, gen. sls. mgr.
Rep: Blair-TV

YOUR SALES MESSAGE DOESN'T STOP HERE!

CANADA WELCOMES YOU

NOW! BUFFALO'S THE 10TH TELEVISION MARKET!

BUFFALO TV PENETRATES CANADIAN MARKET

Buffalo stations reach a Canadian audience, between 7:30—11:00 P.M., about as large as the total audience reached by the combined network affiliates in Atlanta, Georgia or Columbus, Ohio.*

*NOV. 1961 ARB AND NIELSEN AUDIENCE SURVEYS

Buffalo stations have a net weekly circulation in Toronto area of at least 15% (568,000 TV homes) of the *total* television homes in *all* of Canada.*

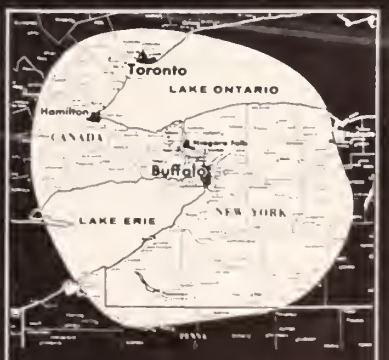
*ARB NET WEEKLY CANADIAN CIRCULATION

In metropolitan Toronto (pop. 1,676,000) retail sales are 29% higher and effective buying power 6% higher than U. S. average.*

*SALES MANAGEMENT SURVEY OF BUYING POWER

WKBW-TV's net weekly circulation 1,067,600 TV HOMES*

*1961 ARB COVERAGE STUDY



CHANNEL 7

WKBW-TV BUFFALO

REPRESENTED NATIONALLY BY BLAIR TV

CEDAR RAPIDS-WATERLOO, IOWA

TV ADVERTISING IN MARKET (FCC—1961) $2,613,421

Network	(1960: $817,923)	$858,776
National-regional spot	($1,495,710)	$1,348,517
Local	($486,200)	$507,715

TV HOMES IN MARKET'S SURVEY AREA* 501,000

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ILLINOIS
Jo Daviess
Rock Island

IOWA
Allamakee
Benton#
Blackhawk#
Bremer
Buchanan#
Butler
Calhoun
Cedar
Cerro Gordo
Chickasaw
Clayton
Clinton
Davis
Delaware
Des Moines
Dubuque
Emmet
Fayette
Franklin
Floyd
Grundy
Hancock
Hardin
Henry
Howard
Humbolt
Iowa
Jackson
Jefferson
Johnson
Jones
Keokuk
Kossuth
Linn#
Louisa
Mahaska
Marshall
Mitchell
Muscatine
Palo Alto
Pocahontas
Poweshiek
Scott
Tama
Van Buren
Wapello
Washington
Webster
Winnebago
Winneshiek
Worth
Wright

WISCONSIN
Crawford
Grant
Iowa
Richland
Vernon

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 138,700

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $150

TV DAY SPOT COST‡ $ 54

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KCRG-TV (ABC) Ch. 9
Redd Gardner, gen. mgr.
George C. Carpenter, sls. mgr.
Rep: ATS

KWWL-TV (NBC) Ch. 7
Roger Michelin, mgr./sls. mgr.
Rep: Avery-Knodel

WMT-TV (CBS) Ch. 2
Wm. B. Quarton, exec. vp.
Lew Van Nostrand, vp.-sls.
Rep: Katz—(West)

CHARLESTON-OAK HILL-HUNTINGTON, W. VA.-ASHLAND, KY.

TV ADVERTISING IN MARKET (FCC—1961) $4,105,533

Network	(1960: $1,207,329)	$1,361,663
National-regional spot	($1,895,817)	$1,916,889
Local	($1,145,921)	$1,032,202

TV HOMES IN MARKET'S SURVEY AREA* 491,800

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

KENTUCKY
Bath
Boyd=
Breathitt
Carter
Elliott
Floyd
Greenup
Johnson
Knott
Lawrence
Lee
Leslie
Letcher
Lewis
Magoffin
Martin
Menifee
Morgan
Perry
Pike
Rowan
Wolfe

OHIO
Adams
Athens
Gallia
Jackson
Lawrence=
Meigs
Morgan
Perry
Pike
Ross
Scioto
Vinton
Washington

VIRGINIA
Buchanan
Dickenson
Wise

WEST VIRGINIA
Boone
Braxton
Cabell=
Calhoun
Clay
Doddridge
Fayette
Gilmer
Jackson
Kanawha=
Lewis
Lincoln=
Logan
McDowell
Mason
Mercer
Mingo
Nicholas
Pleasants
Putnam=
Raleigh
Ritchie
Roane
Upshur
Wayne=
Webster
Wirt
Wood
Wyoming

=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 239,700

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $220

TV DAY SPOT COST‡ $ 60

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WCHS-TV (CBS) Ch. 8
William P. Dix Jr., gen. mgr.
W. P. Eaton Jr., sls. mgr.
Rep: Blair Associates

WHTN-TV (ABC) Ch. 13
O. W. Myers, gen. mgr.
Rep: Select

WSAZ-TV (NBC) Ch. 3
C. Thomas Garten, gen. mgr.
George R. Andrick, comm. mgr.
Rep: Katz (East)

WOAY-TV (CBS) Ch. 4
Robert R. Thomas Jr., gen. mgr.
Rep: Pearson
*Licensed to Oak Hill

CHATTANOOGA, TENN.

TV ADVERTISING IN MARKET (FCC—1961) $1,937,843

Network	(1960: $641,772)	**$689,357**
National-regional spot	($922,137)	**$796,377**
Local	($657,363)	**$591,290**

TV HOMES IN MARKET'S SURVEY AREA* 286,600

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ALABAMA	Gilmer	**TENNESSEE**	Marion
De Kalb	Gordon	Bedford	Meigs
Jackson	Murray	Bledsoe	Monroe
Madison	Polk	Bradley	Moore
Marshall	Towns	Coffee	Morgan
GEORGIA	Union	Cumberland	Polk
Bartow	Walker#	Franklin	Rhea
Catoosa#	Whitfield	Grundy	Roane
Chattooga	**NO. CAROLINA**	Hamilton#	Sequatchie
Dade	Cherokee	Lincoln	Van Buren
Fannin	Clay	Loudon	Warren
Floyd	Graham	McMinn	

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 95,000

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $105

TV DAY SPOT COST‡ $ 28

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WDEF-TV (CBS) Ch. 12
Otis H. Segler, stn. mgr.
Rep: ATS

WRGP-TV (NBC) Ch. 3
Harry D. Burke, gen. mgr.
George P. Moore, sls. mgr.
Rep: H-R

WTVC (ABC) Ch. 9
R. R. Owen, gen. mgr.
Joe Windsor, comm. mgr.
Rep: Young

CHICAGO, ILL.

TV ADVERTISING IN MARKET (FCC—1961) $43,335,035

Network	(1960: $6,006,769)	$6,500,921
National-regional spot	($27,932,679)	$30,582,400
Local	($8,363,136)	$8,292,851

TV HOMES IN MARKET'S SURVEY AREA* 2,264,500

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ILLINOIS	Kane=	**INDIANA**	Starke
Boone	Kankakee	Jasper	**MICHIGAN**
Cook=	Kendall	Lake=	Berrien
De Kalb	Lake=	La Porte	**WISCONSIN**
Du Page=	La Salle	Newton	Kenosha
Grundy	McHenry	Porter	Racine
Iroquois	Will	Pulaski	Walworth

=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 1,338,300

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $1,200

TV DAY SPOT COST‡ $ 394

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WBBM-TV (CBS) Ch. 2
Clark B. George, gen. mgr.
Edward R. Kenefick, gen. sls. mgr.
Rep: CTS Sales

WBKB (ABC) Ch. 7
Sterling C. Quinlan, gen. mgr.
Robert F. Adams, sls. dir.
Rep: ABC Sales

WGN-TV Ch. 9
Ward L. Quaal, gen. mgr.
Irv. Wilson, sls. mgr.
Rep: Petry

WNBQ (NBC) Ch. 5
Lloyd Yoder, gen. mgr.
Norman Cissna, sls. mgr.
Rep: NBC Sales

CINCINNATI, OHIO

TV ADVERTISING IN MARKET (FCC—1961) $10,092,505

Network	(1960: $1,966,831)	**$2,528,096**
National-regional spot	($5,656,103)	**$5,427,586**
Local	($2,281,394)	**$2,267,917**

TV HOMES IN MARKET'S SURVEY AREA* 873,700

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

INDIANA
Dearborn
Fayette
Franklin
Jefferson
Jennings
Ohio
Randolph
Ripley
Switzerland
Union
Wayne

KENTUCKY
Bath
Boone
Bourbon
Bracken
Campbell=
Carroll
Clark
Fayette
Fleming
Franklin
Gallatin
Grant
Harrison
Henry
Kenton=
Lewis
Mason
Menifee
Montgomery
Nicholas
Owen
Pendleton
Powell
Robertson
Scott
Trimble

OHIO
Adams
Brown
Butler
Clark
Clermont
Clinton
Darke
Fayette
Greene
Hamilton=
Highland
Miami
Montgomery
Preble
Shelby
Warren

=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 295,900

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $380

TV DAY SPOT COST‡ $ 70

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WCPO-TV (CBS) Ch. 9
M. C. Watters, gen. mgr.
Mrs. Marian Finney, sls. mgr.
Rep: Blair-TV

WKRC-TV (ABC) Ch. 12
Sam Johnston, gen. mgr.
George Rogers, nat. sls. mgr.
Rep: Katz—(East)

WLW-T (NBC) Ch. 5
John T. Murphy, gen. mgr.
David F. Strubbe, sls. mgr.
Rep: Crosley

CLEVELAND, OHIO

TV ADVERTISING IN MARKET (FCC—1961) $17,251,387

Network	(1960: $3,443,895)	$3,773,565
National-regional spot	($10,391,390)	$11,031,493
Local	($3,648,897)	$3,724,402

TV HOMES IN MARKET'S SURVEY AREA* 1,330,100

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

OHIO	Geauga	Morrow	Tuscarawas
Ashland	Holmes	Portage	Wayne
Ashtabula	Huron	Richland	Wyandot
Carroll	Knox	Sandusky	**PENNSYLVANIA**
Coshocton	Lake	Seneca	Crawford
Crawford	Lorain	Stark	Lawrence
Cuyahoga=	Mahoning	Summit	Mercer
Erie	Medina	Trumbull	

=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 709,500

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $700

TV DAY SPOT COST‡ $225

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KYW-TV (NBC) Ch. 3
George H. Mathiesen, gen. mgr.
Robert Schroeder, sls. mgr.
Rep: TvAR

WEWS (ABC) Ch. 5
James C. Hanrahan, gen. mgr.
Jay S. Kerekes, ad. mgr.
Rep: Blair-TV

WJW-TV (CBS) Ch. 8
Bob Buchanan, gen. mgr.
George Lyons, sls. mgr.
Rep: Storer

1962-63 TV TIMEBUYERS' MARKET GUIDE

Definitions and Methods Used

(1) Inclusion of markets:—This book includes all markets for which the FCC made a revenue report in 1962; i.e., all multiple-station markets. In addition, certain other key markets have been included where (according to the FCC and other sources) the announced due-date for a third station to be on air falls within the use-life of this annual publication. These markets are: Binghamton, N. Y.; Grand Rapids-Kalamazoo, Mich.; Providence-New Bedford, R. I.; Rochester, N. Y.; Syracuse-Elmira, N. Y.

(2) Description of market. The description of each market, and hence its place in alphabetical listing, is exactly that given by the FCC in its 1962 revenue report.

All compound- or group-markets are as specified by the FCC; e.g., "Albany-Schenectady-Troy, N. Y." These markets include:—Albany-Schenectady-Troy, N. Y.; Beaumont-Port Arthur, Tex.; Buffalo-Niagara Falls, N. Y.; Cedar Rapids-Waterloo, Iowa; Charleston-Oak Hill-Huntington, W. Va.-Ashland, Ky.; Colorado Springs-Pueblo, Col.; Dallas-Fort Worth, Tex.; Des Moines-Ames, Iowa; Flint-Saginaw-Bay City, Mich.; Fresno-Hanford-Visalia, Cal.; Greenville-Spartanburg, S. C.-Asheville, N. C.; Harrisburg-Lancaster-York-Lebanon, Pa.; Hartford-New Haven-New Britain-Waterbury, Connecticut; Houston-Galveston, Tex.; Indianapolis-Bloomington, Ind.; Johnstown-Altoona, Pa.; Las Vegas-Henderson, Nev.; Minneapolis-St. Paul, Minn.; Mobile, Ala.-Pensacola, Fla.; Norfolk-Portsmouth-Newport News-Hampton, Va.; Oklahoma City-Enid, Okla.; Orlando-Daytona Beach, Fla.; Paducah, Ky.-Cape Girardeau, Mo.-Harrisburg, Ill.; Phoenix-Mesa, Ariz.; Portland-Poland Spring, Me.; Richmond-Petersburg, Va.; Roanoke-Lynchburg, Va.; Rochester-Austin, Minn.-Mason City, Iowa; Sacramento-Stockton, Cal.; Salt Lake City-Ogden-Provo, Utah; San Francisco-Oakland, Cal.; Shreveport, La.-Texarkana. Tex.; South Bend-Elkhart, Ind.; Springfield-Decatur-Champaign-Urbana-Danville, Ill.; Tampa-St. Petersburg, Fla.; Wichita-Hutchinson, Kans.; Wilkes Barre-Scranton, Pa.; San Juan-Caguas, Puerto Rico.

(3) Revenue figures. Details of tv advertising expenditures are taken from the 1962 FCC report (covering 1961). Figures for network spending, national/regional spot, and local advertising are also quoted for the previous year (1960), where the same market was quoted in both reports.

(4) Tv homes in market's survey area. This figure, and the list of counties within the survey area, are reproduced by permission from the ARB Television Market Summary, March 1962. (Further use or communication of these figures is subject to ARB copyright restrictions.) Detailed explanation of sampling methods, etc., will be furnished on request by ARB.

(5) Quarter-hour homes. Nielsen Station Index, average quarter-hour network prime-time station total of homes using tv, Fall 1961-Spring 1962. Reproduced by permission of the A. C. Nielsen Co.

(6) Spot costs. Abstracted from the Spot Television Advertising Cost Summary, No. 31, published by the Katz Agency. This summary is designed for quick estimating of spot tv costs. It is not intended to take the place of individual station rate cards, which should be consulted for specific rates. In each category, the rate shown is that of the station with the highest base rate in that category. (The published Cost Summary contains detailed explanation of discounts applied in this calculation, etc.)

(7) Stations serving the market. Follows the total number of stations reported by the FCC. No satellites have been included, except where a satellite is reported as a "station" by the FCC. Station details are as reported, and checked by, the station or its representative. In general, TIMEBUYERS' GUIDE has selected, for its listing of station personnel, only the general manager (or his equivalent) and the national sales manager (or his equivalent). In the same fashion, only the national representative has been listed.

COLORADO SPRINGS-PUEBLO, COLO.

TV ADVERTISING IN MARKET (FCC—1961) $1,416,148

Network	(1960: $301,340)	$357,850
National-regional spot	($445,154)	$478,003
Local	($765,988)	$608,172

TV HOMES IN MARKET'S SURVEY AREA* 106,100

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

COLORADO			
Bent	Custer	Kiowa	Pitkin
Chaffee	Elbert	Kit Carson	Prowers
Cheyenne	El Paso#	Los Animas	Pueblo#
Canejos	Fremont	Lincoln	Rio Grande
Crawley	Gunnison	Mineral	Saguache
	Huerfano	Otero	

#=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 63,700

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $70

TV DAY SPOT COST‡ $13

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KKTV (CBS) Ch. 11
James D. Russell, gen. mgr.
Robert D. Ellis, sls. mgr.
Rep: Venard Rintoul & McConnell

KOAA-TV (NBC) Ch. 5
James Croll, gen. mgr.
Kenneth King, comm. mgr.
Rep: Meeker

KRDO-TV (ABC) Ch. 13
Harry Hoth, gen. mgr.
Jay Gardner, stn. mgr.
Rep: ATS

COLUMBIA, S. C.

TV ADVERTISING IN MARKET (FCC—1961) $1,812,565

Network	(1960: Not available)	$477,917
National-regional spot	(1960: Not available)	$824,216
Local	(1960: Not available)	$480,821

TV HOMES IN MARKET'S SURVEY AREA* 323,500

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

NORTH CAROLINA	Cherokee	Florence	Marion
Richmond	Chester	Georgetown	Marlboro
Scotland	Chesterfield	Greenwood	Newberry
SOUTH CAROLINA	Claredon	Hampton	Orangeburg
Abbeville	Colleton	Harry	Richland#
Aiken	Darlington	Kershaw	Saluda
Allendale	Dillon	Lancaster	Sumter
Bamberg	Dorchester	Laurens	Union
Barnwell	Edgefield	Lee	Williamsburg
Berkeley	Fairfield	Lexington#	York
Calhoun			

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 56,600

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $150

TV DAY SPOT COST‡ $ 59

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WCCA-TV (ABC) Ch. 25
Harold E. Anderson, gen. mgr.
Arie Landrum, stn. mgr.
Rep: ATS

WIS-TV (NBC) Ch. 10
Charles A. Batson, mng. dir.
Law Epps, sls. mgr.
Rep: PGW

WNOK-TV (CBS) Ch. 19
H. Moody McElveen, Jr., gen. mgr.
Richard T. Laughridge, gen. sls. mgr.
Rep: Raymer

Directory of compound markets

Listing of compound markets follows the style adopted by the FCC in its 1962 tv revenue report. These markets are cross-indexed here, for ease of reference:—

ALTOONA	see Johnstown
AMES	see Des Moines
ASHLAND	see Charleston
ASHEVILLE	see Greenville
AUSTIN	see Rochester (Minn.)
BAY CITY	see Flint
BLOOMINGTON	see Indianapolis
CAGUAS	see San Juan
CAPE GIRARDEAU	see Paducah
CHAMPAIGN	see Springfield
DANVILLE	see Springfield
DAYTONA BEACH	see Orlando
DECATUR	see Springfield
ELKHART	see South Bend
ELMIRA	see Syracuse
ENID	see Oklahoma City
FORT WORTH	see Dallas
GALVESTON	see Houston
HAMPTON	see Norfolk
HANFORD	see Fresno
HARRISBURG	see Paducah
HENDERSON	see Las Vegas
HUNTINGTON	see Charleston
HUTCHINSON	see Wichita
KALAMAZOO	see Grand Rapids
LANCASTER	see Harrisburg
LEBANON	see Harrisburg
LYNCHBURG	see Roanoke
MASON CITY	see Rochester (Minn.)
MESA	see Phoenix
NEW BEDFORD	see Providence
NEW BRITAIN	see Hartford
NEW HAVEN	see Hartford
NEWPORT NEWS	see Norfolk
NIAGARA FALLS	see Buffalo
OAK HILL	see Charleston
OAKLAND	see San Francisco
OGDEN	see Salt Lake City
PORT ARTHUR	see Beaumont
PORTSMOUTH	see Norfolk
PENSACOLA	see Mobile
PETERSBURG	see Richmond
POLAND SPRING	see Portland
PROVO	see Salt Lake City
PUEBLO	see Colorado Springs
SAGINAW	see Flint
ST. PAUL	see Minneapolis
ST. PETERSBURG	see Tampa
SCHENECTADY	see Albany
SCRANTON	see Wilkes Barre
SPARTANBURG	see Greenville
STOCKTON	see Sacramento
TEXARKANA	see Shreveport
TROY	see Albany
URBANA	see Springfield
VISALIA	see Fresno
WATERBURY	see Hartford
WATERLOO	see Cedar Rapids
YORK	see Harrisburg

COLUMBUS, OHIO

TV ADVERTISING IN MARKET (FCC—1961) $8,184,067

Network	(1960: $1,694,094)	**$1,849,788**
National-regional spot	($4,597,430)	**$4,610,724**
Local	($2,101,962)	**$2,121,399**

TV HOMES IN MARKET'S SURVEY AREA* 649,400

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

OHIO			
Adams	Coshocton	Holmes	Perry
Allen	Crawford	Jackson	Pickaway
Athens	Delaware	Knox	Pike
Auglaize	Fairfield	Licking	Richland
Brown	Fayette	Logan	Ross
Champaign	Franklin#	Madison	Scioto
Clark	Guernsey	Marion	Seneca
Clermont	Hardin	Morgan	Union
Clinton	Highland	Morrow	Vinton
	Hocking	Muskingum	Wyandot

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 243,300

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $275

TV DAY SPOT COST‡ $60

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WBNS-TV (CBS) Ch. 10
Richard A. Borel, tv dir.
Robert D. Thomas, sls. dir.
Rep: Blair-TV

WLW-C (NBC) Ch. 4
Walter E. Bartlett, gen. mgr.
Richard E. Reed, sls. mgr.
Rep: Crosley

WTVN-TV (ABC) Ch. 6
Robert C. Wiegand, gen. mgr.
Richard W. Ostrander, sls. mgr.
Rep: Katz—(East)

DALLAS-FORT WORTH, TEX.

TV ADVERTISING IN MARKET (FCC—1961) $10,955,801

Network	(1960: $2,073,965)	**$2,162,366**
National-regional spot	($5,234,258)	**$5,705,565**
Local	($3,614,757)	**$3,750,705**

TV HOMES IN MARKET'S SURVEY AREA* 751,600

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

OKLAHOMA	Collin#	Grayson	Kaufman	Rains
Bryan	Comanche	Hamilton	Lamar	Rockwall
Carter	Cooke	Henderson	Leon	Smith
Choctaw	Dallas#	Hill	Limestone	Somervell
Jefferson	Delta	Hood	McLennon	Stephens
Love	Denton#	Hopkins	Mills	Tarrant#
Marshall	Eastland	Houston	Montague	Van Zandt
TEXAS	Ellis#	Hunt	Navarro	Wise
Anderson	Erath	Jack	Palo Pinto	Wood
Bosque	Fannin	Johnson#	Parker	Young
Brown	Freestone			

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 390,600

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $365

TV DAY SPOT COST‡ $ 96

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KRLD-TV (CBS) Ch. 4
Roy M. Flynn, stn. mgr.
Gene Cuny, sls. mgr.
Rep: ATS

KTVT Ch. 11
Jim Terrell, gen. mgr.
E. L. (Corky) Cartwright, sls. mgr.
Rep: Katz (West)

WBAP-TV (NBC) Ch. 5
Roy Bacus, stn. mgr.
Jack Rogers, sls. mgr.
Rep: PGW

WFAA-TV (ABC) Ch. 8
Mike Shapiro, gen. mgr.
Edwin W. Pfieffer, stn. mgr.
Rep: Petry

DENVER, COLO.

TV ADVERTISING IN MARKET (FCC—1961) $6,986,615

Network	(1960: $1,197,921)	**$1,269,099**
National-regional spot	($3,634,025)	**$3,718,836**
Local	($2,459,251)	**$2,268,542**

TV HOMES IN MARKET'S SURVEY AREA* 392,400

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

COLORADO	Gilpin	Logan	Washington
Adams#	Grand	Moffat	Weld
Arapahoe#	Gunnison	Morgan	Yuma
Boulder#	Huerfano	Park	**NEBRASKA**
Chaffee	Jackson	Phillips	Cheyenne
Cheyenne	Jefferson#	Pitkin	Kimball
Clear Creek	Kit Carson	Rio Blanco	**WYOMING**
Denver#	Lake	Routt	Albany
Douglas	Larimer	Sedgwick	Carbon
Eagle	Los Animas	Summit	Laramie
Elbert	Lincoln	Teller	Natrona

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 219,400

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $275

TV DAY SPOT COST‡ $ 65

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KBTV (ABC) Ch. 9
Alvin G. Flanagan, gen. mgr.
Robert L. Brown, sls. mgr.
Rep: PGW

KLZ-TV (CBS) Ch. 7
Hugh B. Terry, gen. mgr.
Jack Tipton, stn. mgr.
Rep: Katz (West)

KOA-TV (NBC) Ch. 4
Ralph Radetsky, stn. mgr.
Dick Harris, sls. mgr.
Rep: Blair-TV

KTVR Ch. 2
James T. Brennan, gen. mgr.
Rep: Young

DES MOINES-AMES, IOWA

TV ADVERTISING IN MARKET (FCC—1961) $3,705,838

Network	(1960: $1,058,590)	$1,217,594
National-regional spot	($2,387,922)	$2,271,546
Local	($685,976)	$696,040

TV HOMES IN MARKET'S SURVEY AREA* 346,500

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

IOWA				
Adair	Clarke	Hancock	Marion	Tama
Appanoose	Dallas	Hardin	Marshall	Union
Audubon	Decatur	Humboldt	Monroe	Wapello
Boone	Emmet	Iowa	Palo Alto	Warren
Butler	Floyd	Jasper	Pocahontas	Washington
Calhoun	Franklin	Keokuk	Polk≠	Wayne
Carroll	Green	Kossuth	Poweshiek	Webster
Cass	Grundy	Lucas	Ringgold	Winnebago
Cerro Gordo	Guthrie	Madison	Sac	Wright
	Hamilton	Mahaska	Story	

≠Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 148,400

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $180

TV DAY SPOT COST‡ $ 56

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KRNT-TV (CBS) Ch. 8
Bob Dillon, gen. mgr.
Paul Elliott, sls. mgr.
Rep: Katz-(West)

WHO-TV (NBC) Ch. 13
Paul A. Loyet, gen. mgr.
Robert H. Harter, sls. mgr.
Rep: PGW

WOI-TV (ABC) Ch. 5
Robert C. Mulhall, gen. mgr.
Ted Tostlebe, comm. mgr.
Rep: H-R

DETROIT, MICH.

TV ADVERTISING IN MARKET (FCC—1961) $17,986,762

Network	(1960: $4,442,733)	**$4,578,049**
National-regional spot	($10,798,087)	**$11,240,304**
Local	($4,238,898)	**$4,180,317**

TV HOMES IN MARKET'S SURVEY AREA* 1,567,000

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

MICHIGAN			OHIO
Genesee	Livingston	Sanilac	Lucas
Huron	Macomb#	Shiawassee	Ottawa
Jackson	Monroe	Tuscola	Sandusky
Lapeer	Oakland#	Washtenaw	Wood
Lenawee	St. Clair	Wayne#	

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 790,000

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $1,100

TV DAY SPOT COST‡ $ 160

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

CKLW-TV Ch. 9 (Ontario)
S. Campbell Ritchie, gen. mgr.
Norman Hawkins, sls. mgr.
Rep: RKO Sales

WJBK-TV (CBS) Ch. 2
Lawrence Carino, gen. mgr.
Hap Eaton, sls. mgr.
Rep: Storer

WWJ-TV (NBC) Ch. 4
James Schiavone, gen. mgr.
Ray W. Colie, sls. mgr.
Rep: PGW

WXYZ-TV (ABC) Ch. 7
John F. Pival, gen. mgr.
Kent Fredericks, nat. sls. mgr.
Rep: ABC Sales

EL PASO, TEX.

TV ADVERTISING IN MARKET (FCC—1961) $1,818,622

Network	(1960: $379,903)	$375,410
National-regional spot	($637,577)	$609,498
Local	($882,895)	$885,467

TV HOMES IN MARKET'S SURVEY AREA* 102,000

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

NEW MEXICO		TEXAS	
Dona Ana	Hidalgo	Culberson	Hudspeth
Grant	Luna	El Paso#	Jeff Davis
	Otero		Presidio

#=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 64,300

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $115

TV DAY SPOT COST‡ $ 35

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KELP-TV (ABC) Ch. 13
Gene Roth, stn. mgr.
Rep: Young

KROD-TV (CBS) Ch. 4
Larry Daniels, gen. mgr.
George Collie, sls. mgr.
Rep: Bolling

KTSM-TV (NBC) Ch. 9
Karl O. Wyler, Sr., gen. mgr.
Karl O. Wyler, Jr., exec. v.p.
Rep: Hollingbery

Directory of compound markets

Listing of compound markets follows the style adopted by the FCC in its 1962 tv revenue report. These markets are cross-indexed here, for ease of reference:—

ALTOONA	see Johnstown
AMES	see Des Moines
ASHLAND	see Charleston
ASHEVILLE	see Greenville
AUSTIN	see Rochester (Minn.)
BAY CITY	see Flint
BLOOMINGTON	see Indianapolis
CAGUAS	see San Juan
CAPE GIRARDEAU	see Paducah
CHAMPAIGN	see Springfield
DANVILLE	see Springfield
DAYTONA BEACH	see Orlando
DECATUR	see Springfield
ELKHART	see South Bend
ELMIRA	see Syracuse
ENID	see Oklahoma City
FORT WORTH	see Dallas
GALVESTON	see Houston
HAMPTON	see Norfolk
HANFORD	see Fresno
HARRISBURG	see Paducah
HENDERSON	see Las Vegas
HUNTINGTON	see Charleston
HUTCHINSON	see Wichita
KALAMAZOO	see Grand Rapids
LANCASTER	see Harrisburg
LEBANON	see Harrisburg
LYNCHBURG	see Roanoke
MASON CITY	see Rochester (Minn.)
MESA	see Phoenix
NEW BEDFORD	see Providence
NEW BRITAIN	see Hartford
NEW HAVEN	see Hartford
NEWPORT NEWS	see Norfolk
NIAGARA FALLS	see Buffalo
OAK HILL	see Charleston
OAKLAND	see San Francisco
OGDEN	see Salt Lake City
PORT ARTHUR	see Beaumont
PORTSMOUTH	see Norfolk
PENSACOLA	see Mobile
PETERSBURG	see Richmond
POLAND SPRING	see Portland
PROVO	see Salt Lake City
PUEBLO	see Colorado Springs
SAGINAW	see Flint
ST. PAUL	see Minneapolis
ST. PETERSBURG	see Tampa
SCHENECTADY	see Albany
SCRANTON	see Wilkes Barre
SPARTANBURG	see Greenville
STOCKTON	see Sacramento
TEXARKANA	see Shreveport
TROY	see Albany
URBANA	see Springfield
VISALIA	see Fresno
WATERBURY	see Hartford
WATERLOO	see Cedar Rapids
YORK	see Harrisburg

EVANSVILLE, IND.

TV ADVERTISING IN MARKET (FCC—1961) $2,003,198

Network	(1960: $635,090)	**$697,426**
National-regional spot	($686,156)	**$666,512**
Local	($806,088)	**$789,286**

TV HOMES IN MARKET'S SURVEY AREA* 292,000

NOTE: This is an intermixed uhf and vhf market

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ILLINOIS	Marion	Dubois	Posey	Hancock
Clay	Pope	Gibson	Spencer	Hart
Crawford	Richland	Greene	Sullivan	Henderson#
Edwards	Saline	Harrison	Vanderburgh#	Hopkins
Effingham	Wabash	Knox	Warrick	Lyon
Gallatin	Wayne	Martin	**KENTUCKY**	McLean
Hamilton	White	Orange	Caldwell	Muhlenberg
Hardin	Williamson	Owen	Crittenden	Ohio
Jasper	**INDIANA**	Perry	Daviess	Union
Jefferson	Crawford	Pike	Grayson	Webster
Lawrence	Daviess			

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 101,500

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $125

TV DAY SPOT COST‡ $ 25

‡Nighttime is based on 20-second one-time rate: daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WEHT-TV (CBS) Ch. 50
William B. Hight, gen. mgr.
Howard D. Duncan, sls. mgr.
Rep: Young

WFIE-TV (NBC) Ch. 14
Jack Douglas, gen. mgr.
Jack Berning, gen. sls. mgr.
Rep: Katz—(East)

WTVW (ABC) Ch. 7
Dick Shively, gen. mgr.
Robert Ossenberg, sls. mgr.
Rep: Hollingbery

FLINT-SAGINAW-BAY CITY, MICH.

TV ADVERTISING IN MARKET (FCC—1961) $3,003,780

Network	(1960: $860,222)	$1,043,480
National-regional spot	($1,579,783)	$1,633,041
Local	($623,705)	$689,405

TV HOMES IN MARKET'S SURVEY AREA* 447,000

NOTE: This is an intermixed uhf and vhf market

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

MICHIGAN			
Alcona	Genesee#	Lapeer	Oscoda
Alpena	Gladwin	Livingston	Presque Isle
Arenac	Gratiot	Mecosta	Roscommon
Bay#	Huron	Midland	Saginaw#
Clare	Ingham	Missaukee	St. Clair
Clinton	Ionia	Montcalm	Sanilac
Crawford	Iosco	Montmorency	Shiawassee
Eaton	Isabella	Ogemaw	Tuscola
	Kalkaska	Osceola	

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 149,200

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $200

TV DAY SPOT COST‡ $ 75

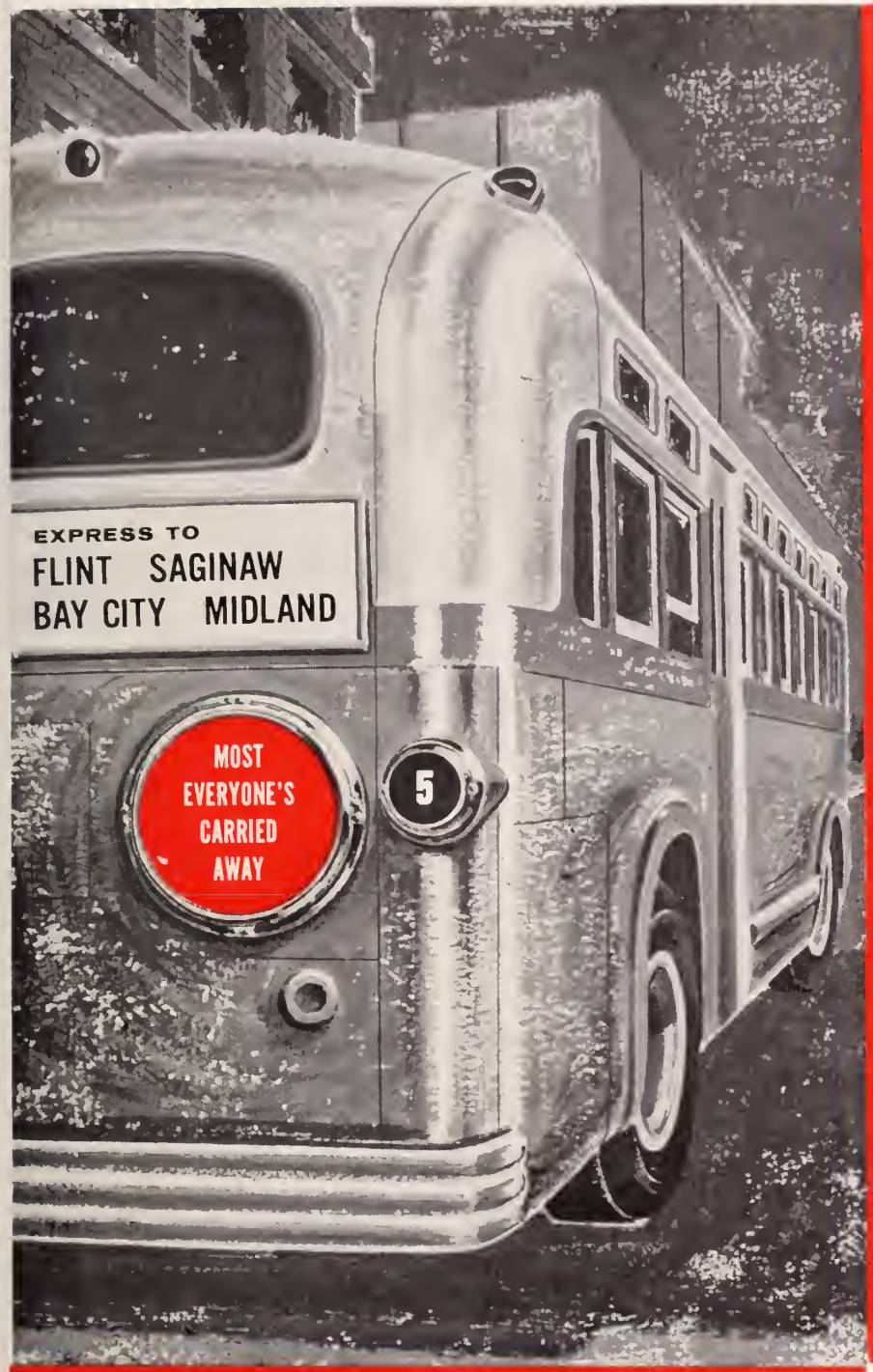
‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WJRT (ABC) Ch. 12
A. Donovan Faust, gen. mgr.
Robert I. Mart, sls. mgr.
Rep: HRP

WKNX-TV (CBS) Ch. 57
William J. Edwards, gen. mgr.
Robt. M. Chandler, comm. mgr.
Rep: Gill-Perna

WNEM-TV (NBC) Ch. 5
James Gerity Jr., gen mgr.
Jack Berry, comm. mgr.
Rep: Petry



5 REASONS WHY IT PAYS TO BUY CHANNEL 5!

1—Local-level merchandising support.

2—Top FM coverage in All Eastern Michigan.

3—Every commercial gets full-page, front-page exposure.

4—Eastern Michigan's only TV station telecasting color daily.

5—Nearing 10 years of one-ownership service to all Eastern Michigan.

WNEM-TV

CHANNEL 5

SERVING THE ONE **BIG** TOP 40 MARKET OF FLINT • SAGINAW • BAY CITY AND ALL EASTERN MICHIGAN

CHANNEL 5

Gerity STATION

WNEM-TV

Affiliated with WNEM-FM, 102.5 MC, Bay City, and WABJ, CBS in Adrian

CHANNEL 5

FORT WAYNE, IND.

TV ADVERTISING IN MARKET (FCC—1961) $2,428,154

Network	(1960: $763,227)	**$832,833**
National-regional spot	($953,474)	**$1,129,955**
Local	($830,550)	**$644,066**

TV HOMES IN MARKET'S SURVEY AREA* 251,100

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

INDIANA	Kosciusko	Whitley	Henry
Adams	LaGrange	**OHIO**	Mercer
Allen#	Miami	Allen	Paulding
Blackford	Noble	Darke	Putnam
De Kalb	Steuben	Defiance	Vanwert
Huntington	Wabash	Fulton	Williams
Jay	Wells		

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 92,400

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $120

TV DAY SPOT COST‡ $ 43

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WANE-TV (CBS) Ch. 15
Reid G. Chapman, gen. mgr.
John J. Keenan, gen. sls. mgr.
Rep: H-R

WKJG-TV (NBC) Ch. 33
Edward G. Thoms, gen. mgr.
Carleton B. Evans, comm. mgr.
Rep: ATS

WPTA (ABC) Ch. 21
Richard D. Morgan
gen./nat. sls. mgr.
Rep: Young

FRESNO-HANFORD-VISALIA, CAL.

TV ADVERTISING IN MARKET (FCC—1961) $2,878,614

Network	(1960: $833,683)	$868,958
National-regional spot	($1,658,056)	$1,521,200
Local	($870,139)	$903,634

TV HOMES IN MARKET'S SURVEY AREA* 323,400

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

CALIFORNIA			
Fresno=	Kings	Mariposa	Stanislaus
Kern	Madera	Merced	Tulare

=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 100,500

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $180

TV DAY SPOT COST‡ $ 40

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KAIL-TV Ch. 53
Charles Haddix, gen. mgr.
Rep: Tele-Radio & TV

KFRE-TV (CBS) Ch. 30
Leslie H. Peard, Jr., gen. mgr.
Jay Sondheim, sls. mgr.
Rep: Blair-TV

KICU-TV Ch. 43
W. O. Edholm, gen. mgr.
Rep: Weed

KJEO-TV (ABC) Ch. 47
George C. Fleharty, gen. mgr.
Keith M. Swinehart, sls. mgr.
Rep: H-R

KMJ-TV (NBC) Ch. 24
John I. Edwards, stn. mgr.
Wilson Lefler, sls. mgr.
Rep: Katz (West)

GRAND RAPIDS-KALAMAZOO, MICH.

TV ADVERTISING IN MARKET (FCC—1961) Not available

Network	Not available
National-regional spot	Not available
Local	Not available

TV HOMES IN MARKET'S SURVEY AREA* 669,500

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

INDIANA	Branch	Isabella	Muskegon
Elkhart	Calhoun	Jackson	Newaygo
LaGrange	Cass	Kalamazoo#	Oceana
St. Joseph	Clinton	Kent#	Osceola
Steuben	Eaton	Lake	Ottawa
MICHIGAN	Gratiot	Manistee	St. Joseph
Allegan#	Hillsdale	Mason	Van Buren
Barry#	Ingham	Mecosta	Williams
Berrien	Ionio	Montcalm	

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 210,450

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $360

TV DAY SPOT COST‡ $ 75

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WHM-TV (ABC) Ch. 13
Mark Wodlinger, gen. mgr.
Rep: PGW
(New Station. On the air target date —November 1, 1962)

WKZO-TV (CBS) Ch. 3
Carl E. Lee, gen. mgr.
Donald W. DeSmit, sls. mgr.
Rep: Avery-Knodel

WOOD-TV (NBC) Ch. 8
Willard Schroeder, gen. mgr.
John S. Markward, stn. mgr./sls. dir.
Rep: Katz (East)

NOTE:—The marketing data presented reflects the situation as it currently exists; no revisions have been made to account for the new station that will be going on the air.

GREEN BAY, WIS.

TV ADVERTISING IN MARKET (FCC—1961) $2,516,792

Network	(1960: $908,003)	$979,969
National-regional spot	($912,777)	$1,000,056
Local	($844,265)	$696,905

TV HOMES IN MARKET'S SURVEY AREA* 348,500

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

MICHIGAN
Alger
Benzie
Delta
Dickinson
Iron
Leelanau
Manistee
Marquette
Mason
Menominee
Ontonagon

WISCONSIN
Adams
Brown#
Calumet
Door
Florence
Fond du Lac
Forest
Green Lake
Juneau
Kewaunee
Langlade
Lincoln
Manitowoc
Marathon
Marinette
Marquette
Oconto
Oneida
Outagamie#
Portage
Price
Shawano
Sheboygan
Vilas
Waupaca
Waushara
Winnebago
Wood

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 139,000

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $135

TV DAY SPOT COST‡ $ 42

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WBAY-TV (CBS) Ch. 2
Haydn R. Evans, gen. mgr.
Earl H. Huth, sls. mgr.
Rep: H-R

WFRV (NBC) Ch. 5
Lee Browning, gen. mgr.
Fred Johnson, sls. mgr.
Rep: Katz—(West)

WLUK-TV (ABC) Ch. 11
John H. Borgen, gen. mgr.
Rep: Young

GREENVILLE-SPARTANBURG, S. C.—ASHEVILLE, N. C.

TV ADVERTISING IN MARKET (FCC—1961) $3,069,702

Network	(1960: $794,533)	$905,854
National-regional spot	($1,545,104)	$1,450,742
Local	($799,944)	$864,398

TV HOMES IN MARKET'S SURVEY AREA* 727,700

NOTE: This is an intermixed uhf and vhf market

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

GEORGIA
Banks
Barrow
Clarke
Elbert
Franklin
Habersham
Hart
Jackson
Lincoln
Lumpkin
Madison
Morgan
Oconee
Oglethorpe
Rabun
Stephens
Taliaferro
Towns
Union
White
Wilkes

KENTUCKY
Bell
Harlan
Leslie
Letcher
Perry
Whitley

NORTH CAROLINA
Alexander
Avery
Buncombe#
Burke
Caldwell
Catawba
Clay
Cleveland
Gaston
Graham
Haywood
Henderson#
Jackson
Lincoln
McDowell
Macon
Madison
Mecklenberg
Mitchell
Polk
Rutherford
Swain
Transylvania
Yancey

SOUTH CAROLINA
Abbeville
Anderson
Cherokee
Chester
Chesterfield
Edgefield
Fairfield
Greenville#
Greenwood
Lancaster
Laurens
McCormick
Newberry
Oconee
Pickens
Saluda
Spartanburg#
Union
York

TENNESSEE
Anderson
Campbell
Carter
Claiborne
Cocke
Grainger
Greene
Hamblen
Hancock
Hawkins
Jefferson
Loudon
Monroe
Sullivan
Unicoi
Union
Washington

VIRGINIA
Lee
Scott
Washington

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 170,200

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $175

TV DAY SPOT COST‡ $ 56

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WFBC-TV (NBC) Ch. 4
Wilson C. Wearn, gen. mgr.
Douglas A. Smith, nat. sls. mgr.
Rep: Avery-Knodel

WLOS-TV (ABC) Ch. 13
Morton S. Cohn, stn. mgr.
Fred L. Bernstein, sls. mgr.
Rep: PGW

WSPA-TV (CBS) Ch. 7
Walter J. Brown, gen. mgr.
Roger A. Shaffer, sls. mgr.
Rep: Hollingbery

WISE-TV (NBC) Ch. 62
Harold H. Thoms, pres.
Rep: Not available



IN WFBC-TV's GIANT MARKET

"TEXTILE CENTER OF THE WORLD"



Southern Textile Exposition Building, Greenville, S. C., to be completed in 1964, replacing world-famous Textile Hall, home of the Exposition since 1915. The new structure is expected to be the finest industriol exposition tocility in the Southeost.

WFBC-TV SALUTES THE 22nd SOUTHERN TEXTILE EXPOSITION, Oct. 15-19, 1962



The 1962 Southern Textile Exposition in Greenville, S. C., "Textile Center of the World" will attroct exhibitors ond buyers of mochinery and equipment from the Americos, Europe ond Asio. The biennial Exposition is unique in the field of textile manufocturing . . . a market ploce for new ideos and improved methods for moking the world's fabrics.

WFBC-TV's own morket embroces the largest concentration of textile monufocturing, with 350 mills which employ 250,000 people. They make the fobrics for Americo's opporel, household goods ond industry.

WFBC-TV Dominates The Greenville-Spartanburg-Asheville Market of 2 Million People, With $3 Billions in Incomes.

For complete dota obout the market, the ratings and ovailobilities, contact the Station or Avery-Knodel.

The Giant of Southern Skies

WFBC-TV
GREENVILLE, SOUTH CAROLINA

CHANNEL 4
SERVING GREENVILLE, SPARTANBURG, ASHEVILLE
Represented Nationally by Avery-Knodel, Inc.

Affiliated with WBIR-TV, Knoxville, Tenn.

HARRISBURG-LANCASTER-YORK-LEBANON, PA.

TV ADVERTISING IN MARKET (FCC—1961) $4,527,891

Network	(1960: $1,216,273)	**$1,458,043**
National-regional spot	($2,791,432)	**$2,759,312**
Local	($1,148,558)	**$1,149,109**

TV HOMES IN MARKET'S SURVEY AREA* 1,115,800

NOTE: This is an intermixed uhf and vhf market

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

MARYLAND	PENNSYLVANIA		
Baltimore	Adams	Dauphin#	Montour
Carroll	Berks	Franklin	Northumberland
Cecil	Cameron	Fulton	Perry
Frederick	Centre	Huntingdon	Schuylkill
Howard	Chester	Juniata	Snydar
Kent	Clinton	Lancaster#	Sullivan
Queen Annes	Columbia	Lebanon#	Union
Washington	Cumberland#	Lycoming	York#
		Mifflin	

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 174,500

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $240

TV DAY SPOT COST‡ $101

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WGAL-TV (NBC/CBS) Ch. 8
Clair R. McCollough, pres./gen. mgr.
J. Robert Gulick, gen. sls. mgr.
Robert L. Dreher, nat. sls. mgr.
Rep: Meeker

WHP-TV (CBS) Ch. 21
Cecil Sansbury, gen. mgr.
Jack Candioto, sls. mgr.
Rep: Blair Associates

WLYH-TV (CBS) Ch. 15
Joe Zimmermann, gen. mgr.
Edward H. Benedict (New York), dir. nat. sls.
Rep: Blair Associates

WSBA-TV (CBS) Ch. 43
Roert M. Stough, stn. mgr.
Rep: Blair Associates

WTPA (ABC) Ch. 27
Donald D. Wear, gen. mgr.
Jack Thornsley, sls. mgr.
Rep: HRP

HARTFORD-NEW HAVEN-NEW BRITAIN-WATERBURY, CONN.

TV ADVERTISING IN MARKET (FCC—1961) $9,016,283

Network	(1960: $1,815,167)	$1,888,766
National-regional spot	($7,016,968)	$7,058,547
Local	($1,377,046)	$1,304,038

TV HOMES IN MARKET'S SURVEY AREA* 1,326,200

NOTE: This is an intermixed uhf and vhf market

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

CONNECTICUT		MASSACHUSETTS	
Fairfield	New Haven#	Berkshire	Worcester
Hartford#	New London	Franklin	NEW YORK
Litchfield	Tolland	Hampden	Dutchess
Middlesex	Windham	Hampshire	Suffolk

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 293,300

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $400

TV DAY SPOT COST‡ $143

‡Nighttime is based on 20-second one-time rate: daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WHCT Ch. 18
Charles O. Wood, gen. mgr.
Rep: RKO Sales

WHNB-TV (NBC) Ch. 30
Robert W. Bray, gen. mgr.
Jack Fox, sls. dir.
Rep: Hollingbery

WNHC-TV (ABC) Ch. 8
Howard W. Maschmeier, gen. mgr.
Robert Teter, sls. mgr.
Rep: Blair-TV

WTIC-TV (CBS) Ch. 3
Walter C. Johnson, gen. mgr.
Irwin C. Cowper, sls. v.p.
Rep: HRP

WATR-TV (ABC) Ch. 53
Harold Thomas, pres.
Sam Elman, mgr.
Rep: Masla

HONOLULU, HAWAII

TV ADVERTISING IN MARKET (FCC—1961) $3,020,286

Network	(1960: $303,810)	$403,019
National-regional spot	($1,096,372)	$1,014,628
Local	($1,597,892)	$1,729,464

TV HOMES IN MARKET'S SURVEY AREA* 140,900

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

HONOLULU, HAWAII
Hawaii
Honolulu#
Kauai
Maui

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 78,500

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $130

TV DAY SPOT COST‡ $ 60

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KGMB-TV (CBS) Ch. 9
Joseph Herold, gen. mgr.
Rep: PGW

KHVH-TV (ABC) Ch. 4
John A. Serrao, gen. mgr.
Stan Anderson, sls. mgr.
Rep: Young

KONA (NBC) Ch. 2
John D. Keating, gen. mgr.
Jim Spencer, sls. mgr.
Rep: Hollingbery

HOUSTON-GALVESTON, TEX.

TV ADVERTISING IN MARKET (FCC—1961) $8,292,881

Network	(1960: $1,765,236)	$1,857,522
National-regional spot	($5,287,955)	$5,837,228
Local	($2,306,128)	$1,774,682

TV HOMES IN MARKET'S SURVEY AREA* 581,500

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

TEXAS			
Aransas	Colorado	Lee	Trinity
Austin	Fort Bend	Liberty	Tyler
Brazaria	Galveston	Madison	Victoria
Brazos	Grimes	Matagorda	Walker
Burleson	Hardin	Montgomery	Waller
Calhoun	Harris#	Polk	Washington
Chambers	Jackson	San Jacinto	Wharton
	Jefferson		

#=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 290,000

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $300

TV DAY SPOT COST‡ $ 88

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KHOU-TV (CBS) Ch. 11
James C. Richdale Jr., gen. mgr.
Robert O. Paxson, sls. mgr.
Rep: H-R

KPRC-TV (NBC) Ch. 2
Jack Harris, gen. mgr.
Jack McGrew, comm. mgr.
Rep: Petry

KTRK-TV (ABC) Ch. 13
Willard E. Walbridge, gen. mgr.
William F. Bennett, comm. mgr.
Rep: Hollingbery

INDIANAPOLIS-BLOOMINGTON, IND.

TV ADVERTISING IN MARKET (FCC—1961) $9,894,734

Network	(1960: $1,860,406)	$2,063,699
National-regional spot	($5,406,294)	$6,100,304
Local	($2,504,012)	$2,342,838

TV HOMES IN MARKET'S SURVEY AREA* 750,700

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ILLINOIS	Clay	Hendricks	Miami	Shelby
Clark	Clinton	Henry	Monroe	Sullivan
Crawford	Daviess	Howard	Montgomery	Tippecanoe
Edgar	Decatur	Jackson	Morgan	Tipton
Vermilion	Delaware	Jay	Orange	Union
INDIANA	Dubois	Jefferson	Owen	Vermillion
Bartholomew	Fayette	Jennings	Parke	Vigo
Benton	Fountain	Johnson	Putnam	Wabash
Blackford	Franklin	Lawrence	Randolph	Warren
Boone	Grant	Madison	Ripley	Washington
Brown	Greene	Marion#	Rush	Wayne
Carroll	Hamilton	Martin	Scott	White
Cass	Hancock			

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 247,500

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $375

TV DAY SPOT COST‡ $ 95

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WFBM-TV (NBC) Ch. 6
Eldon Campbell, gen. mgr.
Hugh Kibbey, sls. mgr.
Rep: Katz

WISH-TV (CBS) Ch. 8
Robert B. McConnell, gen. mgr.
Joseph E. Lake, nat. sls. mgr.
Rep: H-R

WLW-I (ABC) Ch. 13
John Babcock, gen. mgr.
Bob Lamb, sls. mgr.
Rep: Crosley

WTTV Ch. 4
Robert G. Holben, gen. mgr.
Charles W. (Bill) Thomas, sls. mgr.
Rep: Young

JOHNSTOWN-ALTOONA, PA.

TV ADVERTISING IN MARKET (FCC—1961) $3,567,025

Network	(1960: $927,716)	$1,052,022
National-regional spot	($2,193,441)	$2,318,984
Local	($700,278)	$526,385

TV HOMES IN MARKET'S SURVEY AREA* 1,373,400

NOTE: This is an intermixed uhf and vhf market

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

MARYLAND	Butler	Fulton	Montour	**WEST VIRGINIA**
Allegany	Cambria#	Greene	Northumberland	Westmoreland
Garrett	Cameron	Huntingdon	Perry	Berkeley
OHIO	Centre	Indiana	Potter	Grant
Columbiana	Clarion	Jefferson	Snyder	Hampshire
PENNSYLVANIA	Clearfield	Juniata	Somerset	Mineral
Allegheny	Clinton	Lawrence	Tioga	Monongalia
Armstrong	Elk	Lycoming	Union	Morgan
Beaver	Fayette	McKean	Venango	Preston
Bedford	Forest	Mercer	Washington	Tucker
Blair#	Franklin	Mifflin		

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 162,300

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $275

TV DAY SPOT COST‡ $ 98

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WFBG-TV (CBS/ABC) Ch. 10
John Stilli, gen. mgr.
John Brubaker, sls. mgr.
Rep. Blair-TV

WJAC-TV (NBC/ABC) Ch. 6
Alvin D. Schrott, mgr.
John H. Hepburn, sls. mgr.
Rep: HRP

WARD-TV (CBS/ABC) Ch. 56
William D. Confer, mgr./comm. mgr.
Rep: Weed

KANSAS CITY, MO.

TV ADVERTISING IN MARKET (FCC—1961) $8,976,145

Network	(1960: $2,062,289)	**$2,161,783**
National-regional spot	($5,606,106)	**$5,846,259**
Local	($1,940,257)	**$2,082,627**

TV HOMES IN MARKET'S SURVEY AREA* 612,900

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

KANSAS
Anderson
Atchison
Bourbon
Brown
Coffey
Doniphan
Douglas
Franklin
Jackson
Jefferson
Johnson#
Leavenworth
Linn
Lyon
Marshall
Miami
Nemaha
Osage
Pottawatomie
Shawnee
Wabaunsee
Wyandotte#

MISSOURI
Andrew
Atchison
Barton
Bates
Benton
Buchanan
Caldwell
Carroll
Cass
Chariton
Clay#
Clinton
Daviess
De Kalb
Gentry
Grundy
Harrison
Henry
Holt
Howard
Jackson#
Johnson
Lafayette
Linn
Livingston
Mercer
Nodaway
Pettis
Platte
Ray
St. Clair
Saline
Sullivan
Vernon
Worth

NEBRASKA
Pawnee
Richardson

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 315,000

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $375

TV DAY SPOT COST‡ $113

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

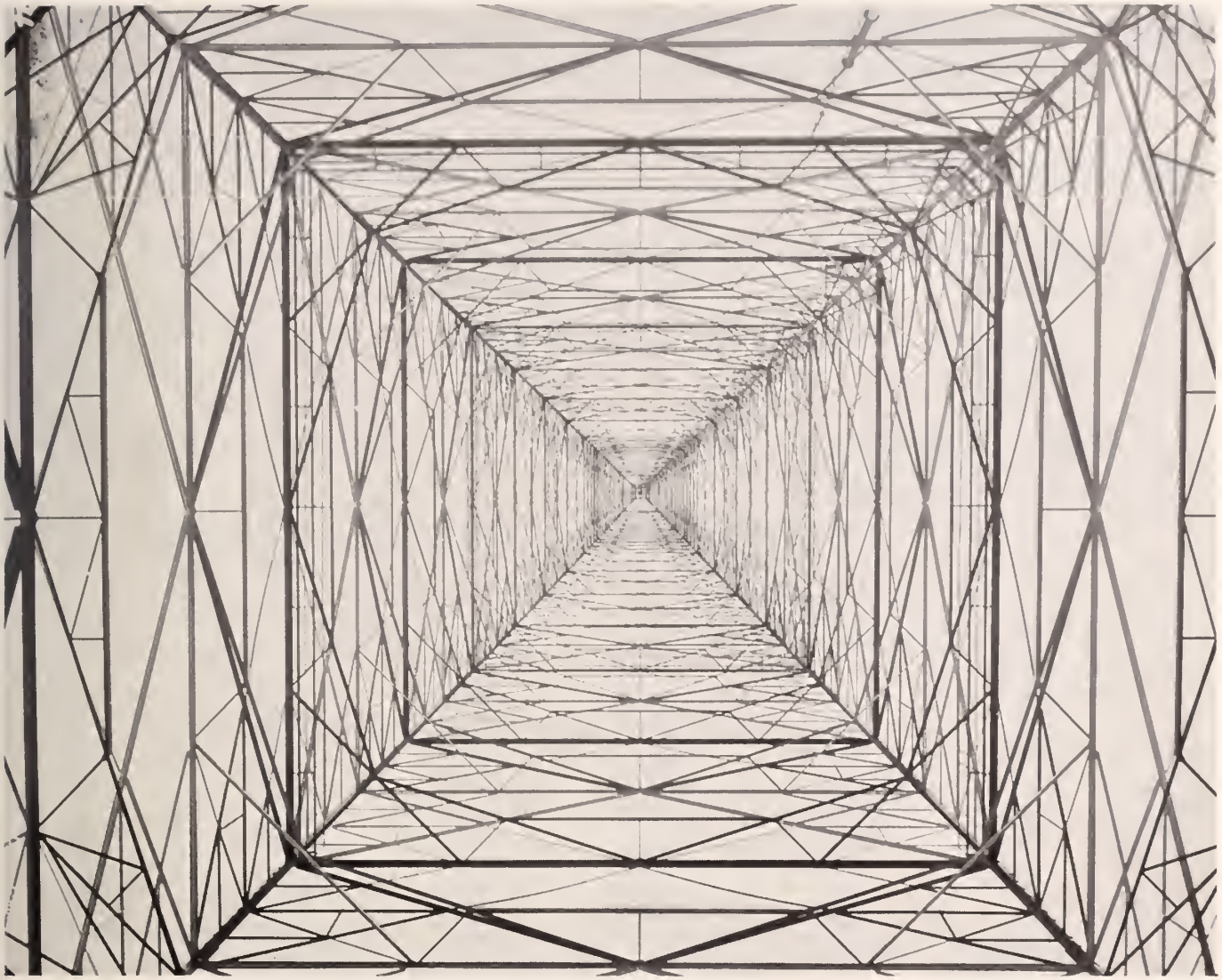
TV STATIONS

KCMO-TV (CBS) Ch. 5
E. K. Hartenbower, gen. mgr.
S. B. Tremble, stn. mgr.
Rep: Katz—(West)

KMBC-TV (ABC) Ch. 9
Albert P. Krivin, gen. mgr.
Mori Greiner, stn. mgr.
Rep: Metro

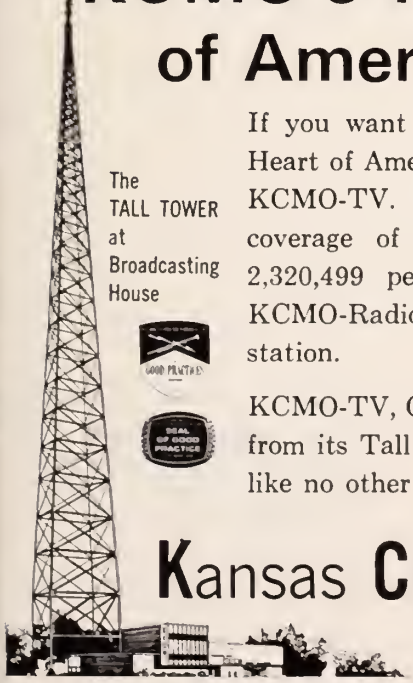
WDAF-TV (NBC) Ch. 4
William A. Bates, gen. mgr.
E. Manne Russo, sls. mgr.
Rep: Petry

Look at it this way . . .



Looking 1,042 feet straight up to the top of the KCMO tower

KCMO's Tall Tower reaches the heart of America as no other signal can



The TALL TOWER at Broadcasting House

If you want to give sales a boost in the prosperous Heart of America market, you need KCMO-Radio and KCMO-TV. No other station equals KCMO-Radio's coverage of this 200-mile-wide, 4-state market of 2,320,499 people. With 50,000 watts at 810 Kc., KCMO-Radio is Kansas City's most *powerful* radio station.

KCMO-TV, Channel 5, beams 100,000 watts full power from its Tall Tower (above) to cover this entire area like no other Kansas City station.

Market facts? Consider these.
Kansas City is . . .
16th in Population
15th in Manufacturing Employment
14th in Number of Airline Operations
in Retail Sales
in Bank Deposits
13th in Wholesale Sales
11th in Bank Clearings
6th in Apparel Industry
3rd in Number of Railroads
as a Cattle and Calf Market
2nd in Automobile Assembly
in Feed Manufacturing
1st in Rail Receipts of All Livestock
in Vending Machine Production

Want more facts? Your Katz man has them.

THE KATZ AGENCY, INC.
National Representatives

Kansas City, MO-TV-Radio-FM

E. K. HARTENBOWER, V.P. and Gen. Mgr., R. W. EVANS, Mgr. of Radio,
SID TREMBLE, Mgr. of TV

A Meredith Station

KNOXVILLE, TENN.

TV ADVERTISING IN MARKET (FCC—1961) $2,573,932

Network	(1960: $712,541)	$811,773
National-regional spot	($1,189,632)	$1,211,594
Local	($792,704)	$892,454

TV HOMES IN MARKET'S SURVEY AREA* 369,700

NOTE: This is an intermixed uhf and vhf market

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

GEORGIA	Madison	Jackson	Cumberland	Pickett
Fannin	Owsley	Macon	Fentress	Polk
Gilmer	Perry	Madison	Grainger	Rhea
KENTUCKY	Pulaski	Polk	Greene	Roane
Bell	Rockcastle	Swain	Hamblen	Scott
Clay	Wayne	**TENNESSEE**	Hancock	Sequatchie
Estill	Whitley	Anderson#	Hawkins	Sevier
Harlan	**NORTH CAROLINA**	Bledsoe	Jefferson	Unicoi
Jackson	Buncombe	Blount#	Knox#	Union
Knox	Cherokee	Bradley	Loudon	Washington
Laurel	Clay	Campbell	McMinn	**VIRGINIA**
Lee	Graham	Carter	Meigs	Lee
Leslie	Haywood	Claiborne	Monroe	Scott
McCreary	Henderson	Cocke	Morgan	

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 111,200

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $140

TV DAY SPOT COST‡ $ 48

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WATE-TV (NBC) Ch. 6
W. H. Linebaugh, gen. mgr.
J. T. McCloud, sls. dir.
Rep: HRP

WBIR-TV (CBS) Ch. 10
John P. Hart, gen. mgr.
Kennedy Maxwell, nat. sls.
Rep: Avery-Knodel

WTVK (ABC) Ch. 26
John A. Engelbrecht, gen. mgr.
Bill Eckstein, comm. mgr.
Rep: Pearson

LAS VEGAS-HENDERSON, NEV.

TV ADVERTISING IN MARKET (FCC—1961) $1,248,887

Network	(1960: $112,706)	$128,773
National-regional spot	($199,434)	$191,886
Local	($788,047)	$860,369

TV HOMES IN MARKET'S SURVEY AREA* 52,300

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ARIZONA	CALIFORNIA	NEVADA	UTAH
Mohave	Riverside E.	Clark#	Kane
	San Bernardino E.	Lincoln	Washington

#=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 23,300

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $50

TV DAY SPOT COST‡ $25

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KLAS-TV (CBS) Ch. 8
Herman M. Greenspun, pres.
William D. Stiles, stn. mgr.
Rep: Avery-Knodel

KLRJ-TV (NBC) Ch. 2
Edward R. Tabor, gen. & sls. mgr.
Rep: Venard Rintoul & McConnell

KSHO-TV (ABC) Ch. 13
Alex Gold, gen. mgr.
Walter Shull, sls. mgr.
Rep: Forjoe

LITTLE ROCK, ARK.

TV ADVERTISING IN MARKET (FCC—1961) $2,432,357

Network	(1960: $686,836)	$767,797
National-regional spot	($1,010,414)	$1,112,701
Local	($808,313)	$709,763

TV HOMES IN MARKET'S SURVEY AREA* 309,400

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ARKANSAS
Arkansas
Ashley
Baxter
Boone
Bradley
Calhoun
Chicot
Clark
Cleburne
Cleveland
Conway
Crawford
Dallas
Desha
Drew
Faulkner
Franklin
Fulton
Garland
Grant
Hot Spring
Independence
Izard
Jackson
Jefferson
Johnson
Lawrence
Lincoln
Logan
Lonoke
Marion
Monroe
Montgomery
Nevada
Newton
Ouachita
Perry
Pike
Polk
Pope
Prairie
Pulaski#
Saline
Scott
Searcy
Sebastian
Sharp
Stone
Union
Van Buren
White
Woodruff
Yell
MISSOURI
Bolivar
Sunflower
Washington

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 136,100

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $110

TV DAY SPOT COST‡ $ 36

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KARK-TV (NBC) Ch. 4
Douglas J. Romine, exec. vp.
Lee Bryant, comm. mgr.
Rep: Petry

KATV (ABC) Ch. 7
Robert Doubleday, gen. mgr.
Tom Goodgame, comm. mgr.
Rep: Avery-Knodel

KTHV (CBS) Ch. 11
B. G. Robertson, gen. mgr.
W. V. Hutt, comm. mgr.
Rep: ATS

LOS ANGELES, CAL.

TV ADVERTISING IN MARKET (FCC—1961) $45,232,265

Network	(1960: $5,683,471)	**$6,277,990**
National-regional spot	($28,012,507)	**$28,274,078**
Local	($17,501,092)	**$16,604,985**

TV HOMES IN MARKET'S SURVEY AREA* 2,931,800

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

CALIFORNIA			
Inyo	Los Angeles≠	San Bernardino W.	Santa Barbara
Kern	Orange≠	San Diego	Ventura
	Riverside West		

≠Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 1,466,700

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $1,200

TV DAY SPOT COST‡ $ 375

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KABC-TV (ABC) Ch. 7
Elton H. Rule, gen. mgr.
Richard A. O'Leary, gen. sls. mgr.
Rep: ABC Sales

KCOP Ch. 13
John Hopkins, gen. mgr.
Bill Andrews, sls. mgr.
Rep: Petry

KHJ-TV Ch. 9
Mal Klein, gen. mgr.
Don Balsamo, sls. mgr.
Rep: RKO Sales

KNXT (CBS) Ch. 2
Robert D. Wood, gen. mgr.
Ray L. Beindorf, sls. mgr.
Rep: CTS Sales

KRCA (NBC) Ch. 4
Thomas C. McCray, gen. mgr.
James Parks, sls. dir.
Rep: NBC Sales

KTLA Ch. 5
S. L. Adler, gen. mgr.
Jack Donahue, sls. mgr.
Rep: PGW

KTTV Ch. 11
Robert Breckner, pres.
Charles Young, sls. mgr.
Rep: Not available

LOUISVILLE, KY.

TV ADVERTISING IN MARKET (FCC—1961) $5,795,810

Network	(1960: Not available)	**$1,400,562**
National-regional spot	(1960: Not available)	**$3,807,683**
Local	(1960: Not available)	**$1,259,645**

TV HOMES IN MARKET'S SURVEY AREA* 492,200

NOTE: This is an intermixed uhf and vhf market

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COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

INDIANA	Monroe	Carroll	Jackson	Oldham
Bartholomew	Orange	Casey	Jefferson#	Owen
Brown	Perry	Daviess	Jassamine	Pulaski
Clark#	Ripley	Estill	Larue	Rockcastle
Crawford	Scott	Fayette	Laurel	Russell
Daviess	Spencer	Franklin	Lincoln	Scott
Dubois	Switzerland	Garrard	McLean	Shelby
Floyd#	Washington	Grayson	Madison	Spencer
Harrison	**KENTUCKY**	Green	Marion	Taylor
Jackson	Adair	Hancock	Meade	Trimble
Jefferson	Anderson	Hardin	Mercer	Washington
Jennings	Boyle	Hart	Nelson	Wayne
Lawrence	Breckinridge	Henry	Ohio	Woodford
Martin	Bulitt			

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 186,250

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $240

TV DAY SPOT COST‡ $125

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WAVE-TV (NBC) Ch. 3
Ralph Jackson, mgr.
Houston D. Jones, comm. mgr.
Rep: Katz (East)

WHAS-TV (CBS) Ch. 11
Victor A. Sholis, dir.
George Johnson, sls. dir.
Rep: HRP

WLKY-TV (ABC) Ch. 32
Richard F. Shively, v.p.
Boyd Bennett, sls. mgr.
Rep: Hollingbery

MADISON, WIS.

TV ADVERTISING IN MARKET (FCC—1961) $2,088,215

Network	(1960: $542,521)	**$566,612**
National-regional spot	($1,065,561)	**$1,081,913**
Local	($559,173)	**$564,094**

QUARTER-HOUR HOMES REACHED† (NIELSEN) 84,000

NOTE: This is an intermixed uhf and vhf market

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ILLINOIS	**IOWA**	Grant	Richland
Boone	Dubuque	Green	Rock
Carroll	**WISCONSIN**	Green Lake	Sauk
Jo Daviess	Adams	Iowa	Vernon
McHenry	Columbia	Jefferson	Walworth
Ogle	Crawford	Juneau	Waukesha
Stephenson	Dane#	Lafayette	Waupaca
Winnebago	Dodge	Marquette	Waushara

#Metro County

TV HOMES IN MARKET'S SURVEY AREA* 404,900

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $150

TV DAY SPOT COST‡ $ 53

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WISC-TV (CBS) Ch. 3
Ralph O'Connor, gen. mgr.
Richard S. Nickeson, sls. mgr.
Rep: PGW

WKOW-TV (ABC) Ch. 27
Ben F. Hovel, gen./nat. sls. mgr.
Rep: Young

WMTV (NBC) Ch. 15
Walter Rothschild, gen. mgr.
Merrit Milligan, stn. mgr.
Rep: ATS

1962-63 TV TIMEBUYERS' MARKET GUIDE

Definitions and Methods Used

(1) Inclusion of markets:—This book includes all markets for which the FCC made a revenue report in 1962; i.e., all multiple-station markets. In addition, certain other key markets have been included where (according to the FCC and other sources) the announced due-date for a third station to be on air falls within the use-life of this annual publication. These markets are: Binghamton, N. Y.; Grand Rapids-Kalamazoo, Mich.; Providence-New Bedford, R. I.; Rochester, N. Y.; Syracuse-Elmira, N. Y.

(2) Description of market. The description of each market, and hence its place in alphabetical listing, is exactly that given by the FCC in its 1962 revenue report.

All compound- or group-markets are as specified by the FCC; e.g., "Albany-Schenectady-Troy, N. Y." These markets include:—Albany-Schenectady-Troy, N. Y.; Beaumont-Port Arthur, Tex.; Buffalo-Niagara Falls, N. Y.; Cedar Rapids-Waterloo, Iowa; Charleston-Oak Hill-Huntington, W. Va.-Ashland, Ky.; Colorado Springs-Pueblo, Col.; Dallas-Fort Worth, Tex.; Des Moines-Ames, Iowa; Flint-Saginaw-Bay City, Mich.; Fresno-Hanford-Visalia, Cal.; Greenville-Spartanburg, S. C.-Asheville, N. C.; Harrisburg-Lancaster-York-Lebanon, Pa.; Hartford-New Haven-New Britain-Waterbury, Connecticut; Houston-Galveston, Tex.; Indianapolis-Bloomington, Ind.; Johnstown-Altoona, Pa.; Las Vegas-Henderson, Nev.; Minneapolis-St. Paul, Minn.; Mobile, Ala.-Pensacola, Fla.; Norfolk-Portsmouth-Newport News-Hampton, Va.; Oklahoma City-Enid, Okla.; Orlando-Daytona Beach, Fla.; Paducah, Ky.-Cape Girardeau, Mo.-Harrisburg, Ill.; Phoenix-Mesa, Ariz.; Portland-Poland Spring, Me.; Richmond-Petersburg, Va.; Roanoke-Lynchburg, Va.; Rochester-Austin, Minn.-Mason City, Iowa; Sacramento-Stockton, Cal.; Salt Lake City-Ogden-Provo, Utah; San Francisco-Oakland, Cal.; Shreveport, La.-Texarkana, Tex.; South Bend-Elkhart, Ind.; Springfield-Decatur-Champaign-Urbana-Danville, Ill.; Tampa-St. Petersburg, Fla.; Wichita-Hutchinson, Kans.; Wilkes Barre-Scranton, Pa.; San Juan-Caguas, Puerto Rico.

(3) Revenue figures. Details of tv advertising expenditures are taken from the 1962 FCC report (covering 1961). Figures for network spending, national/regional spot, and local advertising are also quoted for the previous year (1960), where the same market was quoted in both reports.

(4) Tv homes in market's survey area. This figure, and the list of counties within the survey area, are reproduced by permission from the ARB Television Market Summary, March 1962. (Further use or communication of these figures is subject to ARB copyright restrictions.) Detailed explanation of sampling methods, etc., will be furnished on request by ARB.

(5) Quarter-hour homes. Nielsen Station Index, average quarter-hour network prime-time station total of homes using tv, Fall 1961-Spring 1962. Reproduced by permission of the A. C. Nielsen Co.

(6) Spot costs. Abstracted from the Spot Television Advertising Cost Summary, No. 31, published by the Katz Agency. This summary is designed for quick estimating of spot tv costs. It is not intended to take the place of individual station rate cards, which should be consulted for specific rates. In each category, the rate shown is that of the station with the highest base rate in that category. (The published Cost Summary contains detailed explanation of discounts applied in this calculation, etc.)

(7) Stations serving the market. Follows the total number of stations reported by the FCC. No satellites have been included, except where a satellite is reported as a "station" by the FCC. Station details are as reported, and checked by, the station or its representative. In general, TIMEBUYERS' GUIDE has selected, for its listing of station personnel, only the general manager (or his equivalent) and the national sales manager (or his equivalent). In the same fashion, only the national representative has been listed.

MEMPHIS, TENN.

TV ADVERTISING IN MARKET (FCC—1961) $5,250,945

Network	(1960: $1,687,911)	**$1,705,379**
National-regional spot	($3,138,831)	**$3,066,457**
Local	($1,136,359)	**$1,030,811**

TV HOMES IN MARKET'S SURVEY AREA* 508,400

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ARKANSAS	Poinsett	De Soto	Tate	Crockett
Clay	Randolph	Grenada	Tippah	Dyer
Cleburne	Saint Francis	Itawamba	Tishomingo	Fayette
Craighead	Sharp	LaFayette	Tunica	Gibson
Crittenden	Woodruff	Lee	Union	Hardeman
Cross	**KENTUCKY**	LeFlore	Webster	Hardin
Fulton	Fulton	Marshall	Yalobusho	Haywood
Greene	**MISSISSIPPI**	Monroe	**MISSOURI**	Henderson
Independence	Alcorn	Montgomery	Dunklin	Lake
Jackson	Benton	Panola	Oregon	Lauderdale
Lawrence	Bolivar	Pontotoc	Pemiscot	McNairy
Lee	Calhoun	Prentiss	Ripley	Madison
Mississippi	Carroll	Quitman	Shannon	Obion
Monroe	Chickasaw	Sunflower	**TENNESSEE**	Shelby=
Phillips	Coahoma	Tallahatchie	Carroll	Tipton
			Chester	Weakley

=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 238,900

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $225

TV DAY SPOT COST‡ $ 60

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WHBQ-TV (ABC) Ch. 13
D. A. Noel, vp.
Alex Bonner, sls. mgr.
Rep: RKO Sales

WMCT (NBC) Ch. 5
H. W. Slavick, gen. mgr.
Earl Moreland, stn. mgr.
Rep: Blair-TV

WREC-TV (CBS) Ch. 3
Hoyt B. Wooten, pres.
Charles Brakefield, comm. mgr.
Rep: Katz—(West)

MIAMI, FLA.

TV ADVERTISING IN MARKET (FCC—1961) $9,319,282

Network	(1960: $1,468,535)	$1,633,658
National-regional spot	($4,950,197)	$5,278,252
Local	($3,004,992)	$2,804,439

TV HOMES IN MARKET'S SURVEY AREA* 533,300

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

FLORIDA	Dade#	Lee	Palm Beach
Broward	Hendry	Martin	St. Lucie
Collier	Indian River	Monroe	

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 268,100

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $375

TV DAY SPOT COST‡ $113

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WCKT (NBC) Ch. 7
Charles Kelly, stn. mgr.
Robert Fidlar, sls. dir.
Rep: HRP

WLBW-TV (ABC) Ch. 10
Charles H. Topmiller, gen. mgr.
Thomas A. Welstead, gen. sls. mgr.
Rep: H-R

WTVJ (CBS) Ch. 4
Lee Ruwitch, gen. mgr.
Bill Brazzil, sls. v.p.
Rep: PGW

MILWAUKEE, WIS.

TV ADVERTISING IN MARKET (FCC—1961) $9,099,624

Network	(1960: $2,140,931)	$2,262,314
National-regional spot	($5,877,647)	$5,843,524
Local	($2,198,681)	$2,266,902

TV HOMES IN MARKET'S SURVEY AREA* 738,900

NOTE: This is an intermixed uhf and vhf market

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ILLINOIS	Dane	Manitowoc	Sheboygan
Boone	Dodge	Marquette	Walworth
McHenry	Fond du Lac	Milwaukee#	Washington
WISCONSIN	Green Lake	Ozaukee	Waukesha
Adams	Jefferson	Racine	Waushara
Calumet	Juneau	Rock	Winnebago
Columbia	Kenosha	Sauk	

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 304,500

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $350

TV DAY SPOT COST‡ $ 84

‡Nighttime is based on 20-second one-time rate: daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WISN-TV (CBS) Ch. 12
William C. Goodnow, gen. mgr.
Richard D. Foerster, gen. sls. mgr.
Rep: Petry

WITI-TV (ABC) Ch. 6
Roger LeGrand, gen. mgr.
Bill Flynn, gen. sls. mgr.
Rep: Storer

WTMJ-TV (NBC) Ch. 4
George Comte, gen. mgr.
Sprague Vonier, sls. mgr.
Rep: HRP

WXIX Ch. 18
Gene Posner, gen. mgr.
Lawrence Turet, stn. mgr.
Rep: Gill-Perna

MINNEAPOLIS-ST. PAUL, MINN.

TV ADVERTISING IN MARKET (FCC—1961) $11,490,146

Network	(1960: $2,432,439)	$2,491,608
National-regional spot	($5,413,561)	$5,716,108
Local	($4,138,632)	$3,810,146

TV HOMES IN MARKET'S SURVEY AREA* 758,800

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

IOWA
Dickinson

MINNESOTA
Anoka=
Benton
Blue Earth
Brown
Carver
Cass
Chippewa
Chisago
Cottonwood
Crow Wing
Dakota=
Dodge
Faribault
Goodhue
Hennepin=
Hubbard
Isanti
Jackson
Kanabec
Kandiyohi
Le Sueur
Lyon
McLeod
Martin
Meeker
Mille Lacs
Morrison
Nicollet
Olmstead
Pine
Ramsey=
Redwood
Renville
Rice
Scott
Sherburne
Sibley
Stearns
Steele
Todd
Wabasha
Wadena
Waseca
Washington=
Watonwan
Winona
Wright
Yellow Medicine

WISCONSIN
Barron
Buffalo
Burnett
Chippewa
Dunn
Eau Claire
Pepin
Pierce
Polk
Rusk
St. Croix
Trempealeau

=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 380,800

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $475

TV DAY SPOT COST‡ $105

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KMSP-TV (ABC) Ch. 9
Donald Swartz, gen. mgr.
Richard J. Butterfield, sls. mgr.
Rep: Young

KSTP-TV (NBC) Ch. 5
Stanley E. Hubbard, gen. mgr.
Marvin L. Rosene, vp. sls.
Rep: Petry

WCCO-TV (CBS) Ch. 4
F. Vane Konynenburg, exec. v.p.
Robert N. Ekstrum, sls. mgr.
Rep: PGW

WTCN-TV Ch. 11
Arthur M. Swift, stn. mgr.
Robert C. Fransen, sls. mgr.
Rep: Katz (West)



The nation's
fourteenth market,
Minneapolis-St. Paul,
is the home of four good
commercial television stations,
but one is a blue chip above
the rest. Nielsen proves it! For
a comparative analysis of the
1961 Nielsen Coverage Study,
write Research Department,
WCCO TELEVISION,
or Peters, Griffin,
Woodward, Inc.

THE DIFFERENCE BETWEEN GOOD AND GREAT IN MINNEAPOLIS • ST. PAUL

4 WCCO TELEVISION

MOBILE, ALA.-PENSACOLA, FLA.

TV ADVERTISING IN MARKET (FCC—1961) $2,672,315

Network	(1960: $586,712)	**$697,888**
National-regional spot	($1,258,125)	**$1,363,304**
Local	($1,002,573)	**$801,157**

TV HOMES IN MARKET'S SURVEY AREA* 349,600

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COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ALABAMA	Geneva	Gadsden	Forrest
Baldwin#	Houston	Gulf	George
Butler	Marengo	Holmes	Greene
Choctaw	Mobile#	Jackson	Harrison
Clarke	Monroe	Liberty	Jackson
Coffee	Washington	Okaloosa	Jones
Conecuh	Wilcox	Santa Rosa	Lamar
Covington	**FLORIDA**	Walton	Perry
Dallas	Bay	Washington	Stone
Dale	Calhoun	**MISSISSIPPI**	Wayne
Escambia	Escambia#	Clarke	

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 127,500

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $135

TV DAY SPOT COST‡ $ 42

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WALA-TV (NBC) Ch. 10
W. B. Pape, gen. mgr.
John Dixon, sls. mgr.
Rep: Select

WEAR-TV (ABC) Ch. 3
George Baren Bregge, v.p.
Milt de Reyna, Jr., sls. mgr.
Rep: Blair Associates

WKRG-TV (CBS) Ch. 5
C. P. Persons, Jr., gen. sls. mgr.
Rep: H-R

WALA-TV 10

NBC

...the only Mobile station providing city-grade coverage to Mobile and Pensacola!

compare coverage

From the rich markets of the Mississippi Gulf Coast to the resorts, industries and military installations in West Florida . . . and to dozens of cities and towns inland, WALA-TV is the DOMINANT medium, delivering NBC color and black-and-white shows to nearly A MILLION CONSUMERS.

compare cost

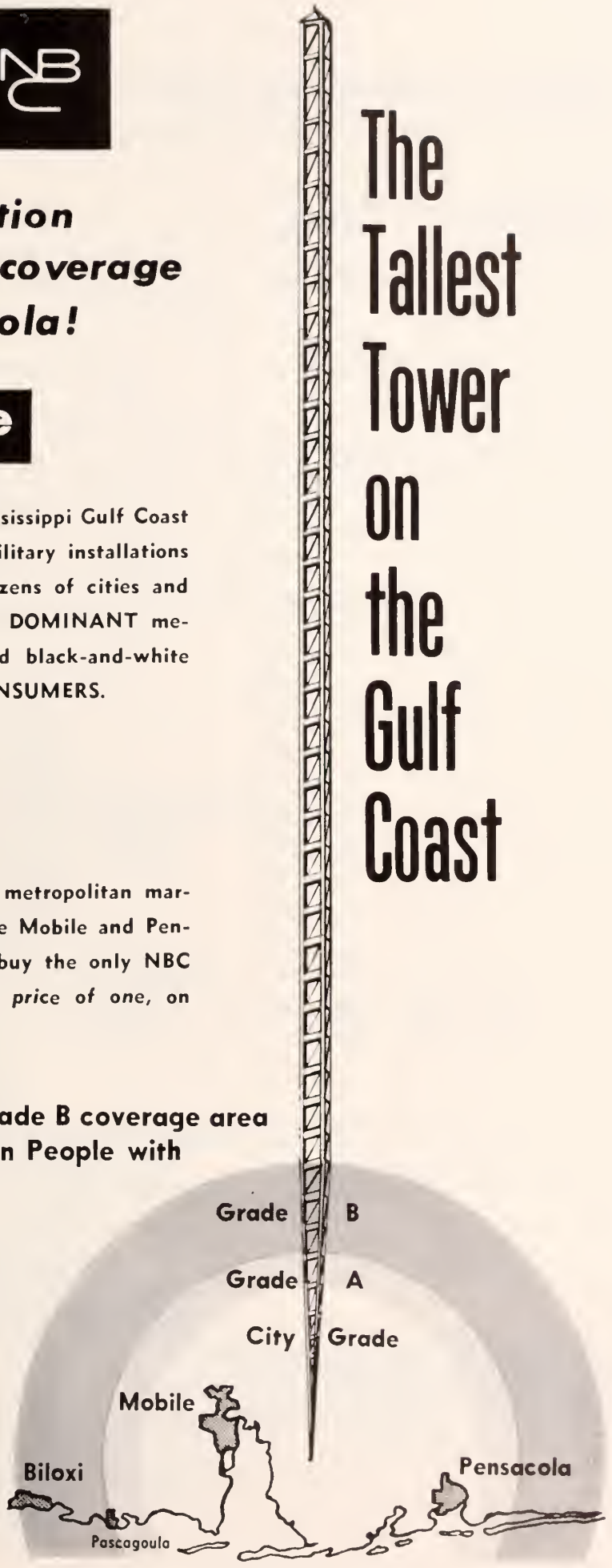
When you compare rankings of metropolitan markets, don't forget to combine the Mobile and Pensacola figures because you can buy the only NBC coverage in *both cities for the price of one*, on WALA-TV!

Add WALA-TV's Grade A and Grade B coverage area and you have a market of a Million People with nearly $1½ Billion to spend!

Contact: Select Stations, Inc.
Clarke Brown Co.

or John E. Dixon, Nat'l Sales,
WALA-TV, Mobile, Ala.

The Tallest Tower on the Gulf Coast



WALA-TV 10 NBC MOBILE, ALABAMA

NASHVILLE, TENN.

TV ADVERTISING IN MARKET (FCC—1961) $4,585,998

Network	(1960: $1,287,797)	$1,373,878
National-regional spot	($1,939,130)	$1,797,708
Local	($1,854,890)	$1,896,398

TV HOMES IN MARKET'S SURVEY AREA* 468,900

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ALABAMA
Colbert
Lauderdale
Limestone
Madison
KENTUCKY
Allen
Barren
Butler
Caldwell
Calloway
Casey
Christian
Clinton
Crittenden
Cumberland
Edmonson
Graves
Grayson
Hart
Hopkins
Logan
Lyon
Metcalfe
Monroe
Muhlenberg
Ohio
Pulaski
Russell
Simpson
Todd
Trigg
Warren
Wayne
Webster
TENNESSEE
Bedford
Benton
Cannon
Carroll
Cheatham
Chester
Clay
Coffee
Cumberland
Davidson≠
Decatur
De Kalb
Dickson
Fentress
Franklin
Giles
Grundy
Hardin
Henderson
Henry
Hickman
Houston
Humphreys
Jackson
Lawrence
Lewis
Lincoln
Macon
Marshall
Maury
Montgomery
Moore
Overton
Perry
Pickett
Putnam
Robertson
Rutherford
Smith
Stewart
Sumner
Trousdale
Van Buren
Warren
Wayne
White
Williamson
Wilson

≠Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 214,000

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $200

TV DAY SPOT COST‡ $ 60

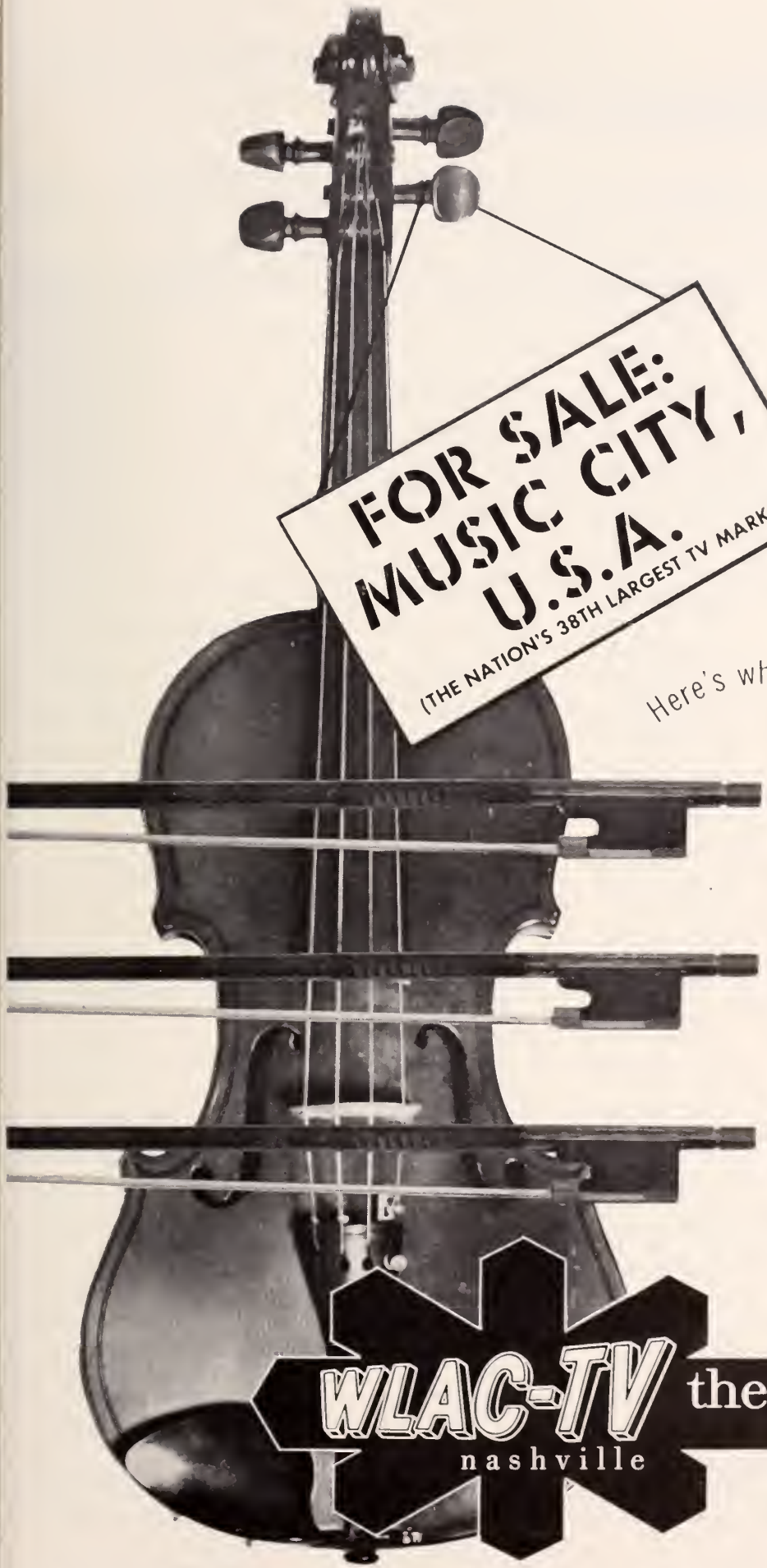
‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WLAC-TV (CBS) Ch. 5
T. B. Baker, Jr., gen. mgr.
Harold Crump, gen. sls. mgr.
Rep: Katz-(East)

WSIX-TV (ABC) Ch. 8
E. S. Tanner, gen. mgr.
James S. McMurry, sls. mgr.
Rep: PGW

WSM-TV (NBC) Ch. 4
Irving Waugh, gen. mgr.
Hi Bramham, comm. mgr.
Rep: Petry



You can buy it for a song! WLAC-TV sells Nashville with outstanding local programming, in tune with the audience of "Music City, U.S.A." Far and away Nashville's NUMBER ONE station,* WLAC-TV delivers action-packed consumer response in a market of 468,900 ready-to-buy TV homes. To put your product's sales at the top of the scale, put your sales message on the station with top local appeal—WLAC-TV!

Here's what's humming in Music City.

COUNTRY JUNCTION, Top rated show,* with top local appeal! Records, live music, interviews with nation's top hillbilly stars! Flexible Daytime Rates! Daily—6:15-7:45 A.M.

OLD TIME SINGING CONVENTION, Gospel Singing, top-rated show, leading all programs in its time slot!* Flexible Daytime Rates! Daily—12:05-12:30 P.M.

HEAVEN'S JUBILEE, delivers up to 56,300 TV homes,* pays big dividends in consumer acceptance! Tops in Sunday morning TV! Flexible Daytime Rates! Sunday—8:00-9:30 A.M.

*ARB, June, 1962.

WLAC-TV
nashville

the "way" station
to the central south

Harold C. Crump, General Sales Manager

T. B. Baker, Jr., Executive Vice-President and General Manager

Directory of compound markets

Listing of compound markets follows the style adopted by the FCC in its 1962 tv revenue report. These markets are cross-indexed here, for ease of reference:—

ALTOONA	see Johnstown
AMES	see Des Moines
ASHLAND	see Charleston
ASHEVILLE	see Greenville
AUSTIN	see Rochester (Minn.)
BAY CITY	see Flint
BLOOMINGTON	see Indianapolis
CAGUAS	see San Juan
CAPE GIRARDEAU	see Paducah
CHAMPAIGN	see Springfield
DANVILLE	see Springfield
DAYTONA BEACH	see Orlando
DECATUR	see Springfield
ELKHART	see South Bend
ELMIRA	see Syracuse
ENID	see Oklahoma City
FORT WORTH	see Dallas
GALVESTON	see Houston
HAMPTON	see Norfolk
HANFORD	see Fresno
HARRISBURG	see Paducah
HENDERSON	see Las Vegas
HUNTINGTON	see Charleston
HUTCHINSON	see Wichita
KALAMAZOO	see Grand Rapids
LANCASTER	see Harrisburg
LEBANON	see Harrisburg
LYNCHBURG	see Roanoke
MASON CITY	see Rochester (Minn.)
MESA	see Phoenix
NEW BEDFORD	see Providence
NEW BRITAIN	see Hartford
NEW HAVEN	see Hartford
NEWPORT NEWS	see Norfolk
NIAGARA FALLS	see Buffalo
OAK HILL	see Charleston
OAKLAND	see San Francisco
OGDEN	see Salt Lake City
PORT ARTHUR	see Beaumont
PORTSMOUTH	see Norfolk
PENSACOLA	see Mobile
PETERSBURG	see Richmond
POLAND SPRING	see Portland
PROVO	see Salt Lake City
PUEBLO	see Colorado Springs
SAGINAW	see Flint
ST. PAUL	see Minneapolis
ST. PETERSBURG	see Tampa
SCHENECTADY	see Albany
SCRANTON	see Wilkes Barre
SPARTANBURG	see Greenville
STOCKTON	see Sacramento
TEXARKANA	see Shreveport
TROY	see Albany
URBANA	see Springfield
VISALIA	see Fresno
WATERBURY	see Hartford
WATERLOO	see Cedar Rapids
YORK	see Harrisburg

NEW ORLEANS, LA.

TV ADVERTISING IN MARKET (FCC—1961) $6,177,260

Network	(1960: $1,418,165)	**$1,549,411**
National-regional spot	($3,471,747)	**$3,564,538**
Local	($2,229,878)	**$1,852,186**

TV HOMES IN MARKET'S SURVEY AREA* 514,400

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

LOUISIANA
Ascension
Assumption
E. Baton Rouge
E. Feliciana
Iberia
Iberville
Jefferson#
La Fourche
Livingston
Orleans#
Plaquemines
Pointe Coupee
St. Bernard#
St. Charles
St. Helena
St. James
St. John
St. Mary
St. Tammany
Tangipahoa
Terrebonne
Washington
W. Baton Rouge
W. Feliciana
MISSISSIPPI
Amite
Forrest
Franklin
George
Hancock
Harrison
Jackson
Lamar
Marion
Pearl River
Perry
Pike
Stone
Walthall
Wilkinson

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 219,500

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $280

TV DAY SPOT COST‡ $ 60

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WDSU-TV (NBC) Ch. 6
A. Louis Read, gen. mgr.
Robert D. Schultis, sls. mgr.
Rep: Blair-TV

WVUE (ABC) Ch. 13
Joseph A. Paretti, gen. mgr.
Ben B. Baylor, Jr., sls. mgr.
Rep: Petry

WWL-TV (CBS) Ch. 4
J. Michael Early, gen. mgr.
Maurice Guillerman, sls. mgr.
Rep: Katz—(West)

NEW YORK, N. Y.

TV ADVERTISING IN MARKET (FCC—1961)		$76,911,980
Network	(1960: $10,655,920)	$11,826,017
National-regional spot	($59,628,711)	$53,421,359
Local	($12,033,797)	$12 565,521

TV HOMES IN MARKET'S SURVEY AREA* 5,491,700

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

CONNECTICUT	Mercer	**NEW YORK**	Rockland=
Fairfield	Middlesex=	Bronx=	Suffolk
Litchfield	Monmouth=	Dutchess	Sullivan
Middlesex	Morris=	Kings=	Ulster
New Haven	Ocean	Nassau=	Westchester=
NEW JERSEY	Passaic=	New York=	**PENNSYLVANIA**
Bergen=	Somerset	Orange	Northampton
Essex=	Sussex	Putnam	Pike
Hudson=	Union=	Queens=	Wayne
Hunterdon	Warren	Richmond=	

=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 3,319,000

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $2,400

TV DAY SPOT COST‡ $ 800

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WABC-TV (ABC) Ch. 7
Joseph Stamler, gen. mgr.
James E. Szabo, gen. sls. mgr.
Rep: ABC Sales

WCBS-TV (CBS) Ch. 2
Norman E. Walt, Jr., gen. mgr.
C. Gerald Danford, sls. mgr.
Rep: CTS Sales

WNBC-TV (NBC) Ch. 4
Theodore H. Walworth, Jr., gen. mgr.
Jay J. Heitin, sls. mgr.
Rep: NBC Sales

WNEW-TV Ch. 5
John E. McArdle, gen. mgr.
Bernard Zeidman, comm. mgr.
Rep: Metro

WOR-TV Ch. 9
Robert Leder, gen. mgr.
Burt Lambert, sls. dir.
Rep: RKO Sales

WPIX Ch. 11
Fred M. Thrower, gen. mgr.
John A. Patterson, sls. v.p.
Rep: PGW



A WORLD OF ENTERTAINMENT

WOR-TV, New York's leading independent station*– and the only one telecasting in color—offers a world of advertising opportunities. Look at the line-up for 1962-63:

MILLION DOLLAR MOVIE—In Color. Attracting New York's largest movie audience eight straight years, offers blockbusters like A Star Is Born, Dial M For Murder, The Jolson Story. Favorites from the great MILLION DOLLAR MOVIE library are featured in **MOVIE OF THE WEEK** and **ALL STAR MOVIE.**

THE BIG PREVIEW—In Color. New York's major motion picture showcase, presenting TV premieres of Friendly Persuasion, View From The Bridge, Room At the Top . . .

GOLDEN WORLD OF OPERA—In Color. International stars, magnificent productions; performed in the original language with English narration.

PERSPECTIVE ON GREATNESS— Full hour documentary close-ups of greats like DeGaulle, Eisenhower, Lindbergh, Ghandi . . .

ZOORAMA—Award winning show takes childen (parents too) on a daily trip to world-famous San Diego Zoo. Now programmed in tandem with Claude Kirchner's **MERRY-TOON CIRCUS,** New York's high-rated favorite.

MAVERICK — Two different episodes each week from TV's all-time great series. Plus **SURFSIDE 6,** the playboy-private eye show that launched a thousand Troy Donahue fan clubs.

THE HY GARDNER SHOW—The famous columnist interviews top celebrities. **LADIES OF THE PRESS**—New *live* current events program brings news-makers face-to-face with top *woman* journalists. **MEET THE AUTHOR**—The creators of today's best-sellers exchange opinions with experts in their fields.

ON STAGE—U. S. premieres of exceptional full-hour *live* dramas of suspense, mystery, romance, adventure, comedy.

KEYHOLE, KINGDOM OF THE SEA, HIGH ROAD TO DANGER, THE BEST OF THE POST, DANGER IS MY BUSINESS — Action-packed adventure shows offering prime-time color spots.

WOR-TV CHANNEL 9 RKO GENERAL

NSI, August 1962

NORFOLK-PORTSMOUTH-NEWPORT NEWS-HAMPTON, VA.

TV ADVERTISING IN MARKET (FCC—1961) $4,476,330

Network	(1960: $1,277,937)	$1,343,825
National-regional spot	($2,156,036)	$1,953,404
Local	($1,603,752)	$1,454,486

TV HOMES IN MARKET'S SURVEY AREA* 311,100

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

NO. CAROLINA	Northampton	Dinwiddie	Norfolk#
Bertie	Pasquotank	Gloucester	Northampton
Camden	Perquimans	Greensville	Northumberland
Chowan	Tyrrell	Isle of Wright	Prince George
Currituck	Washington	James City	Princess Anne#
Dare	**VIRGINIA**	Lancaster	Southampton
Gates	Accomack	Mathews	Surry
Halifax	Amelia	Middlesex	Sussex
Hertford	Brunswick	Nansemond	Nwprt. News-Hmptn.
Hyde	Charles City	New Kent	York

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 155,600

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $200

TV DAY SPOT COST‡ $ 60

‡Nighttime is based on 20-second one-time rate: daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WAVY-TV (NBC) Ch. 10
J. Glen Taylor, gen. mgr.
Edward J. Hennessy, gen. sls. mgr.
Rep: H-R

WTAR-TV (CBS) Ch. 3
Robert M. Lambe, gen. mgr.
Karl R. Nelson, nat. sls. mgr.
Rep: Petry

WVEC-TV (ABC) Ch. 13
Thomas P. Chisman, gen. mgr.
Harrol A. Brauer, Jr., sls. dir.
Rep: Katz-(East)

OKLAHOMA CITY-ENID, OKLA.

TV ADVERTISING IN MARKET (FCC—1961) $5,492,693

Network	(1960: $1,372,358)	$1,512,846
National-regional spot	($2,833,120)	$2,900,935
Local	($1,548,003)	$1,377,733

TV HOMES IN MARKET'S SURVEY AREA* 425,800

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

KANSAS	Cleveland	Greer	McClain	Pottawatomi
Cowley	Comanche	Harmon	Major	Roger Mills
Sumner	Creek	Harper	Murray	Seminole
OKLAHOMA	Custer	Hughes	Noble	Stephens
Alfalfa	Dewey	Jackson	Okfuskee	Washington
Beckham	Ellis	Kay	Oklahoma#	Washita
Blaine	Garfield	Kingfisher	Osage	Woods
Caddo	Garvin	Kiowa	Pawnee	Woodward
Canadian	Grady	Lincoln	Payne	**TEXAS**
Carter	Grant	Logan	Pontotoc	Wheeler

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 177,100

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $240

TV DAY SPOT COST‡ $ 68

‡Nighttime is based on 20-second one-time rate: daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KOCO-TV (ABC) Ch. 5
Ben K. West, gen. mgr.
Rep: Blair Associates

KWTV (CBS) Ch. 9
Edgar T. Bell, gen. mgr.
Jacques DeLier, sls. mgr.
Rep: Petry

WKY-TV (NBC) Ch. 4
Norman P. Bagwell, gen. mgr.
Tom Parrington, sls. mgr.
Rep: Katz-(West)

OMAHA, NEB.

TV ADVERTISING IN MARKET (FCC—1961) $4,805,780

Network	(1960: $1,364,627)	$1,435,912
National-regional spot	($2,360,536)	$2,419,737
Local	($1,012,572)	$1,031,903

TV HOMES IN MARKET'S SURVEY AREA* 339,900

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

IOWA	Monona	Atchison	Dodge	Polk
Adams	Montgomery	Nodaway	Douglas=	Saline
Audubon	Page	**NEBRASKA**	Gage	Sarpy=
Carroll	Pottawattamie=	Antelope	Johnson	Saunders
Cass	Sac	Boone	Lancaster	Seward
Crawford	Shelby	Burt	Madison	Stanton
Fremont	Taylor	Butler	Nemaha	Thurston
Harrison	**KANSAS**	Cass	Otoe	Washington
Ida	Marshall	Colfax	Pawnee	Wayne
Mills	**MISSOURI**	Cuming	Platte	York

=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 169,000

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $230

TV DAY SPOT COST‡ $ 45

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KETV (ABC) Ch. 7
Eugene S. Thomas, gen. mgr.
Ken H. James, sls. mgr.
Rep: HRP

KMTV (NBC) Ch. 3
Owen Saddler, gen. mgr.
Arden E. Swisher, sls. mgr.
Rep: Petry

WOW-TV (CBS) Ch. 6
Frank P. Fogarty, gen. mgr.
C. A. (Al) Larson, stn. mgr.
Ken Quaife, sls. mgr.
Rep: Blair-TV

ORLANDO-DAYTONA BEACH, FLA.

TV ADVERTISING IN MARKET (FCC—1961) $2,446,953

Network	(1960: $543,365)	$703,050
National-regional spot	($955,742)	$974,579
Local	($1,040,388)	$931,944

TV HOMES IN MARKET* 311,400

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

FLORIDA	Flagler	Marion	Putnam
Alachua	Gilchrist	Orange=	St. Johns
Brevard	Hernando	Osceola	Seminole=
Citrus	Lafayette	Pasco	Sumter
Clay	Lake	Polk	Volusia=
Dixie	Levy		

=Metro County

QUARTER-HOUR HOMES REACHED‡ 134,900

‡Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $110

TV DAY SPOT COST‡ $ 40

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WDBO-TV (CBS) Ch. 6
Arnold F. Schoen, Jr., gen. mgr.
Leonard S. Davey, Jr., sls. mgr.
Rep: Blair Associates

WESH-TV (NBC) Ch. 2
T. S. Gilchrist, Jr., gen. mgr.
Harry Le Brun, sls. mgr.
Rep: ATS

WLOF-TV (ABC) Ch. 9
Joseph L. Brechner, gen. mgr.
William T. Latham, sls. mgr.
Rep: Young

PADUCAH, KY.—CAPE GIRARDEAU, MO.—HARRISBURG, ILL.

TV ADVERTISING IN MARKET (FCC—1961) $1,795,525

Network	(1960: $601,064)	**$691,623**
National-regional spot	($1,048,500)	**$960,306**
Local	($327,545)	**$270,818**

TV HOMES IN MARKET'S SURVEY AREA* 436,900

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ARKANSAS	Pope	Christian	Cape Girardeau#	Washington
Clay	Pulaski	Crittenden	Carter	Wayne
ILLINOIS	Randolph	Fulton	Dunklin	**TENNESSEE**
Alexander	Saline#	Graves	Iron	Benton
Bond	Union	Henderson	Jefferson	Carroll
Clay	Wabash	Hickman	Madison	Dickson
Clinton	Washington	Hopkins	Mississippi	Dyer
Edwards	Wayne	Livingston	New Madrid	Gibson
Franklin	White	Lyon	Oregon	Henderson
Gallatin	Williamson	McCracken#	Pemiscot	Henry
Hamilton	**INDIANA**	McLean	Perry	Hickman
Hardin	Gibson	Marshall	Reynolds	Houston
Jackson	Posey	Trigg	Ripley	Humphreys
Jefferson	**KENTUCKY**	Union	Scott	Lake
Johnson	Ballard	Webster	Shannon	Montgomery
Marion	Caldwell	**MISSOURI**	Ste. Genevieve	Obion
Massac	Calloway	Bollinger	St. Francois	Stewart
Monroe	Carlisle	Butler	Stoddard	Weakley
Perry				

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 126,400

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $120

TV DAY SPOT COST‡ $ 50

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WPSD-TV (NBC) Ch. 6
Sam Livingston, gen. mgr.
Charles M. Neel, sls. mgr.
Rep: ATS

WSIL-TV (ABC) Ch. 3
O. L. Turner, gen. mgr.
Rep: Masla

KFVS-TV (CBS) Ch. 12
Oscar C. Hirsch, pres.
Rep: Meeker

PEORIA, ILL.

TV ADVERTISING IN MARKET (FCC—1961) $2,359,955

Network	(1960: $709,654)	**$777,061**
National-regional spot	($1,010,988)	**$816,799**
Local	($852,223)	**$970,036**

TV HOMES IN MARKET'S SURVEY AREA* 265,800

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ILLINOIS	La Salle	Mason	Sangamon
Bureau	Livingston	Menard	Stark
De Witt	Logan	Peoria#	Tazewell#
Fulton	McLean	Putnam	Woodford
Knox	Marshall		

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 106,500

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $100

TV DAY SPOT COST‡ $ 35

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WEEK-TV (NBC) Ch. 43
Fred C. Mueller, gen. mgr.
John Leslie, sls. mgr.
Rep: Katz (West)

WMBD-TV (CBS) Ch. 31
Harold Sundberg, gen. mgr.
Bill Brown, sls. mgr.
Rep: PGW

WTVH (ABC) Ch. 19
John Bone, gen. mgr.
Clyde Dutton, sls. mgr.
Rep: Metro

PHILADELPHIA, PA.

TV ADVERTISING IN MARKET (FCC—1961) $25,839,186

Network	(1960: $5,165,241)	**$5,554,742**
National-regional spot	($18,519,832)	**$19,067,636**
Local	($4,758,854)	**$4,902,126**

TV HOMES IN MARKET'S SURVEY AREA* 2,366,500

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

DELAWARE	Cape May	Berks	Luzerne
Kent	Cumberland	Bucks#	Monroe
New Castle	Gloucester#	Carbon	Montgomery#
Sussex	Hunterdon	Chester#	Montour
MARYLAND	Mercer	Columbia	Northampton
Cecil	Ocean	Delaware#	Northumberland
NEW JERSEY	Salem	Lackawanna	Philadelphia#
Atlantic	Somerset	Lancaster	Schuykill
Burlington#	Warren	Lebanon	Sullivan
Camden#	**PA.**	Lehigh	York

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 1,111,400

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $1,200

TV DAY SPOT COST‡ $ 338

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WCAU-TV (CBS) Ch. 10
John A. Schneider, gen. mgr.
Frank C. Beazely, sls. mgr.
Rep: CTS Sales

WFIL-TV (ABC) Ch. 6
George Koehler, stn. mgr.
John F. Cundiff, sls. mgr.
Rep: Blair-TV

WRCV-TV (NBC) Ch. 3
Raymond W. Welpott, gen. mgr.
John P. Wiley, sls. dir.
Rep: NBC Sales

PHOENIX-MESA, ARIZONA

TV ADVERTISING IN MARKET (FCC—1961) $4,488,826

Network	(1960: $781,596)	$857,516
National-regional spot	($1,704,756)	$1,757,597
Local	($2,159,037)	$2,239,218

TV HOMES IN MARKET'S SURVEY AREA* 322,500

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ARIZONA	Maricopa=	Pinal	San Bernardino E.
Coconino	Mohave	Yavapai	**NEW MEXICO**
Gila	Navajo	Yuma	Grant
Graham	Pima, E.	**CALIFORNIA**	
Greenlee	Pima, W.	Riverside E.	

=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 141,100

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $150

TV DAY SPOT COST‡ $ 35

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KOOL-TV (CBS) Ch. 10
Tom Chauncey, gen. mgr.
Les Lindvig, sls. mgr.
Rep: Hollingbery

KPHO-TV Ch. 5
Richard B. Rawls, gen. mgr.
Howard Stalnaker, stn. mgr.
Rep: Katz (West)

KTAR-TV (NBC) Ch. 12
R. O. (Dick) Lewis, gen. mgr.
Ray C. Smucker, comm. mgr.
Rep: Avery-Knodel

KTVK (ABC) Ch. 3
Ernest W. McFarland, pres.
Burton B. LaDow, stn. mgr.
Rep: Blair Associates

PITTSBURGH, PA.

TV ADVERTISING IN MARKET (FCC—1961) $16,013,596

Network	(1960: $3,057,425)	$3,332,726
National-regional spot	($10,726,979)	$11,132,884
Local	($3,700,334)	$3,736,310

TV HOMES IN MARKET'S SURVEY AREA* 1,407,900

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

MARYLAND
Allegany
Garrett

OHIO
Belmont
Columbiana
Guernsey
Harrison
Jefferson
Mahoning
Monroe
Noble

PENNSYLVANIA
Allegheny#
Armstrong
Beaver
Butler
Cambria
Clarion
Crawford
Elk
Fayette
Forest
Greene
Indiana
Jefferson
Lawrence
McKean
Mercer
Somerset
Venango
Washington
Westmoreland

WEST VIRGINIA
Barbour
Brooke
Grant
Hampshire
Hancock
Harrison
Lewis
Marion
Marshall
Mineral
Monongalia
Ohio
Preston
Randolph
Taylor
Tucker
Upshur
Wetzel

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 561,200

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $650

TV DAY SPOT COST‡ $188

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KDKA-TV (CBS) Ch. 2
Jerome H. Reeves, gen. mgr.
Henry V. Greene, Jr., sls. mgr.
Rep: TvAR

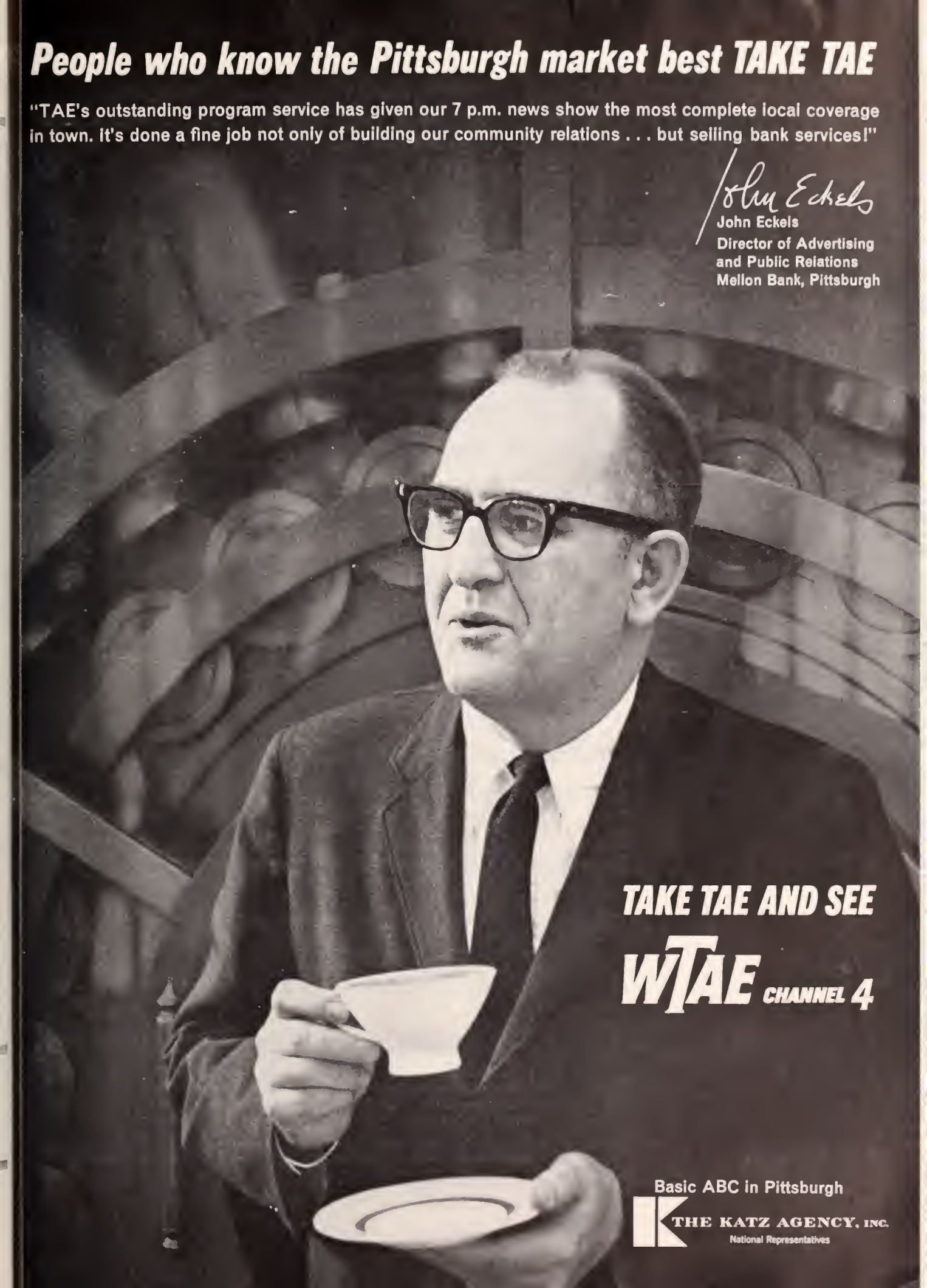
WIIC (NBC) Ch. 11
Robert A. Mortensen, gen. mgr.
Roger D. Rice, sls. v.p.
Rep: Blair-Tv

WTAE (ABC) Ch. 4
Franklin C. Snyder, gen. mgr.
Alan Trench, gen. sls. mgr.
Rep: Katz—(East)

People who know the Pittsburgh market best TAKE TAE

"TAE's outstanding program service has given our 7 p.m. news show the most complete local coverage in town. It's done a fine job not only of building our community relations . . . but selling bank services!"

John Eckels
Director of Advertising
and Public Relations
Mellon Bank, Pittsburgh



TAKE TAE AND SEE

WTAE CHANNEL 4

Basic ABC in Pittsburgh

THE KATZ AGENCY, INC.
National Representatives

PORTLAND, ORE.

TV ADVERTISING IN MARKET (FCC—1961) $6,487,605

Network	(1960: $1,560,360)	$1,731,047
National-regional spot	($4,554,490)	$4,007,838
Local	($1,556,302)	$1,671,237

TV HOMES IN MARKET'S SURVEY AREA* 479,600

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

OREGON	Douglas	Marion	Wheeler
Benton	Gilliam	Morrow	Yamhill
Clackamas#	Hood River	Multnomah#	**WASHINGTON**
Clatsop	Jefferson	Polk	Clark#
Columbia	Lane, Inner	Sherman	Cowlitz
Coos	Lane, Outer	Tillamook	Klickitat
Crook	Lincoln	Wasco	Skamania
Deschutes	Linn	Washington#	Wahkiakum

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 224,600

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $130

TV DAY SPOT COST‡ $ 40

‡Nighttime is based on 20-second one-time rate: daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KATU Ch. 2
William J. Hubbach, gen. mgr.
Sidney E. Smith, sls. mgr.
Rep: Katz (West)

KGW-TV (NBC) Ch. 8
Walter E. Wagstaff, stn. mgr.
John Pindell, gen. sls. mgr.
Rep: Blair-TV

KOIN-TV (CBS) Ch. 6
C. Howard Lane, mng. dir.
John L. Palmer, nat. sls. mgr.
Rep: HRP

KPTV (ABC) Ch. 12
John S. Hansen, gen. mgr.
Donald E. Tykeson, gen. sls. mgr.
Rep: Petry

PORTLAND-POLAND SPRINGS, ME.

TV ADVERTISING IN MARKET (FCC—1961) $2,833,174

Network	(1960: $819,730)	$915,526
National-regional spot	($1,658,969)	$1,593,537
Local	($585,972)	$600,412

TV HOMES IN MARKET'S SURVEY AREA* 417,500

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

MAINE	Waldo	Strafford	Franklin
Androscoggin	York	Sullivan	Grand Isle
Cumberland=	**NEW HAMPSHIRE**	**NEW YORK**	Lamoille
Franklin	Belknap	Clinton	Orange
Kennebec	Carroll	Essex	Orleans
Knox	Cheshire	**VERMONT**	Rutland
Lincoln	Coos	Addison	Washington
Oxford	Grafton	Caledonia	Windham
Sagadahoc	Merrimack	Chittenden	Windsor
Somerset	Rockingham	Essex	

=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 127,600

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $250

TV DAY SPOT COST‡ $ 70

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WCSH-TV (NBC) Ch. 6
Jack S. Atwood, gen. mgr.
Bruce McGorrill, sls. mgr.
Rep: Katz (East)

WGAN-TV (CBS) Ch. 13
Eugene W. Wilkin, gen. mgr.
George D. Lilly, sls. mgr.
Rep: Blair Associates

WMTW-TV (ABC) Ch. 8
John W. Guider, gen. mgr.
Robert L. Maynard, sls. mgr.
Rep: HRP

PROVIDENCE-NEW BEDFORD, R.I.

TV ADVERTISING IN MARKET (FCC—1961) Not available

Network	Not available
National-regional spot	Not available
Local	Not available

TV HOMES IN MARKET'S SURVEY AREA* 1,609,600

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

CONNECTICUT	Bristol	Norfolk	**RHODE ISLAND**
New London	Dukes	Plymouth	Bristol
Windham	Essex	Suffolk	Kent
MASSACHUSETTS	Middlesex	Worcester	Newport
Barnstable	Nantucket		Providence=
			Washington

=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 195,700

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $350

TV DAY SPOT COST‡ $110

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

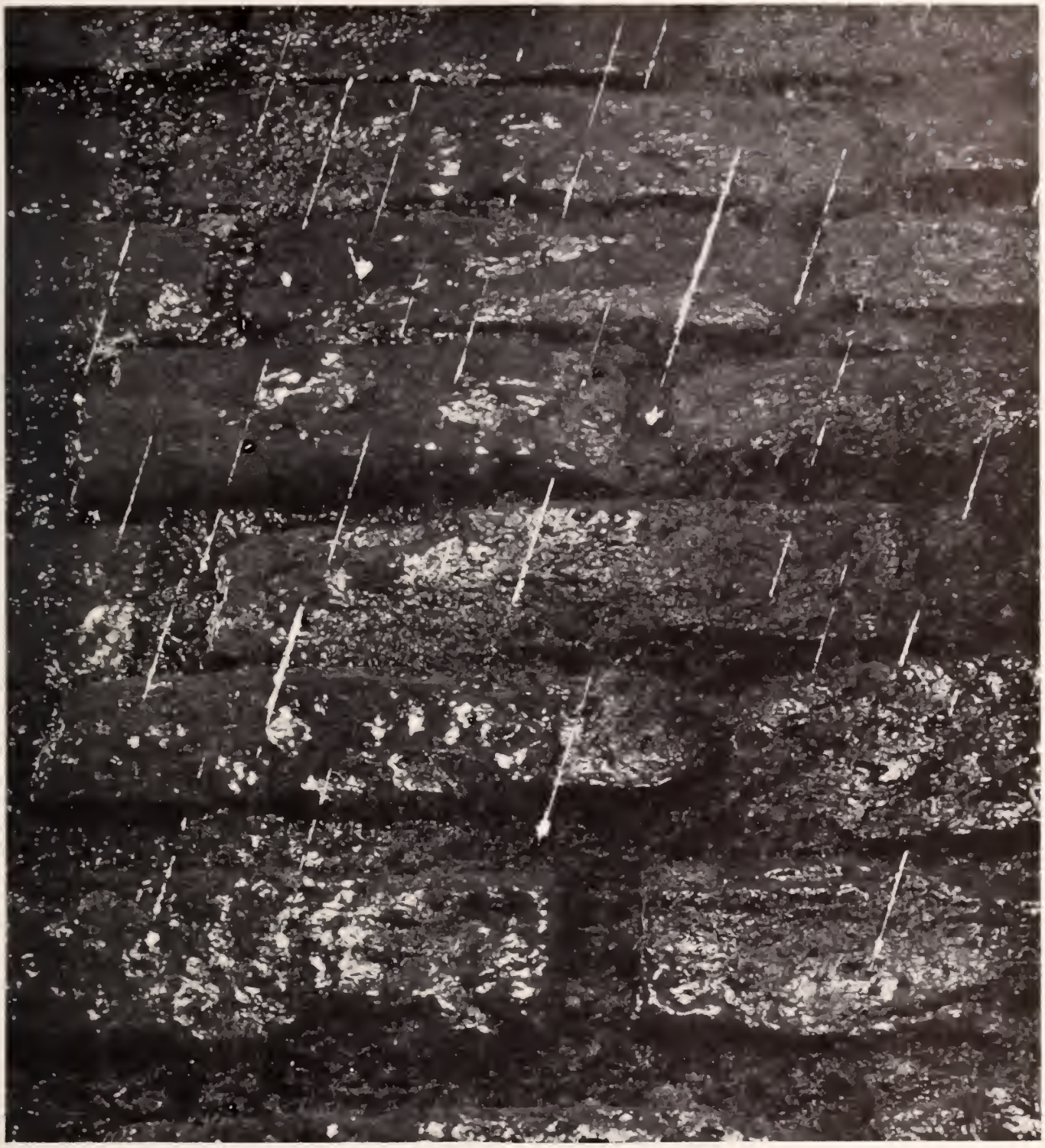
TV STATIONS

WJAR-TV (NBC) Ch. 10
Joseph S. Sinclair, gen. mgr.
Edward Boghosian, sls. mgr.
Rep: Petry

WPRO-TV (CBS) Ch. 12
Joseph P. Dougherty, gen. mgr.
Albert J. Gillen, gen. sls. mgr.
Rep: Blair-TV

WTEV-TV (ABC) Ch. 6
Charles J. Lewin, gen. mgr.
Rep: H-R
(New station. On the air target date —January, 1963)

NOTE:—The marketing data presented reflects the situation as it currently exists; no revisions have been made to account for the new station that will be going on the air.



COVERAGE ❋ Why Providence for your market testing? Simple. More homes, more people . . . a crowded, growing, changing market 'neath the umbrella of Channel 10 television. Imaginative merchandising and promotion simply add to the growth of your product in "must buy" territory.

❋ ARB TV Homes

WJAR-TV NBC • ABC – REPRESENTED BY EDWARD PETRY & CO., INC. OUTLET COMPANY STATIONS IN PROVIDENCE – **WJAR-TV,** FIRST TELEVISION STATION IN RHODE ISLAND – **WJAR RADIO** IN ITS 40th YEAR

1962-63 TV TIMEBUYERS' MARKET GUIDE

Definitions and Methods Used

(1) Inclusion of markets:—This book includes all markets for which the FCC made a revenue report in 1962; i.e., all multiple-station markets. In addition, certain other key markets have been included where (according to the FCC and other sources) the announced due-date for a third station to be on air falls within the use-life of this annual publication. These markets are: Binghamton, N. Y.; Grand Rapids-Kalamazoo, Mich.; Providence-New Bedford, R. I.; Rochester, N. Y.; Syracuse-Elmira, N. Y.

(2) Description of market. The description of each market, and hence its place in alphabetical listing, is exactly that given by the FCC in its 1962 revenue report.

All compound- or group-markets are as specified by the FCC; e.g., "Albany-Schenectady-Troy, N. Y." These markets include:—Albany-Schenectady-Troy, N. Y.; Beaumont-Port Arthur, Tex.; Buffalo-Niagara Falls, N. Y.; Cedar Rapids-Waterloo, Iowa; Charleston-Oak Hill-Huntington, W. Va.-Ashland, Ky.; Colorado Springs-Pueblo, Col.; Dallas-Fort Worth, Tex.; Des Moines-Ames, Iowa; Flint-Saginaw-Bay City, Mich.; Fresno-Hanford-Visalia, Cal.; Greenville-Spartanburg, S. C.-Asheville, N. C.; Harrisburg-Lancaster-York-Lebanon, Pa.; Hartford-New Haven-New Britain-Waterbury, Connecticut; Houston-Galveston, Tex.; Indianapolis-Bloomington, Ind.; Johnstown-Altoona, Pa.; Las Vegas-Henderson, Nev.; Minneapolis-St. Paul, Minn.; Mobile, Ala.-Pensacola, Fla.; Norfolk-Portsmouth-Newport News-Hampton, Va.; Oklahoma City-Enid, Okla.; Orlando-Daytona Beach, Fla.; Paducah, Ky.-Cape Girardeau, Mo.-Harrisburg, Ill.; Phoenix-Mesa, Ariz.; Portland-Poland Spring, Me.; Richmond-Petersburg, Va.; Roanoke-Lynchburg, Va.; Rochester-Austin, Minn.-Mason City, Iowa; Sacramento-Stockton, Cal.; Salt Lake City-Ogden-Provo, Utah; San Francisco-Oakland, Cal.; Shreveport, La.-Texarkana, Tex.; South Bend-Elkhart, Ind.; Springfield-Decatur-Champaign-Urbana-Danville, Ill.; Tampa-St. Petersburg, Fla.; Wichita-Hutchinson, Kans.; Wilkes Barre-Scranton, Pa.; San Juan-Caguas, Puerto Rico.

(3) Revenue figures. Details of tv advertising expenditures are taken from the 1962 FCC report (covering 1961). Figures for network spending, national/regional spot, and local advertising are also quoted for the previous year (1960), where the same market was quoted in both reports.

(4) Tv homes in market's survey area. This figure, and the list of counties within the survey area, are reproduced by permission from the ARB Television Market Summary, March 1962. (Further use or communication of these figures is subject to ARB copyright restrictions.) Detailed explanation of sampling methods, etc., will be furnished on request by ARB.

(5) Quarter-hour homes. Nielsen Station Index, average quarter-hour network prime-time station total of homes using tv, Fall 1961-Spring 1962. Reproduced by permission of the A. C. Nielsen Co.

(6) Spot costs. Abstracted from the Spot Television Advertising Cost Summary, No. 31, published by the Katz Agency. This summary is designed for quick estimating of spot tv costs. It is not intended to take the place of individual station rate cards, which should be consulted for specific rates. In each category, the rate shown is that of the station with the highest base rate in that category. (The published Cost Summary contains detailed explanation of discounts applied in this calculation, etc.)

(7) Stations serving the market. Follows the total number of stations reported by the FCC. No satellites have been included, except where a satellite is reported as a "station" by the FCC. Station details are as reported, and checked by, the station or its representative. In general, TIMEBUYERS' GUIDE has selected, for its listing of station personnel, only the general manager (or his equivalent) and the national sales manager (or his equivalent). In the same fashion, only the national representative has been listed.

RICHMOND-PETERSBURG, VA.

TV ADVERTISING IN MARKET (FCC—1961)		$3,282,753
Network	(1960: $972,911)	$1,071,508
National-regional spot	($1,321,093)	$1,315,037
Local	($820,320)	$777,499

TV HOMES IN MARKET'S SURVEY AREA* — 347,400

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

NORTH CAROLINA
Gates
Halifax
Northampton

VIRGINIA
Accomack
Albemarle
Amelia
Amherst
Appomattox
Augusta
Brunswick
Buckingham
Caroline
Charles City
Charlotte
Chesterfield=
Culpeper
Cumberland
Dinwiddie
Essex
Fauquier
Fluvanna
Gloucester
Goochland
Greene
Greensville
Halifax
Hanover
Henrico=
Isle of Wight
James City
King and Queen
King George
King William
Lancaster
Louisa
Lunenburg
Madison
Mathews
Mecklenburg
Middlesex
Nansemond
Nelson
New Kent
Northampton
Northumberland
Nottoway
Orange
Page
Powhatan
Prince Edward
Prince George
Rappahannock
Richmond
Rockingham
Shenandoah
Southampton
Spotsylvania
Stafford
Surry
Sussex
Westmoreland
York

=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) — 121,600

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ — $263

TV DAY SPOT COST‡ — $ 68

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WRVA-TV (ABC) Ch. 12
Barron Howard, gen. mgr.
James D. Clark, Jr., sls. mgr.
Rep: HRP

WTVR (CBS) Ch. 6
Wilbur M. Havens, gen. mgr.
William Kemple, sls. mgr.
Rep: Blair Associates

WXEX-TV (NBC) Ch. 8
Irvin G. Abeloff, mn'g. dir.
Lawrence Slon, sls. mgr.
Rep: Select

Why it pays to advertise your station in a broadcast book

BECAUSE THE TIMEBUYER IS KING

There's nobody better qualified to advise you how and where to invest your national advertising dollars than your own national representative.

He'll tell you that the timebuying system really works. Which means that at any of the top 50 (or top 100) advertising agencies placing national spot business the recognized timebuyer, backed up by his supervisors, decides which stations get the nod. Sure, there are exceptions to the rule. Of course there are some account executives and ad managers that exert a heavy influence. But, by and large, the timebuyer is king.

Reaching the timebuyer, and the other men and women who strongly influence a spot buy, is a job for a specialist. That's why the several thousand timebuyers (by job title and job function) who buy national spot read the broadcast books. Moreover, they rely on them. They rely on one or two favorites almost to the exclusion of all others.

Buy broadcast books to give your national campaign impact where it will do the most good . . . at least cost.

a service of

SPONSOR

ROANOKE-LYNCHBURG, VA.

TV ADVERTISING IN MARKET (FCC—1961) $2,755,246

Network	(1960: $871,137)	**$970,855**
National-regional spot	($1,194,959)	**$1,152,433**
Local	($813,779)	**873,058**

TV HOMES IN MARKET'S SURVEY AREA* 513,800

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

NORTH CAROLINA
Alamance
Alleghany
Ashe
Caswell
Forsyth
Franklin
Granville
Guilford
Person
Rockingham
Stokes
Surry
Vance
Warren
Yadkin

VIRGINIA
Albermarle
Alleghany
Amherst
Appomattox
Augusta
Bath
Bedford
Bland
Botetourt
Buckingham
Campbell
Carroll
Charlotte
Craig
Cumberland
Floyd
Franklin
Giles
Grayson
Greene
Halifax
Henry
Highland
Madison
Mecklenburg
Montgomery
Nelson
Orange
Patrick
Pittsylvania
Prince Edward
Pulaski
Roanoke#
Rockbridge
Smyth
Tazewell
Wythe

WEST VIRGINIA
Greenbrier
McDowell
Mercer
Monroe
Pocahontas
Summers
Wyoming

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 116,000

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $177

TV DAY SPOT COST‡ $ 70

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WDBJ-TV (CBS) Ch. 7
John Harkrader, mgr.
Blake Brown, sls. mgr.
Rep: PGW

WLVA-TV (ABC) Ch. 13
Philip P. Allen, gen. mgr.
Tom Turner, comm. mgr.
Rep: Masla

WSLS-TV (NBC) Ch. 10
Horace Fitzpatrick, mgr.
A. S. Trevilian, comm. mgr.
Rep: Katz (East: Sept. 24)

ROCHESTER, N.Y.

TV ADVERTISING IN MARKET (FCC—1961) $4,282,203

Network	(1960: $1,050,627)	$1,109,257
National-regional spot	($2,591,360)	$2,653,704
Local	($1,002,101)	$1,067,420

TV HOMES IN MARKET'S SURVEY AREA* 399,400

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

NEW YORK			
Allegany	Genesee	Orleans	Tompkins
Cattaraugus	Livingston	Schuyler	Wayne
Cayuga	Monroe=	Seneca	Wyoming
Chemung	Ontario	Steuben	Yates

=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 134,100

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $200

TV DAY SPOT COST‡ $ 63

‡Nighttime is based on 20-second one-time rate: daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WHEC-TV (CBS) Ch. 10
Lowell H. MacMillan, gen. mgr.
John J. Cody, gen. sls. mgr.
Rep: H-R

WROC-TV (NBC) Ch. 8
Ervin F. Lyke, gen. mgr.
Arthur Murrellwright, sls. mgr.
Rep: Petry

WOKR (ABC) Ch. 13
Richard Landsman, gen. mgr.
Alan B. Johnstone, sls. mgr.
Rep: Blair-TV
Airdate: 15 September, 1962

NOTE:—The marketing data presented reflects the situation as it currently exists: no revisions have been made to account for the new station that will be going on the air. FCC figures included WVET (ex.-Ch. 10).



TWICE AS MANY

Every night Monday through Friday more than twice as many people listen to the 11 P.M. News and Weather with Tom Decker and Bob Mills than listen to Station B. Just *one more* measure of WROC-TV superiority.

	WROC-TV	Station B-TV
Monday	76,100	52,100
Tuesday	89,700	51,200
Wednesday . .	84,100	37,600
Thursday . . .	99,700	28,900
Friday	83,200	40,700
	432,800 people	210,500 people

June '62 ARB

Represented by Edward Petry & Co. Inc.

WROC
ROCHESTER, N.Y.

TV CHANNEL 8
BASIC NBC

ROCHESTER-AUSTIN, MINN.—MASON CITY, IOWA.

TV ADVERTISING IN MARKET (FCC—1961) $1,619,443

Network	(1960: $393,475)	$460,580
National-regional spot	($595,017)	$586,573
Local	($673,904)	$582,153

TV HOMES IN MARKET* 314,600

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

IOWA	Franklin	Wright	Jackson	Watonwan
Allamakee	Hancock	**MINNESOTA**	Le Sueur	Winona
Bremer	Howard	Blue Earth	Martin	**WISCONSIN**
Butler	Humboldt	Brown	Mower#	Buffalo
Cerro Gordo#	Kossuth	Cottonwood	Nicollet	Crawford
Chickasaw	Mitchell	Dodge	Olmsted#	Eau Claire
Clayton	Palo Alto	Faribault	Rice	La Crosse
Dickinson	Pocahontas	Fillmore	Steele	Pepin
Emmet	Winnebago	Freeborn	Wabasha	Trempealeau
Fayette	Winneshiek	Goodhue	Waseca	Vernon
Floyd	Worth	Houston		

#Metro County

QUARTER-HOUR HOMES REACHED‡ 74,100

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $60

TV DAY SPOT COST‡ $23

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KROC-TV (NBC) Ch. 10
G. David Gentling, gen. mgr.
Willard Lampman, sls. mgr.
Rep: Venard Rintoul & McConnell

KMMT (ABC) Ch. 6
Ross Martin, mgr./sls. mgr.
Rep: Avery-Knodel

KGLO-TV (CBS) Ch. 3
Walter Rothschild, gen. mgr.
Lloyd Loers, stn. mgr.
Rep: ATS

SACRAMENTO-STOCKTON, CAL.

TV ADVERTISING IN MARKET (FCC—1961) $5,053,560

Network	(1960: $1,065,249)	$1,176,076
National-regional spot	($3,545,146)	$2,739,297
Local	($1,456,378)	$1,971,639

TV HOMES IN MARKET'S SURVEY AREA* 1,201,800

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

CALIFORNIA	Glenn	Placer	Tehama
Alameda E.	Lake	Plumas	Tuolumne
Alameda W.	Lassen	Sacramento#	Yolo
Alpine	Madera	San Joaquin#	Yuba
Amador	Marin	Santa Clara E.	**NEVADA**
Butte	Mariposa	Santa Clara W.	Churchill
Calaveras	Mendocino	Sierra	Douglas
Colusa	Merced	Solano	Lyon
Contra Costa E.	Mono	Sonoma	Ormsby
Contra Costa W.	Napa	Stanislaus	Storey
Eldorado	Nevada	Sutter	Washoe

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 298,300

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $330

TV DAY SPOT COST‡ $ 75

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KCRA-TV (NBC) Ch. 3
Robert E. Kelly, pres./stn. mgr.
Jon S. Kelly, exec. v.p./gen. mgr.
Rep: Petry

KOVR (ABC) Ch. 13
Glover Delaney, gen. mgr.
Pat Cooney, sls. mgr.
Rep: Metro

KXTV (CBS) Ch. 10
Robert S. Wilson, gen. mgr.
R. L. (Danny) Cochrane, sls. mgr.
Rep: H-R

SALT LAKE CITY-OGDEN-PROVO, UTAH

TV ADVERTISING IN MARKET (FCC—1961) $3,908,637

Network	(1960: $968,742)	**$1,030,926**
National-regional spot	($1,425,756)	**$1,353,458**
Local	($1,592,506)	**$1,572,395**

TV HOMES IN MARKET'S SURVEY AREA* 288,400

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ARIZONA
Apache
Navajo
COLORADO
Moffat
Rio Blanco
IDAHO
Bannock
Bear Lake
Blaine
Caribou
Cassia
Franklin
Minidoka
Oneida
Power
MONTANA
Fergus
Gallatin
Park
Sweet Grass
NEVADA
Elko
Eureka
White Pine
UTAH
Beaver
Box Elder
Cache
Carbon
Daggett
Davis#
Duchesne
Emery
Garfield
Grand
Iron
Juab
Millard
Morgan#
Piute
Rich
Salt Lake#
San Juan
Sanpete
Sevier
Summit
Tooele
Unitah
Utah#
Wasatch
Wayne
Weber#
WYOMING
Lincoln
Sweetwater
Uinta

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 145,300

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $180

TV DAY SPOT COST‡ $ 40

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KCPX-TV (ABC) Ch. 4
Douglas J. Elleson, gen. mgr.
Harold Woolley, sls. dir.
Rep: Katz—(West)

KSL-TV (CBS) Ch. 5
Lloyd E. Cooney, stn./sls. mgr.
Rep: Blair Associates

KUTV (NBC) Ch. 2
Brent H. Kirk, gen. mgr.
Robert Smith, nat. sls. mgr.
Rep: Petry

SAN ANTONIO, TEX.

TV ADVERTISING IN MARKET (FCC—1961) $3,995,090

Network	(1960: $1,087,501)	$1,153,765
National-regional spot	($2,304,452)	$2,112,770
Local	($1,349,210)	$1,150,541

TV HOMES IN MARKET'S SURVEY AREA* 331,800

NOTE: This is an intermixed uhf and vhf market

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

TEXAS			
Aransas	De Witt	Karnes	Medina
Atascosa	Dimmit	Kendall	Real
Bandera	Duval	Kerr	Schleicher
Bastrop	Edwards	Kimble	Sutton
Bee	Fayette	Kinney	Travis
Bexar#	Frio	La Salle	Uvalde
Blanco	Gillespie	Lavaca	Val Verde
Caldwell	Goliad	Live Oak	Victoria
Calhoun	Gonzales	McMullen	Wilson
Comal	Guadalupe	Mason	Zavala
	Hays	Maverick	

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 167,500

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $210

TV DAY SPOT COST‡ $ 50

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KENS-TV (CBS) Ch. 5
Wayne Kearl, mgr.
Bill Lydle, sls. mgr.
Rep: PGW

KONO-TV (ABC) Ch. 12
James M. Brown, gen. mgr.
Bob Roth, comm. mgr.
Rep: Katz (West)

KWEX-TV Ch. 41
Emilio Nicolas, gen. mgr.
Gene de la Pena, sls. mgr.
Rep: Eckles

WOAI-TV (NBC) Ch. 4
James M. Gaines, gen. mgr.
Edward V. Cheviot, stn. mgr.
Rep: Petry

SAN FRANCISCO-OAKLAND, CAL.

TV ADVERTISING IN MARKET (FCC—1961) $18,062,683

Network	(1960: $3,499,359)	$3,760,861
National-regional spot	($9,791,446)	$10,662,544
Local	($5,477,362)	$5,902,959

TV HOMES IN MARKET'S SURVEY AREA* 1,405,400

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

CALIFORNIA	Contra Costa W.#	Napa	Santa Cruz
Alameda E.#	Eldorado	San Benito	Solano#
Alameda W.#	Lake	San Francisco#	Sonoma
Amador	Marin#	San Joaquin	Stanislaus
Calaveras	Mendocino	San Mateo#	Tuolumne
Colusa	Merced	Santa Clara	Yolo
Contra Costa E.#	Monterey		

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 596,700

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $750

TV DAY SPOT COST‡ $116

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KGO-TV (ABC) Ch. 7
David M. Sacks, gen. mgr.
Russ C. Coughlan, sls. mgr.
Rep: ABC Sales

KPIX (CBS) Ch. 5
Louis S. Simon, gen. mgr.
William G. Hunefeld, Jr., sls. mgr.
Rep: TvAR

KRON-TV (NBC) Ch. 4
Harold P. See, gen. mgr.
William A. Morrison, sls. mgr.
Rep: PGW

KTVU Ch. 2
William D. Pabst, gen. mgr.
Ward Ingrim, gen. sls. mgr.
Rep: H-R

If you lived in San Francisco...



...you'd be sold on KRON-TV

SEATTLE-TACOMA, WASH.

TV ADVERTISING IN MARKET (FCC—1961) $8,262,816

Network	(1960: $1,829,809)	$2,002,995
National-regional spot	($5,488,100)	$5,360,616
Local	($1,800,445)	$1,794,716

TV HOMES IN MARKET'S SURVEY AREA* 588,000

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

OREGON	Island	Lewis	Skagit
Clatsop	Jefferson	Mason	Snohomish
Columbia	King#	Pacific	Thurston
WASHINGTON	Kitsap	Pierce#	Wahkiakum
Clallam	Kittitas	San Juan	Whatcom
Grays Harbor			

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 329,800

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $375

TV DAY SPOT COST‡ $ 90

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KING-TV (NBC) Ch. 5
Otto P. Brandt, gen. mgr.
Jim Neidigh, sls. mgr.
Rep: Blair-TV

KIRO-TV (CBS) Ch. 7
Saul Haas, gen. mgr.
Alan Stephenson, nat. sls. mgr.
Rep: PGW

KOMO-TV (ABC) Ch. 4
W. W. Warren, gen. mgr.
Mait Jordan, sls. mgr.
Rep: Katz (West)

KTNT-TV (CBS) Ch. 11
Max H. Bice, mgr.
R. Keith Miller, gen. sls. mgr.
Herchel Cary, nat. sls. mgr.
Rep: Raymer

KTVW Ch. 13
J. Elroy McCaw, owner/operator
Douglas J. Taylor, mng. dir.
Rep: Weed

SHREVEPORT, LA.-TEXARKANA, TEX.

TV ADVERTISING IN MARKET (FCC—1961) $3,198,080

Network	(1960: Not available)	$853,257
National-regional spot	(1960: Not available)	$1,779,449
Local	(1960: Not available)	$921,736

TV HOMES IN MARKET'S SURVEY AREA* 349,600

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ARKANSAS	Ouachita	De Soto	**TEXAS**	Morris
Clark	Pike	Jackson	Angelina	Nacogdoches
Columbia	Polk	Lincoln	Bowie	Panola
Hempstead	Scott	Natchitoches	Camp	Rains
Hot Spring	Sevier	Red River	Cass	Red River
Howard	Union	Sabine	Cherokee	Sabine
Lafayette	**LOUISIANA**	Webster	Franklin	San Augustine
Little River	Bienville	**OKLAHOMA**	Gregg	Shelby
Miller	Bossier=	Choctaw	Harrison	Smith
Montgomery	Caddo=	McCurtain	Lamar	Titus
Nevada	Claiborne	Pushmataha	Marion	Upshur
				Wood

=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 141,750

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $170

TV DAY SPOT COST‡ $ 49

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KSLA-TV (CBS) Ch. 12
Winston B. Linam, gen. mgr.
Deane R. Flett, sls. mgr.
Rep: HRP

KTAL-TV (NBC) Ch. 6
Walter M. Windsor, gen. mgr.
James S. Dugan, sls. dir.
Rep: Blair Associates

KTBS-TV (ABC) Ch. 3
E. Newton Wray, gen. mgr.
Joe B. Foster, sls. mgr.
Rep: Katz (West)

SOUTH BEND-ELKHART, IND.

TV ADVERTISING IN MARKET (FCC—1961) $1,907,255

Network	(1960: $546,783)	$614,307
National-regional spot	($677,242)	$714,197
Local	($700,709)	$613,906

TV HOMES IN MARKET'S SURVEY AREA* 247,200

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

INDIANA			MICHIGAN
De Kalb	La Grange	Porter	Berrien
Elkhart#	La Porte	Pulaski	Cass
Fulton	Marshall	St. Joseph#	St. Joseph
Kosciusko	Noble	Starke	

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 87,500

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $100

TV DAY SPOT COST‡ $ 30

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KNDU-TV (NBC) Ch. 16
Wm. Thomas Hamilton, gen. mgr.
Gus Vanderheyden, sls. mgr.
Rep: Venard Rintoul & McConnell

WSBT-TV (CBS) Ch. 22
Arthur R. O'Neil, gen. mgr.
Wilbur R. Darch, comm. mgr.
Rep: Raymer

WSJV-TV (ABC) Ch. 28)
Paul C. Brines, gen. mgr.
Vincent Doyle, sls. mgr.
Rep: ATS


WSBT-TV builds a new South Bend market...
There's new steel in the South Bend sky. It's WSBT-TV's 1047-ft. tower now creating a new market exclusively for WSBT-TV advertisers. With power raised to 480,000 watts, WSBT-TV is Indiana's and Michigan's most powerful station. Our audience potential swells to nearly 1,080,000* (1000 viewers per tower-foot) . . . advertisers receive an immediate bonus of nearly 333,500* potential viewers all outside of the South Bend metro core! For ten years the best buy in South Bend, WSBT-TV is now even better. Top CBS shows and popular local programming make WSBT-TV's exclusive new market a best buy on any list. Yes, WSBT-TV has a big stick in the sky; it's the new standard of measure for the South Bend market. Get the details before you make your next TV buy in South Bend.
*Based on 1960 census and FCC Predicted Service Contour.
CBS TELEVISION NETWORK
WSBT-TV
SOUTH BEND, INDIANA
Channel 22
Paul H. Raymer, Inc. • National Representative

SPOKANE, WASH.

TV ADVERTISING IN MARKET (FCC—1961) $3,088,720

Network	(1960: $709,992)	**$803,487**
National-regional spot	($2,066,579)	**$1,942,610**
Local	($822,437)	**$791,605**

TV HOMES IN MARKET'S SURVEY AREA* 281,200

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

IDAHO	Nez Perce	Missoula	Asotin	Grant
Adams	Shoshone	Sanders	Benton	Kittitas
Benewah	**MONTANA**	Toole	Chelan	Lincoln
Bonner	Flathead	**OREGON**	Columbia	Okanogan
Boundary	Glacier	Baker	Douglas	Pend Oreille
Clearwater	Hill	Umatilla	Ferry	Spokane#
Idaho	Lake	Union	Franklin	Stevens
Kootenai	Liberty	Wallowa	Garfield	Walla Walla
Latah	Lincoln	**WASHINGTON**		Whitman
Lewis	Mineral	Adams		

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 128,100

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $244

TV DAY SPOT COST‡ $ 35

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KHQ-TV (NBC) Ch. 6
R. O. Dunning, gen. mgr.
J. Birney Blair, sls. mgr.
Rep: Katz-(West)

KREM-TV (ABC) Ch. 2
Louis Wasmer, pres.
James B. Agostino, comm. mgr.
Rep: Petry

KXLY-TV (CBS) Ch. 4
Wayne McNulty, gen. mgr.
Robert V. Weitze, sls. mgr.
Rep: H-R

SPRINGFIELD-DECATUR-CHAMPAIGN-URBANA-DANVILLE, ILL.

TV ADVERTISING IN MARKET (FCC—1961) $3,565,300

Network	(1960: $751,926)	$876,627
National-regional spot	($1,639,384)	$1,672,606
Local	($1,261,206)	$1,340,963

TV HOMES IN MARKET'S SURVEY AREA* 447,300

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ILLINOIS			INDIANA
Cass	Fayette	Mason	Benton
Champaign=	Ford	Menard	Clay
Christian	Iroquois	Montgomery	Fountain
Clark	Jasper	Morgan	Montgomery
Coles	Kankakee	Moultrie	Parke
Cumberland	La Salle	Piatt	Tippecanoe
De Witt	Livingston	Sangamon=	Vermillon
Douglas	Logan	Schuyler	Vigo
Edgar	McLean	Shelby	Warren
Effingham	Macon=	Vermilion=	

=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 150,600

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $250

TV DAY SPOT COST‡ $ 83

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WICS (NBC) Ch. 20
Milton D. Friedland, gen. mgr.
Bernie Johnson, comm. mgr.
Rep: Young
(Note: satellite WCHU, Champaign, is sold only in combination with WICS and WICD. Station listings given here follow FCC's description of this market.)

WCIA (CBS) Ch. 3
Guy Main, exec. v.p.
Len Davis, nat. sls. mgr.
Rep: PGW

WICD (NBC) Ch. 24
Milton D. Friedland, gen. mgr.
John Begue, stn. mgr.
Rep: Young
(Note: Sold in combination with WICS & WCHU to advertisers having distribution in all 3 areas.)

WTVP (ABC) Ch. 17
John H. Bone, gen. mgr.
Don V. Lindsey, sls. mgr.
Rep: Metro

ST. LOUIS, MO.

TV ADVERTISING IN MARKET (FCC—1961) $12,244,989

Network	(1960: $2,595,287)	$2,763,111
National-regional spot	($8,136,610)	$8,248,007
Local	($3,129,008)	$2,960,094

TV HOMES IN MARKET'S SURVEY AREA* 852,900

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ILLINOIS
Bond
Brown
Calhoun
Clay
Clinton
Effingham
Fayette
Franklin
Greene
Jackson
Jasper
Jefferson
Jersey
Macoupin
Madison#
Marion
Monroe
Montgomery
Morgan
Perry
Pike
Randolph
St. Clair
Sangamon
Scott
Washington

MISSOURI
Carter
Crawford
Dent
Franklin
Gasconade
Howell
Iron
Jefferson#
Lincoln
Madison
Montgomery
Oregon
Perry
Phelps
Pike
Reynolds
St. Charles#
St. Francois
St. Louis#
Ste. Genevieve
Shannon
Texas
Warren
Washington

#=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 455,300

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $375

TV DAY SPOT COST‡ $165

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KMOX-TV (CBS) Ch. 4
Gene Wilkey, gen. mgr.
Charles McAbee, gen. sls. mgr.
Rep: CTS

KPLR-TV Ch. 11
Saul Rosenzweig, gen. mgr.
Mike McCormick, sls. mgr.
Rep: PGW

KSD-TV (NBC) Ch. 5
Harold Grams, gen. mgr.
Ray Karpowicz, sls. mgr.
Rep: Katz (East)

KTVI (ABC) Ch. 2
Paul E. Peltason, gen. mgr.
Ralph Hansen, ass't. mgr.
Rep: Blair-TV

SYRACUSE, N.Y.

TV ADVERTISING IN MARKET (FCC—1961) — Not available

Network	(1960: Not available)	Not available
National-regional spot	(1960: Not available)	Not available
Local	(1960: Not available)	Not available

TV HOMES IN MARKET'S SURVEY AREA* — 579,100

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

NEW YORK	Hamilton	Ontario	Wayne
Broome	Herkimer	Oswega	Yates
Cayuga	Jefferson	Otsego	**PENNSYLVANIA**
Chemung	Lewis	Schuyler	Bradford
Chenango	Madison	Seneca	Potter
Cortland	Oneida	Tioga	Tioga
Delaware	Onondaga=	Tompkins	

=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) — 206,100

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ — $275

TV DAY SPOT COST‡ — $ 90

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WHEN-TV (CBS) Ch. 5
Paul Adanti, gen. mgr.
Fred Menzies, comm. mgr.
Rep: Katz (East)

WNYS-TV (ABC) Ch. 9
William H. Grumbles, gen. mgr.
Rep: PGW
(New station. On the air —September 9, 1962)

WSYR-TV (NBC) Ch. 3
E. R. Vadeboncoeur, gen. mgr.
William R. Alford, Jr., sls. dir.
Rep: HRP

NOTE:—The marketing data presented reflects the situation as it currently exists; no revisions have been made to account for the new station that will be going on the air.

TAMPA-ST. PETERSBURG, FLA.

TV ADVERTISING IN MARKET (FCC—1961) $5,354,455

Network	(1960: $1,064,802)	$1,194,746
National-regional spot	($2,983,439)	$3,276,723
Local	($1,739,017)	$1,493,415

TV HOMES IN MARKET'S SURVEY AREA* 433,200

NOTE: This is an intermixed uhf and vhf market

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

FLORIDA	Hardee	Lee	Pinellas#
Charlotte	Hernando	Manatee	Polk
Citrus	Highlands	Marion	Sarasota
De Soto	Hillsborough#	Okechobee	Sumter
Glades	Lake	Pasco	

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 228,300

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $220

TV DAY SPOT COST‡ $ 60

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WFLA-TV (NBC) Ch. 8
George W. Harvey, gen. mgr.
William B. Faber, sls. mgr.
Rep: Blair-Tv

WSUN-TV (ABC) Ch. 38
Fred P. Shawn, gen. mgr.
Earl Welde, sls. mgr.
Rep: Venard Rintoul & McConnell

WTVT (CBS) Ch. 13
E. B. Dodson, mng. dir.
Robert Fowler, nat. sls. mgr.
Rep: Katz-(East)

IN THE TAMPA-ST. PETERSBURG MARKET . . .

ONE *has the advantage!*



*WTVT's Coverage Area — Copr. 1962, Sales Management Survey of Buying Power

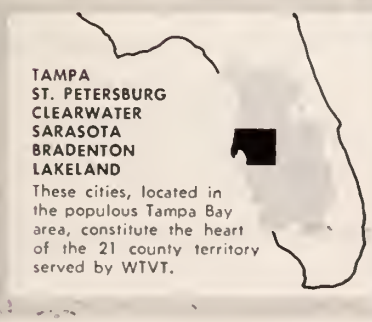
With WTVT you're "king" in the Southeast's third market. Jump in any direction to capture your portion of total retail sales amounting to
$1,986,037,000*
in WTVT's hustling, bustling coverage area.

With WTVT's 21 county coverage and 1,563,600* population, you've got the advantage right across the board. And **every** day is bonus day because an average of 1,183** people move into the WTVT area WEEKLY, which means more potential sales for you!

WTVT is truly "The station on the move in the market on the move." WTVT is the only station in the Southeast with a completely mobile videotape unit available for network or local news coverage by WTVT's up-to-the-minute-men. Make your play for increased sales on WTVT.

**Florida Development Commission

THE STATION ON THE MOVE . . . IN THE MARKET ON THE MOVE!



TAMPA
ST. PETERSBURG
CLEARWATER
SARASOTA
BRADENTON
LAKELAND
These cities, located in the populous Tampa Bay area, constitute the heart of the 21 county territory served by WTVT.

WTVT
channel 13
TAMPA/ST. PETERSBURG
THE WKY TELEVISION SYSTEM, INC.
WKY-TV & Radio, Oklahoma City
Represented by the Katz Agency

SHARE OF AUDIENCE 43%
Latest ARB [illegible] A.M.-Midnight

CHECK THE TOP 50 SHOWS!

ARB		NIELSEN	
WTVT	37	WTVT	38
Station B	12	[illegible]	11
Station C	1	[illegible]	1

ARB, Tampa-St. Petersburg Metro Area [illegible] 1962 4-wk avg
NSI, Tampa-St. Petersburg Metro Area [illegible] 1962 4 wk avg

TUCSON, ARIZ.

TV ADVERTISING IN MARKET (FCC—1961) $1,876,847

Network	(1960: $358,071)	$413,269
National-regional spot	($504,285)	$446,038
Local	($1,205,998)	$1,131,293

TV HOMES IN MARKET'S SURVEY AREA* 313,500

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ARIZONA			NEW MEXICO
Apachee	Graham	Pima E.#	Catron
Cochise	Greenlee	Pima W.#	Grant
Coconino	Maricopa	Pinal	Hidalgo
Gila	Navajo	Santa Cruz	

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 56,700

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $75

TV DAY SPOT COST‡ $35

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KGUN-TV (ABC) Ch. 9
Edwin G. Richter Jr., gen. mgr.
Howard D. Duncan Jr., sls. mgr.
Rep: Young

KOLD-TV (CBS) Ch. 13
E. S. Mittendorf, gen. mgr.
Bernie Perlin, sls. mgr.
Rep: Hollingbery

KVOA-TV (NBC) Ch. 4
Fred L. Vance, gen. mgr.
Gordon Hamilton sls. mgr.
Rep: Avery-Knodel

TULSA, OKLA.

TV ADVERTISING IN MARKET (FCC—1961) $3,894,090

Network	(1960: $1,143,136)	$1,165,488
National-regional spot	($2,095,105)	$2,046,581
Local	($1,049,366)	$965,738

TV HOMES IN MARKET'S SURVEY AREA* 384,200

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

ARKANSAS	Cowley	Coal	McIntosh	Pittsburg
Benton	Elk	Craig	Mayes	Pottawatomie
Crawford	Labette	Creek	Muskogee	Pushmataha
Polk	Montgomery	Delaware	Noble	Rogers
Scott	Wilson	Haskell	Nowata	Seminole
Sebastian	Woodson	Hughes	Okfuskee	Sequoyah
Washington	**OKLAHOMA**	Kay	Okmulgee	Tulsa#
KANSAS	Adair	Latimer	Osage	Wagoner
Chautauqua	Atoka	Le Flore	Pawnee	Washington
Cherokee	Cherokee	Lincoln	Payne	

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 167,000

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $220

TV DAY SPOT COST‡ $ 85

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KOTV (CBS) Ch. 6
George Stevens, gen. mgr.
Dale E. Hart, gen. sls. mgr.
Rep: H-R

KTUL-TV (ABC) Ch. 8
Bill Swanson gen. mgr.
Jim Black, nat. sls. mgr.
Rep: Avery-Knodel

KVOO-TV (NBC) Ch. 2
John Devine, gen. mgr.
Tom Belcher, comm. mgr.
Rep: Petry

Directory of compound markets

Listing of compound markets follows the style adopted by the FCC in its 1962 tv revenue report. These markets are cross-indexed here, for ease of reference:—

ALTOONA	see Johnstown
AMES	see Des Moines
ASHLAND	see Charleston
ASHEVILLE	see Greenville
AUSTIN	see Rochester (Minn.)
BAY CITY	see Flint
BLOOMINGTON	see Indianapolis
CAGUAS	see San Juan
CAPE GIRARDEAU	see Paducah
CHAMPAIGN	see Springfield
DANVILLE	see Springfield
DAYTONA BEACH	see Orlando
DECATUR	see Springfield
ELKHART	see South Bend
ELMIRA	see Syracuse
ENID	see Oklahoma City
FORT WORTH	see Dallas
GALVESTON	see Houston
HAMPTON	see Norfolk
HANFORD	see Fresno
HARRISBURG	see Paducah
HENDERSON	see Las Vegas
HUNTINGTON	see Charleston
HUTCHINSON	see Wichita
KALAMAZOO	see Grand Rapids
LANCASTER	see Harrisburg
LEBANON	see Harrisburg
LYNCHBURG	see Roanoke
MASON CITY	see Rochester (Minn.)
MESA	see Phoenix
NEW BEDFORD	see Providence
NEW BRITAIN	see Hartford
NEW HAVEN	see Hartford
NEWPORT NEWS	see Norfolk
NIAGARA FALLS	see Buffalo
OAK HILL	see Charleston
OAKLAND	see San Francisco
OGDEN	see Salt Lake City
PORT ARTHUR	see Beaumont
PORTSMOUTH	see Norfolk
PENSACOLA	see Mobile
PETERSBURG	see Richmond
POLAND SPRING	see Portland
PROVO	see Salt Lake City
PUEBLO	see Colorado Springs
SAGINAW	see Flint
ST. PAUL	see Minneapolis
ST. PETERSBURG	see Tampa
SCHENECTADY	see Albany
SCRANTON	see Wilkes Barre
SPARTANBURG	see Greenville
STOCKTON	see Sacramento
TEXARKANA	see Shreveport
TROY	see Albany
URBANA	see Springfield
VISALIA	see Fresno
WATERBURY	see Hartford
WATERLOO	see Cedar Rapids
YORK	see Harrisburg

WASHINGTON, D.C.

TV ADVERTISING IN MARKET (FCC—1961) $12,891,939

Network	(1960: $2,342,924)	**$2,551,875**
National-regional spot	($7,579,298)	**$7,862,966**
Local	($2,484,541)	**$2,740,296**

TV HOMES IN MARKET'S SURVEY AREA* 1,397,200

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

DELAWARE
Sussex
Washington, D. C.#
MARYLAND
Allegany
Anne Arundel
Baltimore
Calvert
Caroline
Carroll
Charles
Dorchester
Frederick
Howard
Kent
Montgomery#
Prince Georges#
Queen Annes
St. Marys
Somerset
Talbot
Washington
Wicomico
Worcester
PENNSYLVANIA
Adams
Bedford
Franklin
Fulton
York
VIRGINIA
Arlington#
Caroline
Clarke
Culpeper
Fairfax#
Fauquier
Frederick
Greene
King George
Loudoun
Louisa
Madison
Orange
Page
Prince William
Rappahannock
Richmond
Rockingham
Shenandoah
Spottsylvania
Stafford
Warren
Westmoreland
WEST VIRGINIA
Berkeley
Hampshire
Hardy
Jefferson
Mineral
Morgan

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 453,900

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $500

TV DAY SPOT COST‡ $113

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WMAL-TV (ABC) Ch. 7
Frederick S. Houwink, gen. mgr.
Neal J. Edwards, sls. mgr.
Rep: H-R

WRC-TV (NBC) Ch. 4
Joseph Goodfellow, gen. mgr.
Tom Paro, sls. dir.
Rep: NBC Sales

WTOP-TV (CBS) Ch. 9
George F. Hartford, gen. mgr.
Robert A. J. Bordley, sls. mgr.
Rep: TvAR

WTTG Ch. 5
Donn E. Colee, gen. mgr.
Lee Colee, sls. mgr.
Rep: Metro

WICHITA-HUTCHINSON, KAN.

TV ADVERTISING IN MARKET (FCC—1961) $3,144,686

Network	(1960: $919,229)	**$989,069**
National-regional spot	($1,736,103)	**$1,580,680**
Local	($961,386)	**$847,431**

TV HOMES IN MARKET'S SURVEY AREA* 340,800

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

COLORADO	Ellsworth	Kingman	Phillips	Sumner
Baca	Finney	Kiowa	Pratt	Trego
Prowers	Ford	Lane	Reno	Wallace
KANSAS	Geary	Lincoln	Rice	Wichita
Barber	Gove	Logan	Rooks	**OKLAHOMA**
Barton	Graham	Lyon	Rush	Alfalfa
Butler	Grant	McPherson	Russell	Beaver
Chase	Gray	Marion	Saline	Grant
Chautauqua	Greeley	Meade	Scott	Harper
Clark	Greenwood	Mitchell	Sedgwick≠	Kay
Comanche	Hamilton	Morris	Seward	Texas
Cowley	Harper	Morton	Sheridan	Woods
Dickinson	Harvey	Ness	Smith	Woodward
Edwards	Haskell	Osborne	Stafford	**TEXAS**
Elk	Hodgeman	Ottawa	Stanton	Lipscomb
Ellis	Kearny	Pawnee	Stevens	Ochiltree

≠Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 140,600

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $240

TV DAY SPOT COST‡ $ 64

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

KAKE-TV (ABC) Ch. 10
Martin Umansky, gen. mgr.
Don Waldron, sls. mgr.
Rep: Katz (West)

KARD-TV (NBC) Ch. 3
Don Sbarra, gen. mgr.
Charles Hendrickson, nat. sls. mgr.
Rep: PGW

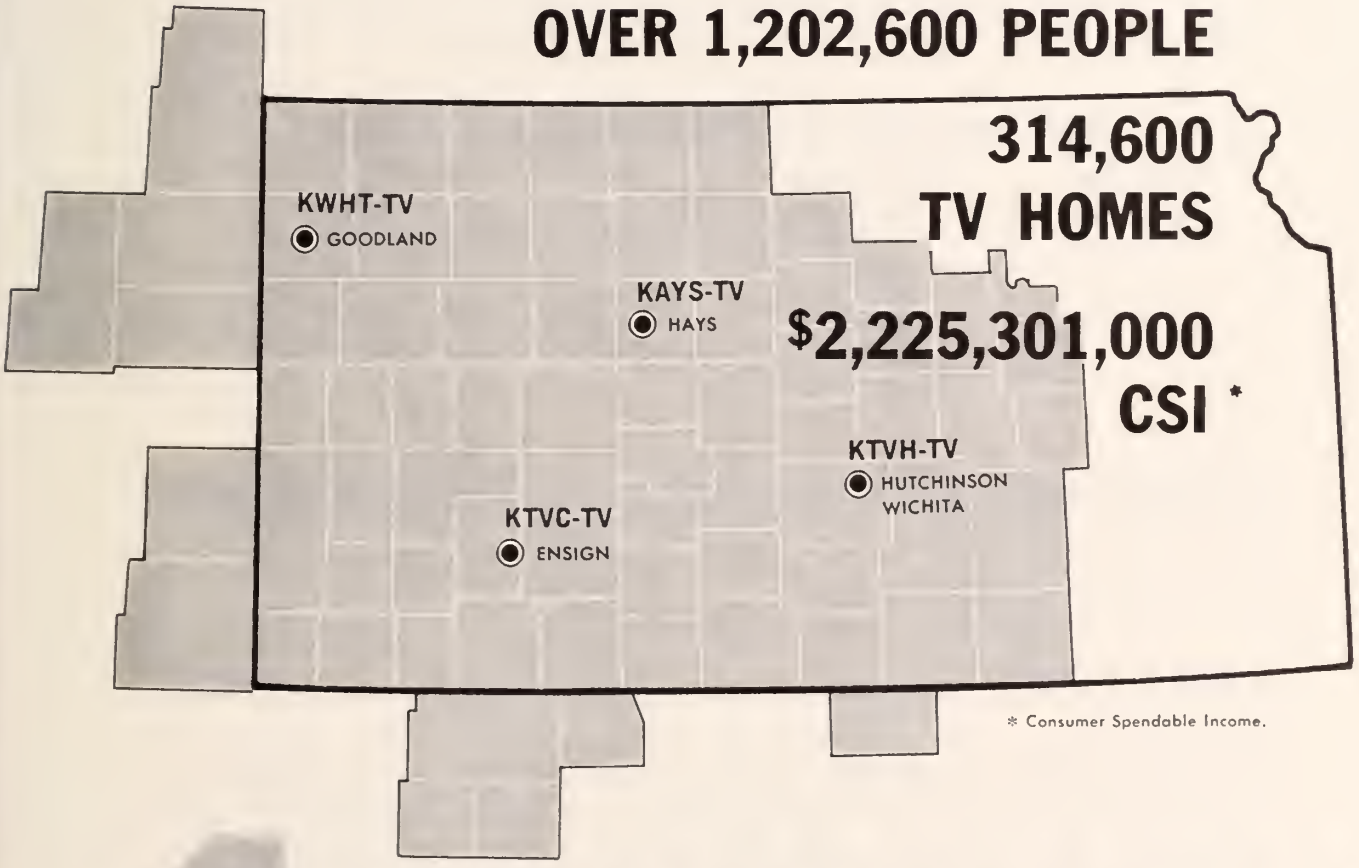
KTVH (CBS) Ch. 12
M. Dale Larsen, gen. mgr.
William S. Ritchie, sls. mgr.
Rep: Blair Associates

KBS

KANSAS BROADCASTING SYSTEM

CBS

SELLS KANSAS



1 BUY COVERS KANSAS

CONTACT BLAIR TELEVISION ASSOCIATES

National Representatives

WILKES BARRE-SCRANTON, PA.

TV ADVERTISING IN MARKET (FCC—1961) $3,040,036

Network	(1960: $896,801)	$944,190
National-regional spot	($1,310,438)	$1,346,162
Local	($990,183)	$918,671

TV HOMES IN MARKET'S SURVEY AREA* 430,500

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

NEW YORK	PENNSYLVANIA		
Delaware	Bradford	Luzerne#	Snyder
Otsego	Cameron	Lycoming	Sullivan
Tioga	Carbon	Monroe	Susquehanna
Tompkins	Clinton	Montour	Union
	Columbia	Northumberland	Wayne
	Lackawanna#	Schuylkill	Wyoming

#Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 159,300

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $160

TV DAY SPOT COST‡ $ 32

‡Nighttime is based on 20-second one-time rate: daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WBRE-TV (NBC) Ch. 28
David M. Baltimore, gen. mgr.
Rep: Katz (East)

WDAU-TV (CBS) Ch. 22
Mrs. M. E. Megargee, pres.
Francis H. Conway, sls. dir.
Rep: H-R

WNEP-TV (ABC) Ch. 16
Thomas P. Shelburne, gen. mgr.
Malcolm W. Dale, sls. mgr.
Rep: Petry

YOUNGSTOWN, OHIO

TV ADVERTISING IN MARKET (FCC—1961) $1,891,354

Network	(1960: $524,832)	$564,243
National-regional spot	($849,873)	$949,540
Local	($523,335)	$484,315

TV HOMES IN MARKET'S SURVEY AREA* 331,900

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

COUNTIES INCLUDED IN THE MARKET'S SURVEY AREA (ARB)

OHIO	Trumbull	Crawford	Mercer
Columbiana	**PENNSYLVANIA**	Lawrence	Venango
Mahoning=	Beaver		

=Metro County

QUARTER-HOUR HOMES REACHED† (NIELSEN) 87,500

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ $80

TV DAY SPOT COST‡ $27

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WFMJ-TV (NBC) Ch. 21
Mitchell F. Stanley, mgr.
Rep: Blair Associates

WKBN-TV (CBS) Ch. 27
W. P. Williamson Jr., gen. mgr.
David V. Stewart, sls. mgr.
Rep: Raymer

WKST-TV (ABC) Ch. 33
Philip J. Richtscheidt
Robert C. Harnack, sls. mgr.
Rep: Young

SAN JUAN-CAGUAS, P.R.

TV ADVERTISING IN MARKET (FCC—1961) $3,183,225

Network	(1960: Not available)	$605,673
National-regional spot	(1960: Not available)	$2,854,929
Local	(1960: Not available)	$185,338

NOTE:—This is the first year in which San Juan-Caguas has been reported by the FCC as a multiple market. Information on the number of tv homes, counties in survey area, quarter-hour homes, and spot costs, was not available to SPONSOR at press time.

TV HOMES IN MARKET'S SURVEY AREA* Not available

**The following survey area designed by ARB includes 98% of the net weekly circulation of any station in the market. [March 1962] Stations outside the "home" area may also reach part of the market. (For analysis of method, refer title-page this Section).*

QUARTER-HOUR HOMES REACHED† (NIELSEN) Not available

†Nielsen estimate of the average quarter-hour total of homes reached by all stations in the market in prime time. (Fall 1961-Spring 1962).

TV NIGHT SPOT COST‡ Not available

TV DAY SPOT COST‡ Not available

‡Nighttime is based on 20-second one-time rate; daytime on 6 one-minute spots per week. [March 1962]. Costs based on one station (highest-rate) in each market. Not intended to replace individual station rate cards. (For analysis of method, refer title-page this Section).

TV STATIONS

WAPA-TV (NBC/ABC) Ch. 4
Hector Modestti, gen. mgr.
Rep: Caribbean Networks

WKAQ-TV (CBS) Ch. 2
Harlan McFadden, gen. mgr.
Rafael Ruiz, comm. mgr.
Rep: Inter-American Publications

WKBM-TV Ch. 11
Ralph Perez Perry, gen. mgr.
Jose A. Ribas, comm. mgr.
Rep: Not available

SECTION 2 1962-63 tv tape markets of the U. S.

Tape-recording equipment currently installed at tv stations within the U.S., compiled from manufacturers' reports. Arranged alphabetically, by Market within States. "A" indicates Ampex equipment; "R" indicates RCA; (*) indicates color recording equipment.

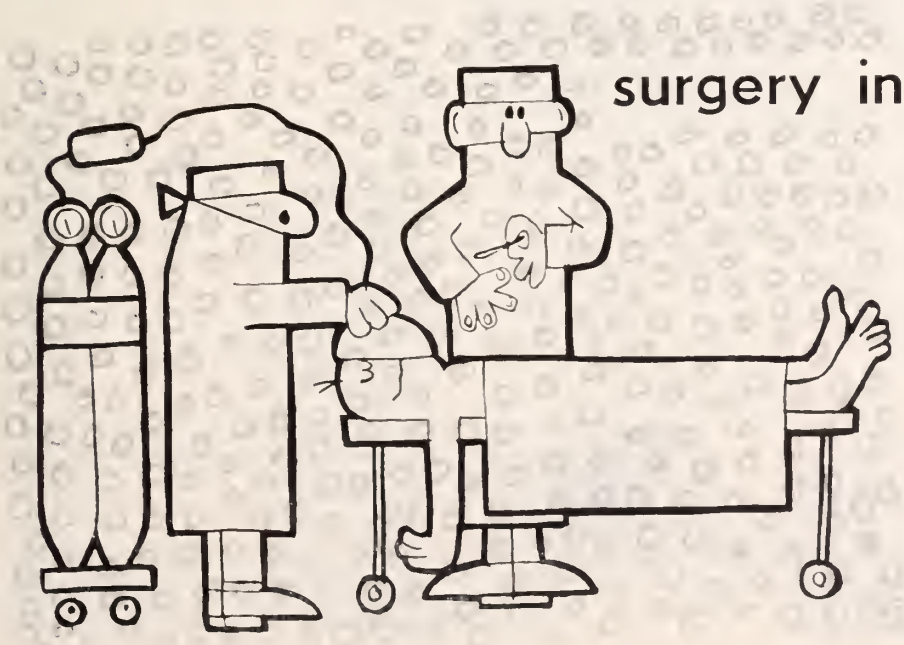
ALABAMA		
Birmingham	WAPI	2R
	WBRC	2R
Montgomery	WSFA	1A
ARIZONA		
Phoenix	KOOL	2A*
	KPHO	1R
	KTVK	1A
	KTAR	2A
Tucson	KVOA	1A
	KOLD	1A
	KGUN	1A
ARKANSAS		
El Dorado	KTVE	2A
Little Rock	KARK	1A
	KTHV	1R
CALIFORNIA		
Bakersfield	KBAK	1A
Fresno	KJEO	1R
Los Angeles	KCOP	4A
	KHJ	3R
	KNXT	2A
	KTLA	5A
	KTTV	4A
	ABC	12A
	CBS	12A*
	NBC	6A*
Sacramento	KCRA	2A
	KXTV	2A
San Diego	KFMB	1A/1R
	KOGO	1R
San Francisco	KGO	4A
	KPIX	2A
	KRON	2A
	KTVU	2A
Stockton	KOVR	2A
Visalia	KICU	2A
COLORADO		
Denver	KBTV	2R
	KLZ	2A
	KOA	2A
	KTVR	1A
CONNECTICUT		
Hartford	WTIC	2A
New Britain	WHNB	1A
New Haven	WNHC	2A
DISTRICT OF COLUMBIA		
Washington	WRC (NBC)	3R(2*)
	WMAL	1R
	WTOP	3R
	WTTG	2A
FLORIDA		
Jacksonville	WFGA	2A*
	WJXT	2R
Miami	WCKT	2R
	WTVJ	2A
Orlando	WDBO	1A
	WLOF	1A
Palm Beach	WPTV	2R/1A
Pensacola	WEAR	1A
Tampa	WFLA	3A
	WTVT	3A
Tallahassee	WCTV	1R
Winter Park	WESH	2R
GEORGIA		
Albany	WALB	1R
Atlanta	WAGA	2A
	WSB	2R
	WLW-A	1A
Augusta	WJBF	1A
Columbus	WRBL	1A
	WTVM	1R
Macon	WMAZ	1R
HAWAII		
Honolulu	KGMB	1A
	KONA	1A/1R*
	KHVH	2A
ILLINOIS		
Champaign	WCIA	1R
Chicago	ABC (WBKB)	11A
	WBBM	2A
	WGN	4A/2R*
	WNBQ	4A*
Decatur	WTVP	1R
Peoria	WTVH	1R
Rockford	WTVO	1A
Springfield	WICS	1R
INDIANA		
Elkhart	WSJV	1R
Evansville	WEHT	1R
	WTVW	1R
Ft. Wayne	WANE	1A
	WKJG	1R
	WPTA	1A
Indianapolis	WFBM	2R*
	WISH	2A
	WTTV	2A
	WLW-I	1A*
South Bend	WNDU	2A
	WSBT	1R
IOWA		
Ames	WOI	1A
Cedar Rapids	WMT	1A
Des Moines	KRNT	2A
	WHO	1A*
Sioux City	KTIV	1R
	KVTV	1A
KANSAS		
Topeka	WIBW	1A
Pittsburg	KOAM	1R
Wichita	KTVH	1A
KENTUCKY		
Lexington	WKYT	1R
Louisville	WAVE	1R*
	WHAS	2A*
LOUISIANA		
Baton Rouge	WAFB	2R
	WBRZ	2A
Lafayette	KLFY	1A
Monroe	KNOE	2R
New Orleans	WDSU	3A
	WVUE	1A
	WWL	2A
Shreveport	KSLA	1R
	KTBS	1R
MAINE		
Lewiston	WCBB	1A
Portland	WGAN	1R
MARYLAND		
Baltimore	WBAL	2R
	WMAR	2R
	WJZ	2A
MASSACHUSETTS		
Boston	WBZ	2A
	WHDH	2R*
Greenfield	WRLP	1A
Springfield	WWLP	2A
	WHYN	1A
MICHIGAN		
Detroit	WJBK	2A
	WWJ	2A
	WXYZ	2A
Flint	WJRT	1A
Grand Rapids	WOOD	2R
Saginaw	WNEM	1A
MINNESOTA		
Duluth	KDAL	1A
Minneapolis	KMSP	1A

	WCCO	2A
	WTCN	2A
St. Paul	KSTP	3R*
MISSISSIPPI		
Jackson	WJTV	1A
	WLBT	1A
MISSOURI		
Cape Girardeau	KFVS	1R
Columbia	KOMU	1A
Kansas City	KCMO	2A
	KMBC	2A
	WDAF	2A
Springfield	KYTV	1A
St. Louis	KMOX	2A
	KPLR	2A
	KSD	2A
	KTVI	2A
NEBRASKA		
Omaha	WOW	2A
NEVADA		
Reno	KOLO	1R
NEW MEXICO		
Albuquerque	KOAT	1A
	KOB	2R
NEW YORK		
Albany	WAST	1A
	WTEN	1R
Buffalo	WBEN	1R
	WGR	1A
	WKBW	1R*
New York	ABC	10A
	CBS	20A*
	NBC	13A*
	WCBS	2R
	WNEW	3A
	WNBC	10R*
	WOR	3R
	WPIX	2A
Rochester	WHEC	1A
	WOKR	2R
	WROC	1A
	WVET	1A
Schenectady	WRGB	2A
Syracuse	WHEN	2A
	WNYS	2R
	WRGB	2A
NORTH CAROLINA		
Asheville	WLOS	2A
Charlotte	WBTV	2R*
Durham	WTVD	1R
Greensboro	WFMY	1A
Greenville	WNCT	2A
Raleigh	WRAL	2A
Washington	WITN	1A
Wilmington	WECT	1A/2R
Winston-Salem	WSJS	1R
NORTH DAKOTA		
Fargo-Valley City	KXJB	1A
OHIO		
Cincinnati	WCPO	1A
	WKRC	1R
	WLW	2A*
Cleveland	KYW	2A
	WEWS	2A/2R
	WJW	2A
Columbus	WBNS	1R
	WLWC	1A
	WTVN	1R
Dayton	WHIO	2R
Steubenville	WSTV	1R
Toledo	WSPD	2A
	WTOL	2R
Youngstown	WKBN	1A
OKLAHOMA		
Ada	KTEN	1A
Oklahoma City	KOCO	1R
	KWTV	2R
	WKY	2A
Tulsa	KOTV	1A/1R
	KTUL	1R
	KVOO	2A
OREGON		
Portland	KATU	1R
	KGW	2A
	KOIN	2A
	KPTV	1A
PENNSYLVANIA		
Altoona	WFBG	1A
Lancaster	WGAL	1A/2R*
Philadelphia	WCAU	2A
	WFIL	2A/1R
	WRCV	3A*
Pittsburgh	KDKA	4R
	WIIC	2A
	WTAE	2R
Wilkes-Barre	WBRE	1R*
RHODE ISLAND		
Providence	WJAR	2A
	WPRO	1A
SOUTH CAROLINA		
Charleston	WCSC	1R
	WUSN	1A
Columbia	WIS	1R
Florence	WBTW	1A
Greenville	WFBC	1A
Spartanburg	WSPA	1A
TENNESSEE		
Chattanooga	WTVC	1R
Johnson City	WJHL	2R
Knoxville	WBIR	1R
Memphis	WHBQ	2R
	WMCT	2R
Nashville	WLAC	2A
	WSIX	2A
	WSM	2A
TEXAS		
Amarillo	KFDA	1A
	KGNC	1A
	KVII	1R
Austin	KBTC	2R
Beaumont	KBMT	2A
	KFDM	1A
Dallas	KRLD	3A
	WFAA	5A
El Paso	KROD	1A
	KTSM	1R
Ft. Worth	KTVT	2A
	WBAP	2R*
Harlingen	KGBT	1A
Houston	KHOU	2A/1R
	KPRC	2A
	KTRK	2A
Lubbock	KDUB	2A
Midland	KMID	1A
Odessa	KOSA	1A
Port Arthur	KPAC	1R
San Antonio	KENS	2A
	KONO	2A
	WOAI	2A
Texarkana	KTAL	1R
Weslaco	KRGV	1R
Wichita Falls	KFDX	2A
	KSYD	2A
UTAH		
Salt Lake City	KCPX	2A
	KSL	2A
	KUTV	2A*
VIRGINIA		
Bristol	WCYB	2R
Norfolk	WAVY	2R(1*)
	WVEC	1A
	WTAR	2A
Petersburg	WXEX	1A
Richmond	WRVA	2A
	WTVR	1R
Roanoke	WDBJ	1A
	WSLS	2A
WASHINGTON		
Seattle	KIRO	2A
	KING	2A
	KOMO	2R
Spokane	KHQ	2R(1*)
	KREM	1A
	KXLY	1R
Tacoma	KTNT	1A
Yakima	KIMA	2A
	KNDO	1A
WEST VIRGINIA		
Charleston	WCHS	1R
Huntington	WSAZ	2A
	WHTN	1A
Oak Hill	WOAY	1A
Wheeling	WTRF	1R
WISCONSIN		
Green Bay	WBAY	1R
	WFRV	1R
Madison	WISC	1A
Milwaukee	WISN	2R
	WITI	2A
	WTMJ	3R(1*)

1962-63 urban tv markets of the U. S.

Tv homes for the central-city area of all tv markets. Computed by the A. C. Nielsen Company for Spring 1962, from the Census Metro base.

Market	Tv Homes
Abilene-Sweetwater, Tex.	33,100
Albany, Ga.	21,300
Albany-Schenectady-Troy, N.Y.	192,700
Albuquerque, N.M.	68,700
Amarillo, Tex.	45,400
Atlanta, Ga.	279,300
Augusta, Ga.	51,000
Bakersfield, Cal.	78,200
Baltimore, Md.	473,900
Bangor, Me.	32,300
Baton Rouge, La.	56,500
Beaumont-Port Arthur, Tex.	83,500
Bellingham, Wash.	19,700
Billings, Mont.	29,600
Binghamton, N.Y.	60,500
Birmingham, Ala.	163,900
Bismarck, N.D.	18,300
Boise, Idaho	41,500
Boston, Mass.	877,600
Buffalo, N.Y.	373,600
Burlington, Vt.-Plattsburgh, N.H.	54,100
Butte, Mont.	13,400
Cadillac-Traverse City, Mich.	28,500
Carthage-Watertown, N.Y.	51,900
Cedar Rapids-Waterloo, Iowa	86,700
Champaign and Springfield-Decatur, Ill.	61,100
Charleston, S. C.	48,500
Charleston-Huntington, W. Va.	144,200
Charlotte, N.C.	129,500
Chattanooga, Tenn.	74,900
Chicago, Ill.	1,951,800
Chico-Redding, Cal.	48,800
Cincinnati, Ohio	310,000
Cleveland, Ohio	522,200
Columbia-Jefferson City, Mo.	30,500
Columbia, S.C.	53,400
Columbus, Ga.	49,200
Columbus, Ohio	196,000
Corpus Christi, Tex.	74,200
Dallas-Ft. Worth, Tex.	474,600
Davenport, Iowa-Rock Island-Moline, Ill.	78,200
Dayton, Ohio	199,900
Denver, Colo.	263,100
Des Moines-Ames, Iowa	93,000
Detroit, Mich.	1,062,500
Duluth, Minn.-Superior, Wis.	78,200
Durham-Raleigh, N.C.	67,400
El Paso, Tex.	74,000
Erie, Pa.	70,000
Eugene, Ore.	44,500
Eureka, Cal.	28,700
Evansville, Ind.-Henderson, Ky.	54,500
Fargo-Valley City, N.D.	52,300
Florence, S.C.	33,100
Ft. Wayne, Ind.	65,200
Fresno, Cal.	97,400
Grand Rapids-Kalamazoo, Mich.	172,500
Great Falls, Mont.	31,500
Green Bay, Wis.	89,900
Greensboro-Winston Salem, N.C.	113,600
Greenville-Spartanburg	91,500
Greenville-Spartanburg, S.C.-Asheville, N.C.	135,400
Greenville-Washington, N.C.	50,700
Harlingen-Weslaco, Tex.	57,500
Harrisburg-Lebanon, Pa.	124,000
Hartford & New Haven, Conn.	198,600
Honolulu	105,500
Houston, Tex.	342,700
Idaho Falls-Pocatello, Idaho	31,200
Indianapolis, Ind.	201,100
Jackson, Miss.	44,900
Jacksonville, Fla.	119,100
Johnson City, Tenn.-Bristol, Va. (See TRI cities)	



surgery in a snowstorm?

If picture quality isn't too important, viewers *could* watch another station in this market, but most people prefer to stick with us. Metro share in prime time is 90%, and homes delivered top any other station sharing the other 10%. (*ARB, March, 1962*) Your big buy for North Florida, South Georgia, and Southeast Alabama is

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WCTV TALLAHASSEE THOMASVILLE

BLAIR TELEVISION ASSOCIATES

Nighttime network television programs for the

	SUNDAY			MONDAY			TUESDAY			WED
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC
7:30	The Jetsons 3M Whitehall Colgate Dow Chemical $68,000* ac	Dennis the Menace Kellogg Best Foods $38,000 sc	Walt Disney's Wonderful World of Color Eastman Kodak RCA $110,000 an	Cheyenne Show Participating $83,600 w	To Tell the Truth Whitehall R. J. Reynolds $28,000 au	It's A Man's World Carnation Peter Paul P&G Thos. Leeming Chrysler Chesebrough-Ponds Liggett & Myers $95,000 c	Combat Alberto-Culver Armour Block Drug Cons. Cigar Ed. Dalton H. C. Moores N. Amer. Philips Norwich Pharm. Pharmacraft Polaroid $89,900 a	Marshall Dillon (not for net sale) w Lloyd Bridges Show Kaiser $39,000 a	Laramie B & W Miles Labs Bristol-Myers AC Spark Plugs Colgate Block Drug Sperry Rand PPG Mentholatum Co. $94,000 w	Wagon Train Alberto-Culve Gillette P&G R. J. Reynold $114,900
8:00		Ed Sullivan Show Colgate Revlon P. Lorillard $115,000 v	Car 54, Where Are You?? P&G $45,000 sc	The Rifleman P&G $43,000 w	Lucy Show Lever General Foods $46,000 sc	Saints & Sinners Miles Labs Warner-Lambert Philco Chrysler Chesebrough-Ponds $93,000 dr	Hawaiian Eye Bristol-Myers Brown & Williamson Colgate Lincoln-Mercury Pepsi Cola Sunbeam Union Carbide H. C. Moores Warner-Lambert $89,900 my	Red Skelton Hour Best Foods S. C. Johnson Lever Bros. Philip Morris $115,000 c	Empire Amer. Tobacco General Mills Chrysler $92,000 w	Going My Wa Amer. Tobacc Breck Miles Labs $147,000* s
8:30	Sunday Night Movie Participating	Real McCoys American Tobacco Ralston-Purina $50,000 sc	Bonanza Chevrolet $115,000 w	Stoney Burke Alberto-Culver Bulova Cons. Cigar Lincoln-Mercury Pepsi Cola Pharmacraft Schick $92,600 a	Danny Thomas Show General Foods $43,000 sc	Price Is Right P. Lorillard Whitehall $27,000 au	The Untouchables Am. Chicle Armour Beecham Block Drug Bristol-Myers Mobil Oil Plymouth Sunbeam Whitehall $76,000 a	Jack Benny State Farm General Foods $70,000 c	Dick Powell Show Reynolds Metal Amer. Gas Kimberly-Clark $97,500 an	Our Man Higgins Amer. Tobacc Pontiac $50,500 s
9:00		Gen. Electric True Gen. Electric $52,000 an			Andy Griffith Show General Foods $42,000 sc	David Brinkley's Journal PPG Douglas Fir Plywood $30,500 n		Garry Moore Show Oldsmobile S. C. Johnson R. J. Reynolds $105,000 v		Naked City Participating
9:30	$33,000** ff		$115,000 w							
10:00	Voice of Firestone Firestone Tire & Rubber $45,000 mu	Candid Camera Bristol-Myers Lever $33,000 au	Du Pont Show of the Week Du Pont $75,000 an	Ben Casey Alberto-Culver Bristol-Myers Bulova Lincoln-Mercury Noxzema Pharmacraft Sunbeam P&G $89,300 md	New Loretta Young Show Lever Toni $41,000 sc		Bell & Howell Close-Up Bell & Howell $49,000 n alternate with Sid Caesar/ Edie Adams Cons. Cigar c		Chet Huntley Reporting Mentholatum $19,800 n	
10:30	Howard K. Smith News and Comment Nationwide Insurance $16,500 n	What's My Line Kellogg J. B. Williams $34,000 au			Stump The Stars Ralston-Purina $24,000 au	no net service				$93,300

Prices refer to average cost for programs only. These are net prices (agency commission not included). *Do not charge for reruns. **Package price per commercial minute (program and time). Program types are indicated as follows: (a) Adventure, (ac) Animated Comedy, (an) Anthology, (au) Audience Participation and Quiz, (c) Comedy.

fall 1962-63 season with average net costs

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
CBS Reports Participating 50,000 n	**The Virginian** 19 Participating Advertisers	**Adventures of Ozzie & Harriet** Am. Dairy Plymouth Warner-Lambert $44,600 sc	**Mister Ed** Studebaker $31,800* sc	**Wide Country** Liggett & Myers Texaco P&G Schick Frito Union Carbide Bristol-Myers Chesebrough-Ponds Mentholatum Mennen Amer. Motors $92,000 w	**The Gallant Men** Participating $89,900 a	**Rawhide** Participating $86,300 w	**International Showtime** Miles Labs 7-Up Quaker Oats Sperry Rand Timex Am. Motors PPG Mentholatum $110,000 v	**Roy Rogers-Dale Evans** Amer. Chicle Bristol-Myers Bulova Carter Prod. Dodge Goodyear Plymouth-Valiant U. S. Rubber $79,700 v	**Jackie Gleason's American Scene Magazine** Participating $94,300 c	**Sam Benedict** 14 Participating Advertisers $92,000 dr
Dobie Gillis Colgate 40,500 sc	$180,800 w	**Donna Reed Show** Campbell Soup National Biscuit Co. $66,300* sc	**Perry Mason** Participating $86,300 my		**Flintstones** Best Foods Ludens Am. Motors Welch N. Am. Philips $79,000* ac	**Route 66** Chevrolet Philip Morris Sterling $95,000 a	**Sing Along with Mitch** P. Ballantine R. J. Reynolds Buick $102,300 mu	**Mr. Smith Goes To Washington** Edward Dalton R. J. Reynolds Norwich $47,000 sc	**Defenders** Speidel Lever All State B&W $86,000 dr	**Joey Bishop Show** P. Lorillard P&G $41,000 sc
Beverly Hillbillies Kellogg . J. Reynolds 43,000 sc	**Perry Como's Kraft Music Hall** Kraft $110,000 v	**Leave It To Beaver** 8 Participating advertisers sc	**The Nurses** Whitehall Johnson & Johnson Brown & Williamson $87,800 dr	**Dr. Kildare** Alberto-Culver Colgate Singer Sterling Drug Liggett & Myers Warner-Lambert $98,000 md	**I'm Dickens—He's Fenster** Cons. Cigar P&G $55,000* sc			**Lawrence Welk** Block Drug J. B. Williams Whitehall $54,000 mu		
The ick Van Dyke Show P&G 42,000 sc		**My Three Sons** Chevrolet $59,600* sc								
U. S. Steel Hour U. S. Steel 80,000 an alternates with **Armstrong Circle Theatre** Armstrong Cork 80,000 an	**The 11th Hour** Menley & James Warner Lambert Sperry Rand Texaco P&G Timex Chrysler Chesebrough-Ponds Amer. Motors $92,500 md	**McHale's Navy** R. J. Reynolds $62,500 c		**Hazel** Ford $43,000 sc	**77 Sunset Strip** Participating $93,800 a	**Fair Exchange** Participating $80,000 sc	**Don't Call Me Charlie** Scott Paper B & W $43,500 sc	**Have Gun Will Travel** Amer. Tobacco Whitehall $50,000 w	**Saturday Night at the Movies** 19 Participating Advertisers	
		Alcoa Premiere Alcoa alternate with **Premiere** Ed. Dalton Polaroid R. J. Reynolds Wander Co. Armour Mobile Oil $90,000 an	**Alfred Hitchcock** Participating $85,000 my	**Andy Williams Show** Am. Home Products Kimberly Clark Noxzema Liggett & Myers Miles Labs Polaroid Sperry Rand $90,000 v	no net service	**Eyewitness** Participating $25,000 n	**Jack Paar Show** 12 Participating advertisers $97,000 v	**Fight of the Week** Gillette $60,000 sp **Saturday Sports Final** sp	**Gunsmoke** P&G, General Foods, J&J, Alberto-Culver Gen. Foods $93,900 w	$34,000** ff

(dr) Drama. (d) Documentary and News. (ff) Feature Film. (i) Interviews. (md) Medical Drama. (mu) Music. (my) Mystery suspense. (n) News. (sc) Situation Comedy. (sp) Sports. (v) Variety. (w) Western.

1962-63 tv color markets of the U.S.

Stations listed are capable of transmitting color programs of network origination. In addition, capacity for local origination of either live broadcasts or film is indicated. Based on information supplied by the three networks and RCA.

ABC TELEVISION

City	Station	Local Origination Live	Film
Aberdeen, S. D.	KXAB-TV	..	..
Ada, Okla.	KTEN	..	..
Albany, Ga.	WALB-TV	..	..
Altoona, Pa.	WFBG-TV	..	..
Asheville, N. C.-Greenville-Spartanburg, S. C.	WLOS-TV	..	..
Augusta, Ga.	WJBF	..	..
Austin, Tex.	KTBC-TV	..	..
Bangor, Me.	WABI-TV	..	..
	WLBZ-TV	..	..
Baton Rouge, La.	WBRZ	..	..
Beaumont, Tex.	KFDM-TV	..	..
Big Springs, Tex.	KEDY-TV	..	•
Binghamton, N. Y.	WNBF-TV	..	..
Birmingham, Ala.	WBRC-TV	..	..
Boise, Ida.	KTVB	..	..
Boston, Mass.	WNAC-TV	..	..
Bristol, Va.-Johnson City, Tenn.	WCYB-TV	..	•
Buffalo, N. Y.	WKBW-TV	..	..
Casper, Wyo.	KTWO-TV	..	..
Charleston, S. C.	WUSN-TV	..	..
Charleston, W. Va.	WCHS-TV	..	..
Charlotte, N. C.	WSOC-TV	..	..
	WBTV	•	•
Chicago, Ill.	WBKB	..	•
Cincinnati, O.	WKRC-TV	..	..
Cleveland, O.	WEWS	..	..
Colorado Springs, Colo.	KRDO-TV	..	..
Columbia, S. C.	WIS-TV	..	..
Columbus, Ga.	WTVM	..	..
Corpus Christi, Tex.	KRIS-TV	..	..
	KZTV	..	..
Dallas-Fort Worth, Tex.	WFAA-TV	..	•
Dayton, O.	WLW-D	..	..
Des Moines, Ia.	WOI-TV	..	..
Detroit, Mich.	WXYZ-TV	..	•
Duluth, Minn.-Superior, Wis.	KDAL-TV	..	..
	WDSM-TV	..	..
Durham-Raleigh, N. C.	WTVD	..	..
Eau Claire, Wis.	WEAU-TV	..	..
El Dorado, Ark.	KTVE	..	..
Erie, Pa.	WICU-TV	..	..
Eugene, Ore.	KEZI-TV	..	..
Evansville, Ind.	WTVW	..	•
Fairmont, W. Va.	WJPB	..	..
Flint, Mich.	WJRT	..	..
Fresno, Cal.	KJEO-TV	•	..

City	Station	Local Origination Live	Film
Grand Forks, N. D.	KNOX-TV	..	..
Grand Rapids, Mich.	WOOD-TV	..	..
Green Bay-Marinette, Wis.	WLUK-TV	..	..
Greensboro, N. C.	WFMY-TV	..	..
Greenville, N. C.	WNCT	..	..
Harrisburg, Pa.	WTPA	..	..
Harrisonburg, Va.	WSVA-TV	..	..
Hattiesburg, Miss.	WDAM-TV	..	..
Honolulu, Hawaii	KHVH-TV	..	•
Houston, Tex.	KTRK-TV	•	•
Indianapolis, Ind.	WLW-I	..	•
Jackson, Miss.	WLBT	..	..
Jacksonville, Fla.	WFGA-TV	•	•
	WJXT	..	..
Joplin, Mo.	KODE-TV	..	..
Kalamazoo, Mich.	WKZO-TV	..	•
Kansas City, Mo.	KMBC-TV	..	..
Kearney, Neb.	KHOL-TV	..	..
Lake Charles, La.	KPLC-TV	..	..
Lebanon, Pa.	WLYH-TV	..	..
Lima, Ohio	WIMA-TV	..	..
Los Angeles, Cal.	KABC-TV	..	•
Louisville, Ky.	WAVE-TV	..	..
Lubbock, Tex.	KDUB-TV	..	..
Macon, Ga.	WMAZ-TV	..	..
Madison, Wis.	WKOW-TV	..	..
Meridian, Miss.	WTOK-TV	..	..
Milwaukee, Wis.	WITI-TV	..	..
Monroe, La.	KNOE-TV	..	..
Montgomery, Ala.	WSFA-TV	..	..
Muncie, Ind.	WLBC-TV	..	..
New Haven, Conn.	WNHC-TV	..	•
New York, N. Y.	WABC-TV	..	•
Norfolk, Va.	WVEC-TV	..	..
Oklahoma City-Enid, Okla.	KOCO-TV	..	..
Omaha, Neb.	WETV	..	..
Parkersburg, W. Va.	WTAP-TV	..	..
Peoria, Ill.	WTVH	..	..
Philadelphia, Pa.	WFIL-TV	•	•
Phoenix, Ariz.	KTVK	..	•
Pittsburg, Kan.	KOAM-TV	..	..
Pittsburgh, Pa.	WTAE	..	..
Plattsburgh, N. Y.-Burlington, Vt.	WPTZ	..	..
Providence, R. I.	WJAR-TV	..	..
	WPRO-TV	..	..
Quincy, Ill.	WGEM-TV	..	•
Quincy, Ill.-Hannibal, Mo.	KHQA-TV	..	..
Raleigh, N. C.	WRAL-TV	..	•
Redding, Cal.	KVIP-TV	..	..
Reno, Nev.	KOLO-TV	..	..

City	Station	Local Origination Live	Local Origination Film
Richmond, Va.	WRVA-TV	..	•
Rochester, N. Y.	WHEC-TV	..	..
	WROC-TV	..	..
Rockford, Ill.	WREX-TV	..	•
Rock Island, Ill.	WHBF-TV	..	..
Roswell, N. M.	KSWS-TV	..	..
Sacramento-Stockton, Cal.	KOVR	..	..
Salisbury, Md.	WBOC-TV	..	..
Salt Lake City, Utah	KCPX	..	..
San Antonio, Tex.	KONO-TV	..	..
San Diego, Cal.-Tijuana, Mex.	XETV	..	..
San Francisco, Cal.	KGO-TV	..	•
San Jose, Cal.	KNTV	..	..
Santa Barbara, Cal.	KEY-TV	..	..
Savannah, Ga.	WTOC-TV	..	..
	WSAV-TV	..	..
Scranton-Wilkes Barre, Pa.	WNEP-TV	..	..
Seattle, Wash.	KOMO-TV	•	•
Shreveport, La.	KSLA-TV	..	•
Shreveport, La.	KTBS-TV	..	..
Sioux City, Ia.	KTIV	..	..
	KVTV	..	..
Sioux Falls, S. D.	KELO-TV	..	..
	KSOO-TV	..	..
Spokane, Wash.	KREM-TV	..	•
Springfield, Mo.	KYTV	..	..
Steubenville, Ohio	WSTV-TV	..	..
Sweetwater-Abilene, Tex.	KPAR-TV	..	•
Syracuse, N. Y.	WSYR-TV	..	•
Terre Haute, Ind.	WTHI-TV	..	..
Texarkana, Ark.-Tex.	KTAL-TV	..	..
Thomasville, Ga.	WCTV	..	..
Toledo, Ohio	WSPD-TV	..	..
Traverse City, Mich.	WPBN-TV	..	..
Utica, N. Y.	WKTV	..	..
Washington, D. C.	WMAL-TV	..	..
Wichita, Kan.	KAKE-TV	..	..
Wichita Falls, Tex.	KSWO-TV	..	•
Wilmington, N. C.	WECT	..	..
Winston-Salem, N. C.	WSJS-TV	..	..
Zanesville, Ohio	WHIZ-TV	..	..

CBS TELEVISION

EASTERN TIME ZONE

New York	WCBS-TV	•	•
Albany	W-TEN	..	..
Altoona	WFBG-TV	..	..
Atlanta	WAGA-TV	..	•
Baltimore	WMAR-TV	..	•
Bangor	WABI-TV	..	..
Binghamton	WNBF-TV	..	..
Boston	WHDH-TV	•	•
Buffalo	WBEN-TV	•	•
Charleston, S. C.	WCSC-TV	..	..
Charlotte	WBTV	•	•
Chattanooga	WDEF-TV	..	..
Cincinnati	WCPO-TV	..	..
Clarksburg, W. Va.	WBOY-TV	..	..
Cleveland	WJW-TV	..	..
Columbia, S. C.	WNOK-TV	..	..
Columbus, Ga.	WRBL-TV	..	..
Columbus, Ohio	WBNS-TV	..	..
Dayton	WHIO-TV	..	..
Detroit	WJBK-TV	•	•
Durham	WTVD	..	..
Erie	WSEE	..	..
Florence, S. C.	WBTW	..	..
Greensboro	WFMY-TV	..	..
Greenville, N. C.	WNCT	..	..
Harrisburg	WHP-TV	..	..
Harrisonburg	WSVA-TV	..	..
Hartford	WTIC	..	..
Huntington, W. Va.	WHTN-TV	..	..
Indianapolis	WISH-TV	..	•
Jacksonville	WJXT-TV	..	..
Kalamazoo	WKZO-TV	..	•
Knoxville	WBIR-TV	..	..
Lancaster	WGAL-TV	•	•
Lansing	WJIM-TV	..	•
Macon	WMAZ-TV	..	•
Miami	WTVJ	•	•
Norfolk	WTAR-TV		•
Orlando	WDBO-TV		
Philadelphia	WCAU-TV	..	•
Pittsburgh	KDKA-TV	..	..
Portland, Me.	WGAN-TV	..	..
Providence	WPRO-TV	..	..
Richmond	WTVR	..	•
Roanoke	WDBJ-TV	..	•
Rochester	WHEC-TV	..	..
Saginaw	WKNX-TV	..	..
Savannah	WTOC-TV	..	..
Scranton	WDAU-TV	..	..
Spartanburg	WSPA-TV	..	..
Steubenville	WSTV	..	..
Syracuse	WHEN-TV	..	..
Tampa	WTVT	..	•
Thomasville	WCTV	..	..
Toledo	WTOL-TV	..	..
Washington, D. C.	WTOP-TV	..	•
Youngstown	WKBN-TV	..	..

CENTRAL TIME ZONE

Austin	KTBC-TV	..	..
Beaumont	KFDM-TV	..	..
Cape Girardeau	KFVS-TV	..	..
Cedar Rapids	WMT-TV	..	..
Champaign	WCIA	..	..
Chicago	WBBM-TV	..	..
Corpus Christi	KZTV	..	..
Dallas	KRLD-TV	..	•
Des Moines	KRNT-TV	..	..
Dothan	WTVY	..	..
Duluth	KDAL-TV	..	..
Evansville	WEHT	..	..
Fort Smith	KFSA-TV	..	..
Fort Wayne	WANE-TV	..	..
Green Bay	WBAY-TV	..	..
Houston	KGBT-TV	..	..
Harlingen	KHOU-TV	..	..
Jackson, Miss.	WJTV	..	•
Jefferson City	KRCG-TV	..	..

City	Station	Local Origination Live	Local Origination Film
Joplin	KODE	..	..
Kansas City	KCMO-TV	•	•
Lafayette, La.	KLFY-TV		..
Lincoln	KOLN-TV	..	..
Little Rock	KTHV	..	..
Louisville	WHAS-TV	..	..
Lubbock	KDUB-TV	..	•
Madison	WISC-TV	•	•
Marquette	WLUC-TV	..	..
Mason City	KGLO-TV	..	
Memphis	WREC-TV	..	..
Meridian	WTOK-TV	..	..
Milwaukee	WISN-TV	..	•
Minneapolis	WCCO-TV	..	..
Minot	KXMC-TV	..	..
Mobile	WKRG-TV	..	..
Monroe	KNOE-TV	..	..
Montgomery	WCOV-TV	..	..
Nashville	WLAC-TV	..	..
New Orleans	WWL-TV	..	•
Oklahoma City	KWTV	..	..
Omaha	WOW-TV	..	..
Ottumwa	KTVO	..	..
Peoria	WMBD-TV	..	..
Quincy	KHQA-TV	..	..
Rapid City, S. D.	KOTA-TV	..	..
Rock Island	WHBF-TV	..	..
Rockford	WREX-TV	..	•
San Antonio	KENS-TV	..	..
Shreveport	KSLA-TV	..	..
Sioux City	KVTV	..	..
Sioux Falls	KELO-TV	..	..
South Bend	WSBT-TV	..	..
Springfield, Mo.	KTTS-TV	..	..
St. Louis	KMOX-TV	..	..
Sweetwater	KPAR-TV	..	•
Terre Haute	WTHI-TV	..	..
Topeka	WIBW-TV	..	..
Tulsa	KOTV	..	..
Valley City	KXJB-TV	..	•
Waco	KWTX-TV	..	..
Wausau	WSAU-TV	..	..
Wichita	KTVH	..	..
Wichita Falls	KSYD-TV	..	..
MOUNTAIN TIME ZONE			
Albuquerque	KGGM-TV	..	..
Casper	KTWO-TV	..	..
Cheyenne	KFBC-TV	..	..
Denver	KLZ-TV	..	..
El Paso	KROD-TV	..	..
Phoenix	KOOL-TV	..	..
Roswell	KSWS-TV	..	..
Salt Lake City	KSL-TV	..	..
Tucson	KOLD-TV	..	..
PACIFIC TIME ZONE			
Chico	KHSL-TV	..	..
Eureka	KIEM-TV	..	..
Fresno	KFRE-TV	..	..
Los Angeles	KNXT	•	•
Portland, Ore.	KOIN-TV	..	..
Reno	KOLO-TV	..	..
Sacramento	KXTV	..	•
Salinas	KSBW-TV		..
San Diego	KFMB-TV	..	..
San Francisco	KPIX-TV	..	•
Seattle	KIRO-TV	..	•
Spokane	KXLY-TV	..	..
Yakima	KIMA-TV	..	..
EMP NETWORK			
Decatur, Ala.	WMSL-TV	..	..
Ephrata	KBAST-TV	..	..
Goodland, Kan.	KBLR-TV	..	..
Laredo	KGNS-TV	..	..
Las Vegas, Nev.	KLAS-TV	..	..
Lewiston	KLEW-TV	..	..
Lufkin, Texas	KTRE-TV	..	..
Parkersburg	WTAP	..	..
Pasco	KEPR-TV	..	..

NBC TELEVISION

Aberdeen, S. D.	KXAB-TV	..	..
Abilene, Tex.	KRBC-TV	..	..
Albany, Ga.	WALB-TV	..	..
Albuquerque, N. M.	KOB-TV	..	..
Alexandria, La.	KALB-TV	..	..
Alexandria, Minn.	KCMT	..	..
Amarillo, Tex.	KGNC-TV	..	..
Ardmore, Okla.	KXII-TV	..	..
Atlanta, Ga.	WSB-TV	..	•
Augusta, Ga.	WJBF	..	..
Austin, Tex.	KTBC-TV	..	..
Bakersfield, Cal.	KERO-TV	..	..
Baltimore, Md.	WBAL-TV	•	•
Bangor, Me.	WLBZ-TV	..	..
Baton Rouge, La.	WBRZ	..	..
Beaumont-Pt. Arthur, Tex.	KPAC-TV	..	..
Billings, Mont.	KGHL-TV	..	..
Binghamton, N. Y.	WINR-TV	..	..
Birmingham, Ala.	WAPI-TV	..	..
Bismarck, N. D.	KFYR-TV	..	..
Bluefield, W. Va.	WHIS-TV	..	..
Boise, Idaho	KTVB	..	..
Boston, Mass.	WBZ-TV	..	..
Bristol, Va.-Johnson City, Tenn.	WCYB-TV	..	•
Buffalo, N. Y.	WGR-TV	..	..
Butte, Mont.	KXLF-TV	..	..
Casper, Wyo.	KTWO-TV	..	..
Champaign-Urbana, Ill.	WCHU-TV	..	..
Charleston, S. C.	WCIV-TV	..	..
Charlotte, N. C.	WSOC-TV	..	..
Chattanooga, Tenn.	WRGP-TV	..	..
Cheyenne, Wyo.	KFBC-TV	..	..
Chicago, Ill.	WNBQ	•	•
Cincinnati, Ohio	WLW-T	•	•
Clarksburg, W. Va.	WBOY-TV	..	..
Cleveland, Ohio	KYW-TV	..	..
Columbia, Mo.	KOMU-TV	..	..
Columbia, S. C.	WIS-TV	..	..
Columbus, Ohio	WLW-C	..	..

City	Station	Local Origination Live	Film
Corpus Christi, Tex.	KRIS-TV	..	..
Davenport, Iowa	WOC-TV	..	..
Dayton, Ohio	WLW-D	..	..
Daytona Bch.-Orlando, Fla.	WESH-TV	..	..
Denver, Colo.	KOA-TV	..	..
Des Moines, Iowa	WHO-TV	..	•
Detroit, Mich.	WWJ-TV	..	•
Duluth, Minn.-Superior, Wis.	WDSM-TV	..	..
Durham-Raleigh, N. C.	WTVD	..	..
Eau Claire, Wis.	WEAU-TV	..	..
El Dorado, Ark.-Monroe, La.	KTVE	..	..
El Paso, Tex.	KTSM-TV	..	..
Eugene, Ore.	KVAL-TV	..	..
Coos Bay, Ore.	KCBY-TV	..	..
Evansville, Ind.	WFIE-TV	..	..
Fargo, N. D.	WDAY-TV	..	..
Florence, Ala.	WOWL-TV	..	..
Fort Dodge, Iowa	KQTV	..	..
Fort Smith, Ark.	KFSA-TV	..	..
Fort Wayne, Ind.	WKJG-TV	..	..
Fort Worth-Dallas, Tex.	WBAP-TV	•	•
Fresno, Cal.	KMJ-TV	..	•
Grand Junction, Colo.	KREX-TV	..	..
Grand Rapids, Mich.	WOOD-TV	..	..
Great Bend, Kans.	KCKT-TV	..	..
Great Falls, Mont.	KRTV	..	..
Green Bay, Wis.	WFRV-TV	..	..
Greenville-Spartanburg, S. C.	WFBC-TV	..	..
Harrisonburg, Va.	WSVA-TV	..	..
Hartford-New Britain, Conn.	WHNB-TV	..	..
Hastings-Kearney, Neb.	KHAS-TV	..	..
Hattiesburg-Laurel, Miss.	WDAM-TV	..	..
Honolulu, Hawaii	KONA	..	..
Houston, Tex.	KPRC-TV	..	•
Huntington-Charleston, W. Va.	WSAZ-TV	..	•
Indianapolis, Ind.	WFBM-TV	•	•
Jackson, Miss.	WLBT	..	..
Jacksonville, Fla.	WFGA-TV	•	•
Johnstown, Pa.	WJAC-TV	•	•
Kansas City, Mo.	WDAF-TV	..	•
Knoxville, Tenn.	WATE-TV	..	..
Lake Charles, La.	KPLC-TV	..	..
Lancaster-Harrisburg-York, Pa.	WGAL-TV	•	•
Lansing-Onondaga, Mich.	WILX-TV	..	..
Laredo, Tex.	KGNS-TV	..	..
Las Vegas-Henderson, Nev.	KLRJ-TV	..	..
Lexington, Ky.	WLEX-TV	..	..
Lima, Ohio	WIMA-TV	..	..
Little Rock, Ark.	KARK-TV	..	..
Los Angeles, Cal.	KRCA	•	•
Louisville, Ky.	WAVE-TV	•	•
Lubbock, Tex	KCBD-TV	..	..
Lufkin, Tex.	KTRE-TV	..	..
Madison, Wis.	WMTV	..	..
Medford, Ore.	KMED-TV	..	..
Memphis, Tenn.	WMCT	..	..
Miami, Fla.	WCKT	..	•

City	Station	Local Origination Live	Film
Midland-Odessa, Tex.	KMID-TV	..	..
Milwaukee, Wis.	WTMJ-TV	•	•
Minneapolis-St. Paul, Minn.	KSTP-TV	•	•
Minot, N. D.	KMOT-TV	..	..
Mobile, Ala.-Pensacola, Fla.	WALA-TV	..	..
Montgomery, Ala.	WSFA-TV	..	..
Muncie, Ind.	WLBC-TV	..	..
Nashville, Tenn.	WSM-TV	..	•
New Orleans, La.	WDSU-TV	•	•
New York, N. Y.	WNBC-TV	•	•
Norfolk-Portsmouth, Va.	WAVY-TV	..	•
North Platte, Neb.	KNOP-TV	..	..
Oklahoma City, Okla.	WKY-TV	•	•
Omaha, Neb.	KMTV	•	•
Paducah-Cape Girardeau-Harrisburg, Ky.	WPSD-TV	..	..
Palm Beach, Fla.	WPTV	..	..
Panama City, Fla.	WJHG-TV	..	..
Parkersburg, W. Va.	WTAP-TV	..	..
Peoria, Ill.	WEEK-TV	..	..
Philadelphia, Pa.	WRCV-TV	•	•
Phoenix-Mesa, Ariz.	KTAR	..	..
Pittsburg, Kan.-Joplin, Mo.	KOAM-TV	..	..
Pittsburgh, Pa.	WIIC	..	..
Plattsburgh, N. Y.-Burlington, Vt.	WPTZ	..	..
Portland, Me.	WCSH-TV	..	..
Portland, Ore.	KGW-TV	•	•
Providence, R. I.	WJAR-TV	..	..
Pueblo-Colo. Springs, Colo.	KOAA-TV	..	..
Quincy, Ill.-Hannibal, Mo.	WGEM-TV	..	•
Reno, Nev.	KCRL	..	•
Richmond-Petersburg, Va.	WXEX-TV	..	•
Roanoke, Va.	WSLS-TV	..	•
Rochester, Minn.	KROC-TV	..	..
Rochester, N. Y.	WROC-TV	..	..
Rockford, Ill.	WTVO	..	..
Roswell, N. M.	KSWS-TV	..	..
Sacramento, Cal.	KCRA-TV	..	•
Saginaw-Bay City, Mich.	WNEM-TV	..	•
Salinas-Monterey, Cal.	KSBW-TV	..	..
Salt Lake City, Utah	KUTV	..	•
San Antonio, Tex.	WOAI-TV	•	•
San Diego, Cal.	KOGO-TV	..	•
San Francisco, Cal.	KRON-TV	•	•
Santa Barbara, Cal.	KEY-T	..	..
Savannah, Ga.	WSAV-TV	..	..
Schenectady, N. Y.	WRGB	..	•
Seattle-Tacoma, Wash.	KING-TV	..	•
Shreveport-Texarkana, La.	KTAL-TV	..	..
Sioux City, Ia.	KTIV	..	..
Sioux City, Iowa	KSOO-TV	..	..
South Bend-Elkhart, Ind.	WNDU-TV	..	..
Spokane, Wash.	KHQ-TV	•	..
Springfield-Decatur, Ill.	WICS	..	..
Springfield-Holyoke, Mass.	WWLP	..	•
Springfield, Mo.	KYTV	..	..
St. Louis, Mo.	KSD-TV	..	•
Syracuse, N. Y.	WSYR-TV	..	•
Tampa-St. Petersburg, Fla.	WFLA-TV	..	•
Temple-Waco, Tex.	KCEN-TV	..	..
Traverse City, Mich.	WPBN-TV	..	..

City	Station	Local Origination Live	Film
Tucson, Ariz.	KVOA-TV	..	..
Tulsa, Okla	KVOO-TV	..	•
Twin Falls, Idaho	KLIX-TV	..	..
Tyler, Tex.	KLTV	..	..
Utica, N. Y.	WKTV	..	..
Washington, D. C.	WRC-TV	•	•
Washington-Greenville, N. C.	WITN-TV	..	..
Waterloo-Cedar Rapids, Iowa	KWWL-TV	..	..
Weslaco, Tex.	KRGV-TV	..	..
Wheeling, W. Va.	WTRF-TV	..	..
Wichita, Kans.	KARD-TV	•	•
Wichita Falls, Tex.	KFDX-TV	..	•
Wilkes Barre-Scranton, Pa.	WBRE-TV	•	•
Wilmington, N. C.	WECT	..	..
Winston Salem-Greensboro, N. C.	WSJS-TV	..	..
Yakima, Wash.	KIMA-TV	..	..
Youngstown, Ohio	WFMJ-TV	..	..
Yuma, Ariz.	KIVA-TV	..	..
Zanesville, Ohio	WHIZ-TV	..	..

INDEPENDENT STATIONS

Chicago, Ill.	WGN-TV	•	•
Hartford, Conn.	WHCT	..	..
Los Angeles, Cal.	KCOP-TV	..	..
Los Angeles, Cal.	KTLA	•	•
Los Angeles, Cal.	KTTV	..	..
Minneapolis, Minn.	KMSP-TV	..	..
New York, N. Y.	WOR-TV	•	•
New York, N. Y.	WPIX	..	..
Phoenix, Ariz.	KPHO-TV	..	..
St. Louis, Mo.	KPLR-TV	..	•
San Francisco, Cal.	KTVU	..	•
Tupelo, Miss.	WTWV	..	..
Washington, D. C.	WTTG-TV	..	..

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facts you should know about

WTVY

DOTHAN, ALA.

TOWER:

WTVY's new tower is the tallest in Alabama . . . it stands 1209 feet above the ground; 1549 feet above sea level.

POWER:

Operating on Channel 4 with 100,000 watts WTVY serves approximately 200,000 television homes.

COVERAGE:

In WTVY's coverage area there is a population of 1,062,100 with 261,700 total homes in the area. Our signal covers 48 counties—25 in Georgia, 13 in Alabama and 10 in Florida. Retail sales in 1959 for WTVY viewers totaled $824,295,000.

SCHEDULE:

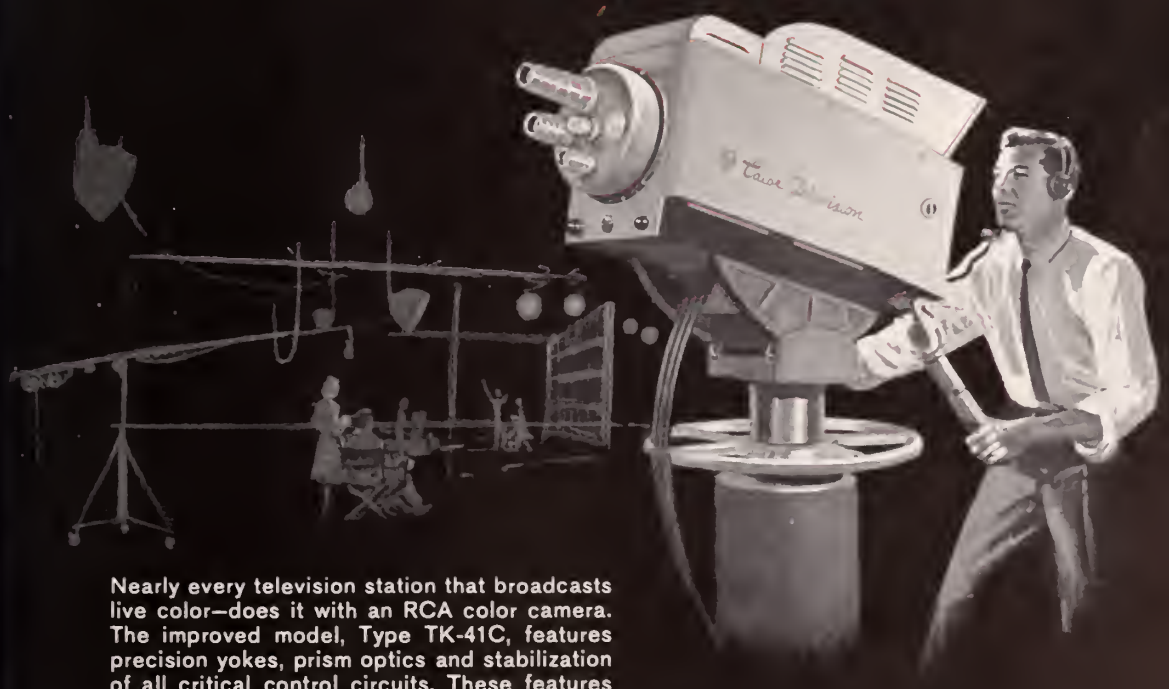
WTVY carries the best of CBS and ABC programming, plus many popular local features.

WTVY

DOTHAN, ALA.

Call: THE MEEKER CO., National Reps; SOUTHEASTERN REPRESENTATIVES, Southern Reps; or F. E. BUSBY at SY 2-3195.

The Mark of **COLOR** Leadership



Nearly every television station that broadcasts live color—does it with an RCA color camera. The improved model, Type TK-41C, features precision yokes, prism optics and stabilization of all critical control circuits. These features assure precise registration of colors and unmatched resolving power. The result is living color performance.

The Most Trusted Name in Television



AGAIN THIS

FALL

IN

BIRMINGHAM

THE

CREAM OF NBC AND CBS

WILL BE ON

WAPI-TV

TO MENTION A FEW:

- ☆ The Defenders
- ☆ Bonanza
- ☆ Andy Griffith
- ☆ Empire
- ☆ Danny Thomas Show
- ☆ Huntley-Brinkley
- ☆ Lucille Ball Show
- ☆ Saints and Sinners
- ☆ Red Skelton Show
- ☆ Dick Powell Show
- ☆ Garry Moore Show
- ☆ The Virginian
- ☆ Jack Benny Show
- ☆ Perry Como Show
- ☆ Alfred Hitchcock
- ☆ Doctor Kildare
- ☆ Hazel
- ☆ Sam Benedict
- ☆ Rawhide
- ☆ Sing Along With Mitch
- ☆ Perry Mason
- ☆ Have Gun, Will Travel
- ☆ Gunsmoke
- ☆ Route 66

NBC **WAPI-TV** CBS

CHANNEL 13 • BIRMINGHAM, ALABAMA

REPRESENTED BY HARRINGTON, RIGHTER AND PARSONS, INC.

SEP 22 1962
NBC GENERAL LIBRARY

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

24 SEPTEMBER 1962—40c a copy / $8 a year

TV SPECIALS —SOME BIG CHANGES p. 23

How a radio blitz swamped bank's first day p. 33

ROCHESTER'S NUMBER ONE STATION HITS

50.1

C. E. HOOPER, INC., JULY-AUGUST 1962
MONDAY-FRIDAY, 7 A.M.—6 P.M.

Uncontested leader in all monthly Rochester Hooper Surveys since June, 1962. Uncontested, during the same period, in Pulse. Miles ahead in adult listenership.

BLAIR GROUP PLAN MEMBER

This programming did it:

1-MINUTE EDITORIALS
The only ones broadcast in Rochester. They include station campaigns favoring Foreign Aid, urging crosswalk observance,encouraging community improvement . . .

1-MINUTE SPANISH LESSONS
By Dr. D. Lincoln Canfield, Chairman of University of Rochester's Department of Language and Linguistics.

1-MINUTE SERMONS
In the voice of Rochester's Dr. Harold J. Drown of Rochester's 3rd Presbyterian Church.

1-MINUTE POLITICAL TALKS
1304 of them during the current campaign—one candidate per hour—all sustaining.

LIVE COVERAGE OF CITY COUNCIL
Also, in capsule form. And, yes, we said live.

MUSIC EXCHANGE WITH RADIO MADRID
Introduced, in English, in the voice of Spanish disc jockey Pepe Palau. (Madrid hears Rochester's top tunes, introduced, in Spanish, by BBF's general manager.)

. . . AND, OF COURSE, NEWS COVERAGE by 5 EXPERIENCED, EVER-TRAVELING REPORTERS, AND POPULAR MUSIC PRESENTED BY 6 OF THE CITY'S MOST SEASONED BROADCASTERS.

WBBF

ROCHESTER, N.Y.



Honorable Chester Kowal, Mayor of the City of Buffalo, hub of the nation's 15th market

May I take this opportunity to commend WKBW for conceiving, producing and giving to the people of Buffalo this beautiful, moving musical tribute: The Ballad of Buffalo.

This great city and the great Niagara Frontier combine the finest benefits of living, working and playing for its over 1,250,000 residents. The Ballad of Buffalo has captured in words and music the exciting drama of our people and our institutions. It records our past and present greatness and gives promise of an even greater future. My sincere compliments to Mr. Herb Mendelsohn and the entire staff at WKBW for the Ballad of Buffalo.

Chester Kowal

Mayor of Buffalo

If you would like a copy of Ballad of Buffalo write on your letterhead to Herbert Mendelsohn, Vice President and General Manager WKBW RADIO, 1430 MAIN STREET, BUFFALO 9, N. Y. A Capital Cities Broadcasting Corporation Station.



WPEN wins more top awards for news in Associated Press Competition than any other radio station in Pennsylvania . . .

Results of Associated Press Awards to Radio Stations in Pennsylvania . . .

OUTSTANDING WOMEN'S NEWS	OUTSTANDING COMMENTARY	EDITORIALIZING	OUTSTANDING REPORTING	OUTSTANDING NEWS OPERATION
FIRST ..... WPEN	FIRST ..... WPBS SECOND ... WPEN	FIRST ..... WCAU SECOND ... WPEN	FIRST ..... WPEN	FIRST ..... WCAU SECOND ... WPEN

You can't win 'em all, but we believe the above record supports our claim that your commercial gets a pretty good break on WPEN.

WPEN

THE STATION OF PERSONALITIES

REPRESENTED NATIONALLY BY A. M. RADIO SALES

What's in volumes 4 and 5 of Seven Arts' "Films of the 50's"?

action



THE RAID
Van Heflin, Ann Bancroft,
Richard Boone



THE LEFT HANDED GUN
Paul Newman, Lita Milan,
Hurd Hatfield



HANNIBAL
Victor Mature,
Rita Gam



NO WAY OUT
Richard Widmark,
Linda Darnell,
Stephen McNally

Action from 20th Century Fox in:
THE SILVER WHIP—
starring Dale Robertson, Robert Wagner
POWDER RIVER—starring
Rory Calhoun and Corinne Calvet
FIXED BAYONETS—starring
Richard Basehart and Michael O'Shea,
and many more action films
all contained in Volume 4's 40 great
"Films of the 50's".

Action from Warner Bros. in:
DARBY'S RANGERS—starring
James Garner and Edd (Kookie) Byrnes
LAFAYETTE ESCADRILLE—starring
Tab Hunter and Etchika Choureau
SANTIAGO—starring Alan Ladd,
Rossana Podesta and Lloyd Nolan, and
many more action films all contained in
Volume 5's 53 great "Films of the 50's".

AND . . . DRAMA . . . SUSPENSE . . .
COMEDY . . . SCIENCE FICTION . . .
BROADWAY . . .
Seven Arts Volumes 4 & 5 have
everything—everything to please
your audiences—top stars—
top stories—top directors—they're
all in Seven Arts' "Films of the 50's"
"Money Makers of the 60's" Volumes
4 & 5 now available from Seven Arts.

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse (P.O. Box 613), Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West • EMpire 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)
Individual feature prices upon request.

SPONSOR | 24 SEPTEMBER 1962
Vol. 17 No. 39

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TV SPECIALS—SOME BIG CHANGES / Tenth anniversary of network specials marked by drop in entertainment specials and gains in the number of low-cost actualities. P. 23

TV FILM MEN BREAK WITH NAB / IFE, representing 18 syndicators, to have exhibits at another hotel during sessions of NAB's 1963 Chicago convention. P. 27

REPS NOW WAIT IN A ROCKING CHAIR / Philadelphia ad agency sympathizes with reps who must wait in its reception room. Solution? A comfortable rocker, for reps only. P. 28

TV AND KIDS—FOR GOODNESS SAKE / Tv stations help youngsters arrange fund-raising parties to combat muscular dystrophy. P. 30

COLLECT YOUR $1 MILLION CHECK HERE / Spot 'blitz' puts over Denver bank's opening-day promo. 5,300 $1 million 'checks' given away. P. 33

HOW DO I GET AN AGENCY JOB? / Few agencies take new graduates, and when they do few have studied advertising. Are they making a mistake? P. 34

NFL TV FOOTBALL FOR NFL SLACKS / Stevens, fabric maker, pushes NFL slacks on tv and radio with National Football League tie-in. P. 37

RESEARCH 'EM WHERE THEY ARE / Latham-Laird takes trailers to supermarkets and saves money on research. Red-jacketed staff checks ad claims in Chicago. P. 39

SPOT SCOPE / *Developments in tv radio spot* P. 41

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HOOPER CLOCKS SENSATIONAL

K S O

RATING SPURT!



NOW TIED FOR 1st!

It had to happen! Unique new programming vigor has pushed up KSO neck and neck with Des Moines' longtime top-rater Station 'R.' The new look in Des Moines radio — KSO 30.7, Station 'R' 30.5, Station 'I' 17.9.

That's a 56 per cent gain for KSO since the previous Hooper, versus a 13% slide for Station 'R' and a 14% slide for Station 'I.' Computed from Hooper Share of Audience, Mon. thru Fri., 7 a.m. 6 p.m.—July-August 1962.

DES MOINES and CENTRAL IOWA

KSO

RADIO ON THE GO!

LARRY BENTSON, President / FRANK McGIVERN, Gen. Mgr. / JOE FLOYD, Vice-Pres.

Represented by H-R

MIDCO

Midcontinent Broadcasting Group

KSO radio Des Moines. KELO-LAND tv and radio Sioux Falls, S. D.; WLOL am, fm Minneapolis-St. Paul; WKOW am and tv Madison, Wis.

555/FIFTH

Letters to the Editor

NEWT 'N' BARRY

Enclosed you will find a copy of the text of my Chicago speech. As you will see, my comments on tv were entirely incidental to the main theme of the speech. And, of course, you will find that I offered no proposals for solving the problem.

Since I did not advocate the methods you attribute to me, I can only conclude that you were "wholly misguided, wholly mistaken, and wholly insincere" in your printed remarks of September 10. (*Commercial Commentary*).—**BARRY GOLDWATER**, United States Senate, Washington, D.C.

Re: *Commercial Commentary* 10 September. It makes me proud to know that in our fraternity there are responsible, outspoken defenders of the American way. Keep 'em coming.—**AMBERT DAIL**, manager, WGH, Norfolk, Va.

ANTI-DOG-EAT-DOG

I was unhappy to note in *Sponsor-Scope* (August 13) the suggestion that spot radio salesmen had better muster their forces to counter-attack network radio's efforts to obtain the Campbell Soup business. The ABC Radio Network, for one, never sells against spot radio. Network's competitors are the other national media, network television and national magazines. We firmly believe that the advertiser's basic marketing reasons for buying spot are much different from his reason for buying network, and rarely should there be a conflict.

It behooves all of radio to sell more radio, on its own merit or against other media. Radio will get nowhere by the dog-eat-dog theory of selling against itself. ABC Radio operates on that theory. Advertisers and stations know it. Perhaps that's one reason why we have added several leading stations to our network in the past year and perhaps it's a reason why our sales are 48% ahead of last year.—**ROBERT R. PAULEY**, president, ABC Radio, New York.

THE "NEW" SPONSOR

You have certainly fulfilled your objectives in the "new" SPONSOR.

The changes contribute a surprising degree of improvement to a format which was good as was. —**VIRGINIA L. GRIMES**, public relation director, Geyer, Morey & Ballard, New York.

Have just finished reading the 10 September edition of SPONSOR.

Congratulations! The new format is indeed bright; the spot news items are highlighted effectively in a brief, concise, and informative manner.

I am thoroughly delighted with your face-lifting job. Also would like to request fifteen reprints of your very meaty article, "Airlines: Why Spot Radio Can Help."—**LEE MORRIS**, sales manager, WSB, Atlanta.

SPONSOR IS ALWAYS MUST READING WITH ME. NOW YOU'VE MADE IT SO EASY THAT IT'S A JOY, TOO.—**PHYLLIS DOHERTY**, director of publicity, WNAC, WNAC-TV and the Yankee Network.

We like the changes in SPONSOR magazine. Keep up the good work. —**BOB HIX**, Bob Hix Co., Inc., Denver.

First of all, I want to congratulate you on the continuing excellence of your magazine. We find it most informative and quite helpful in keeping up with events in broadcast media.

Secondly, I should like to know if it would be possible to purchase 250 reprints of the story "Now Television Areas Equal Sales Areas" which appeared on page 27 of your September 3 issue. We will, of course, be happy to pay for these.—**RICHARD D. HARVEY**, adv. and sales promotion mgr., Fanta Beverage Company, Atlanta.

4-WEEK CALENDAR

SEPTEMBER

RAB regional management conferences: 24-25, Hilton Inn, Atlanta, Ga.; 27-28, Dearwood Inn, Dearborn, Michigan.

Assn. of National Advertisers workshop on advertising to business and industry: 25-26, Hotel Plaza, New York.

International Radio and Television Society newsmaker luncheon honoring FCC Chairman Newton Minow: 27, Hotel Roosevelt, New York.

National Federation of Advertising Agencies Western regional meeting: 27-30, Doric New Washington Hotel, Seattle.

OCTOBER

Advertising Research Foundation eighth annual conference: 2, Hotel Commodore, New York.

National Federation of Advertising Agencies central regional meeting: 5-7, Executive House, Chicago; eastern regional meeting, 12-14, Traylor Hotel, Allentown, Pa.

Advertising Federation of America third district meeting, 11-13, Hotel Columbia, Columbia, S. C.; seventh district meeting, 14-16, Hermitage, Nashville, Tenn.

RAB regional management conferences: 1-2, Glenwood Manor, Overland Park, Kansas 4-5, Western Hills Hotel, Fort Worth, Texas.

Advertising Research Foundation eighth annual conference: 2, Hotel Commodore, New York.

National Association of Broadcasters fall conferences: 15-16, Kinkler-Plaza Hotel, Atlanta, Georgia; 18-19, Biltmore Hotel, New York; 22-23, Edgewater Beach Hotel, Chicago; 25-26, Statler-Hilton, Washington, D. C.

American Association of Advertising Agencies central regional meeting; 17-18, Hotel Ambassador West, Chicago; 20-25 western region convention, Hilton Hawaiian Village, Honolulu, Hawaii

National Assn. of Educational Broadcasters 1962 annual convention: 21-25, Hotel Benjamin Franklin, Philadelphia

Broadcasters' Promotion Association annual convention: 28-30, Holiday Inn Central, Dallas.

International Radio and Television Society time buying and selling seminar: begins 30.



Affiliated with CBS Radio / Represented by the Katz Agency

WHICH IS THE IOWA FARMER?



Farmers account for slightly less than half of Iowa's total income. But the average farmer in Iowa has an annual income of *$14,700!*

This is important to you in your business. He (and his family) is as good a prospect—travels as much, eats as well, dresses as well and drives as handsome cars—as his prosperous city brother in Iowa, or East of the Hudson!

Are your sales in Central Iowa as high per capita as they are, say, in Chicago? If not, we venture to suggest it may be that you're not doing as much "cultivation" in Iowa as elsewhere.

Talk it over with your PGW Colonel. He may have an eye-opener for you.

WHO-TV is part of Central Broadcasting Company, which also owns and operates WHO Radio, Des Moines WOC and WOC-TV, Davenport

WHO-TV

Channel 13 • Des Moines

NBC Affiliate



Peters, Griffin, Woodward, Inc.
National Representatives

SPONSOR-WEEK

Top of the news in tv/radio advertising 24 September 1962

J. WALTER THOMPSON SNAGS LISTERINE ACCOUNT

Agency coup of the week was J. Walter Thompson's acquisition of the $5-million Listerine account from what appears to be the liquidation of Lambert & Feasley by the Warner-Lambert empire. For background on the L&F situation see SPONSOR-SCOPE, page 15.

COLGATE CLAIMS LEAD FOR AJAX ALL PURPOSE CLEANER

Nine months after the national introduction of Ajax APC, the new product is claiming first place in the $90 million liquid cleaner market, above Mr. Clean, Lestoil, and Handy Andy. Its "white tornado" campaign spends heavily in network and spot tv, via NC&K. The product came up very fast—but its claim to first place is not confirmed by the Nielsen indexes, which show Mr. Clean in the top slot.

TV FILM MEN WALK OUT ON NAB

The four-year running controversy between the syndicators and the NAB over convention exhibits culminated in a decision made last week by 18 film companies to exhibit at a different hotel without NAB ties in Chicago during the 1963 convention. Several of the syndicators were also dropping their associate memberships in the NAB. However, the film men took great care to point out that the divorcement was strictly amicable and there was no ill feeling. Those who participate in TFE will contribute to defray costs on a sliding scale, depending on their annual volume. (*For story, see p.* 27.)

CBS, NBC RADIO OFFER ORBIT, ELECTION SPECIALS

CBS Radio is offering the forthcoming Schirra orbits of 28 September for a total package price of $55,000 for intermittent coverage and 37 commercial minutes. NBC Radio is packaging 7 hours of continuous coverage with 56 commercial minutes for $83,000—half of it to be $48,000. For election night CBS Radio is offering 30 commercial minutes in its package for $75,000. NBC intends to have an election night package as well.

MUTUAL AFFILIATES COMMITTEE MEETS

The advisory committee of Mutual Radio affiliates, meeting in Jamaica, West Indies, this month discussed affiliate-network relations, fall programs, daily schedule expansion, the sales outlook, a new network "logo," redistricting, advertising, promotion, and sports.

HARPER: ADVERTISING BECOMING MORE TRUTHFUL

Marion Harper, Jr., president and chairman of Interpublic, Inc., described progress toward more truthfulness in advertising in a talk before a joint session of the AAAA New England Council and the Boston Advertising Club last week. Harper distinguished between objective qualities, verified by physical standards, and subjective ones, which cannot be measured. To Harper a major question facing the industry was this: "Can advertising agencies help develop 'truth in advertising' in the area of subjective and psychological values?" Harper stated that responsiveness to the consumer leads to more truthful advertising.

GENERAL FOODS DOUBLES SPOT TV OUTLAY

Spot tv men were encouraged by the rise in quarterly spending of General Foods—$6.8 million in 1962's first quarter, compared to $3.6 million the year before. Increased spending on behalf of Post cereals in the second quarter was a major factor behind spot's 18% advantage over network for the first six months of 1962—$11.5 million in tv spot and $9 million in network time. (*For details, see SPONSOR-SCOPE, p.* 16.)

JWT TO USE COMPUTER FOR RESEARCH AND MEDIA

Latest agency to order a computer for business data processing, market research, and media analysis is J. Walter Thompson, which will install an RCA 301. The computer will be put in use in 1963 and is said to be the first of its type to employ high speed circuitry in the advertising field. JWT will start the machine off on accounting assignments and then gradually develop marketing and media programing for it.

. . . THE WEEK OF THE COMPUTER

Two top agencies this week are ballyhooing the installation of new computers. On Tuesday, Y&R will celebrate the installation of its brand new IBM 1620 media model computer. Then on Wednesday, BBDO will unveil its Honeywell 400 computer to be used for marketing, media, and research.

COMPROMISE ENDS MCA ANTI-TRUST SUIT

Federal anti-trust investigations of MCA, in progress for the last decade, ended last week with a consent judgement. The Government allowed MCA, which already has dropped its talent agency, to acquire Universal Pictures and Decca Records. In exchange, MCA promised not to merge with any tv or movie company for seven years, to refrain from tie-in sales and block bookings, and to release to tv Universal's 215 post-1948 movies only through other distributors for five years. MCA, through Revue, already is a leading tv producer, and is expected to attain comparable rank in motion pictures via Universal.

PULSE TV PROFILES TO INCLUDE DEMOGRAPHIC DATA

Research for the sixth Pulse Tv audience profiles, which begins in November, will include demographic data in addition to product reports on individual programs, covering cigarettes, drugs, automotives, cosmetics, and soaps and detergents. The full report will cost agencies and advertisers $950. Special questions will cost subscribers an additional $200 each.

MAJOR CHANGES FOR TV SPECIALS SEEN IN 1962-63

Tv specials—which began ten years ago this season—are to undergo important changes this fall, with more news and information specials, fewer entertainment specials, more expensive entertainment shows, fewer single network sponsors, and healthy business for locally sponsored public affairs. (*For story, see p.* 23.)

SPONSOR-WEEK continued on page 58



Where Philadelphia Counter Spies Found Stella D'oro

First, "they" heard about Stella D'oro biscuits and bread sticks via an exciting "Be a Counter Spy" schedule and contest on Radio (on WIP: 140 announcements in four weeks). Purpose of the campaign: To create awareness (not sales) for Stella D'oro display racks. (These were often placed in hard-to-find locations).

As part of the contest, people were asked to describe the exact location of Stella D'oro racks. RESULTS OF THE CAMPAIGN: Thousands wrote in and correctly identified specific locations. In a matter of weeks, sales figures showed an actual increase, reversing a downward trend. OUTCOME OF THE CAMPAIGN: Stella D'oro now begins a year-long "hard-sell" campaign exclusively on one station, WIP Radio.

Schedule your next Philadelphia campaign on WIP because: Nice things happen to people who listen to (and advertise on) WIP, Philadelphia's Pioneer Radio Station.

WIP/610, Philadelphia

HARVEY L. GLASCOCK, V. P. & GEN. MGR. REPRESENTED BY METRO BROADCAST SALES METROPOLITAN BROADCASTING RADIO

UNDUPLICATED

ALL THE GREAT ABC SHOWS

Unduplicated coverage makes WSUN your most efficient buy in the Tampa Bay market.

WSUN-TV

Tampa - St. Petersburg

Get all the facts from
Natl. Rep. Venard Rintoul
& McConnell
S. E. Rep. James S. Ayers

COMMERCIAL COMMENTARY

by John E. McMillin

Computers, creators, and GIGO



It was Mel Goldberg, formerly of Westinghouse, now research v.p. at NAB, who explained to me recently the GIGO theory of computer operation, and it has haunted me ever since.

"With computers," says Mel, "you've got to remember one simple law, the GIGO principle, which means—Garbage In, Garbage Out."

In other words, it's what you feed the beast.

If you shovel into a computer's gaping maw decaying facts, rotting theories, reeking assumptions, malodorous prejudices, and stinking suppositions, then what comes out may look like a miracle of modern electronics, a triumph of speedy scientific brainwork.

But it will still be garbage and you'd better watch out for it.

I suspect that the GIGO theory is particularly important to all of us in the ad business who, in recent years, have been tempted to fool around with computers.

Perhaps if you are a scientist at M.I.T., Cal. Tech., or attached to NASA and engaged in tracking Venus shots and moon probes, the incidence of garbage in computer dietetics will not be troublesome.

What you're feeding into your machine are, in the main, hard mathematical facts and coldly inhuman calculations.

But in advertising it is quite different. We're dealing principally with the intangibles of human behavior, and these can set up traps for every hard-nosed research man at BBDO, Y&R, JWT, or any other agency which has invested a million dollars or more in one of the glittering toys.

Let's see if we can figure out a few of the pitfalls and prattfalls which are attendant on computer malnutrition.

Can he compute his own wife?

Probably the most frightening danger is the extreme vocational emotionalism of the computer boys themselves.

Show me a man who is fiercely determined to apply "science" to the complexities of human relations and, nine times out of ten, I can show you a tortured individual who is driven half mad by a hot, throbbing, passionate need to make formulated sense out of the unknown.

You can observe this phenomenon in the academic world, in dozens of sociologists and psychologists. You can see it quite clearly in the business world, in scores of ad managers, research experts, and company presidents who want to make advertising "more scientific."

Their goal itself is admirable enough. But it is the personal emotionalism they bring to their work which often tricks the unwary.

For, in their flaming desire for their goals, they are very apt to confuse what is merely unknown with what is virtually unknowable.

Suppose, for example, they are determined to measure, chart, compute and predict the behavior of U. S. housewives on a typical business problem—brand preference, buying habits, tv viewing, or reac-

(*Please turn to page* 20)

In Detroit...

"This is WWJ NEWSMAN DWAYNE RILEY"



Dwayne Riley typifies The WWJ Stations' leadership in news reporting. A seasoned specialist in broadcast journalism and holder of a prized citation for reportorial excellence, he has received wide acclaim for his recent 26-program documentary investigation of Michigan prisons. Riley is another key figure in the great WWJ News operation—the only local service that includes:

- *13-Man Broadcast News Staff—Michigan's Largest*
- *Newsgathering Resources of The Detroit News*
- *NBC Correspondents in 75 Countries*

WWJ THE NEWS STATIONS **WWJ-TV**

Owned and Operated by The Detroit News • National Representatives: Peters, Griffin, Woodward, Inc.

Another example of the Storer Stations' Community service:

"Thoughtful, courageous, imaginative WITI-TV editorials are helping Wisconsin citizens to understand key public questions by presenting soundly reasoned opinions."

Senator William Proxmire
1962 CONGRESSIONAL RECORD — SENATE

IMPORTANT STATIONS IN IMPORTANT MARKETS

LOS ANGELES *KGBS*	PHILADELPHIA *WIBG*	CLEVELAND *WJW*	NEW YORK *WHN*	TOLEDO *WSPD*	DETROIT *WJBK*
MIAMI *WGBS*	MILWAUKEE *WITI-TV*	CLEVELAND *WJW-TV*	ATLANTA *WAGA-TV*	TOLEDO *WSPD-TV*	DETROIT *WJBK-TV*

STORER
BROADCASTING COMPANY

SPONSOR-SCOPE

Interpretation and commentary on most significant tv/radio and marketing news of the week

24 SEPTEMBER 1962 / Copyright 1962

Madison Avenue's No. 1 topic of speculation the past week concerned the future of the Lambert & Feasley agency and the Phillips Petroleum $7-8-million account.

Warner-Lambert started the talk when it sought to find an answer to the problem of **whether its agency,** as services are now composed, **has reached its zenith** and whether the **W-L-owned operation** should be (a) **sold,** (b) **merged** or (c) **reduced in force and absorbed in the corporate structure.**

Warner-Lambert subsequently broached **six or seven agencies** as to their interest in absorbing **Lambert & Feasley,** whose **No. 1 W-L item is Listerine.**

When Phillips got wind of Warner-Lambert cogitations it set up dates with five or six agencies in New York for the immediate purpose of getting a line on what agency to choose if L&F ceased to have its present identity. These calls were made last week.

According to skuttlebutt in the drug trade, Warner-Lambert's soul-searching re Lambert & Feasley has **stemmed in significant part from the inroads made on Listerine's market by Johnson & Johnson's Micrin** (Y&R). In other words, while **Listerine still holds the major share of its market,** perhaps the time has come for the product to look to a **large agency for the added service it might need.**

Report as the drug trade has it: Listerine (estimated at $3-4 million) will wind up at JWT, with Lennen & Newell latching on to the cosmetic items.

The subject is a little touchy for P&G, but word has drifted into the spot tv field that the Cincinnati giant has become irritated with those stations on this side of the border inclined to raise their rates to embrace their Canadian audience.

One report accruing from this circumstance is that **P&G is considering cancelling its spots on a station that had recently acted on the Canadian premise,** but this was firmly denied by **Benton & Bowles media** last week.

P&G, as is generally known, **maintains its own tv empire in Canada** and hence, it is assumed, **regards any reach from this side as something it can casually absorb or pass up graciously.**

There's a midwest advertiser who has a hunch that radio still has what it takes to make a big splash in the area of news commentary.

He's scheduled to come to New York this week to talk to his agency about sponsoring **each month an hour program dealing in depth with current national and international issues.**

The advertiser is convinced that this sort of radio special will have considerable **merchandising punch for his sales staff.**

Sellers of national spot tv have been relieved in bustling fashion of their recent plaint that there are still a lot of prime 20's available for the fourth quarter.

What with fringe minutes being so tight that stations in the top markets can't fit any more of them in even with the proverbial hornshoe, **agency buyers have taken to the 20's as though they were nuggets they had been looking for all the while.**

This turn of events, judging from a consensus of major reps, **bodes the tightest spot market for at least October-November since the lifting of the station freeze.**

By the way, **stations generally won't have to worry about spots opened up by accounts disposed to take a December hiatus,** such as cold remedies, for instance. There are plenty of pre-Christmas type of advertisers, say reps, ready to move in.

Have you noticed all the action going on in tv from the spray starches?

Well, marketers of packaged grocery goods seem to differ about their **long haul competitive coexistence,** a la the **allpurpose detergent brands.**

One school of such marketingmen takes the view that the **sprays are riding the crest of a fad and that in a year or two the survivors will have simmered down to perhaps the older line brands that maintain a steady and consistent air exposure.**

Meantime as the brands proliferate—there are more in the aerosol testing stage—tv's toll from the category zooms. Among those in the fray are **Corn Product's Niagra, Boyle-Midway's Easy-On, Lestoil's Lestare, Pillsbury's Tidy** and **Simoniz's Reddi Starch.**

Even **Anheuser-Busch—and this is far out in diversification—has joined the crew of spray starch producers** who confine their distribution to selected regions.

Spot tv might find this item worthy of tub-thumping: General Foods' expenditures in the medium for the second quarter of 1962 were almost double what they were for the year before.

The comparison: **first quarter of 1962, $6,766,000; first quarter 1961, $3,527,000.**

Also worthy of note: **General Foods' gross time expenditures in spot tv for the first six months of 1962 exceeded the time outlay for network by almost 18%.** The first half comparison: **spot, $11,530,000; network, $9,800,000.**

What probably accounted for the huge boost in GF's second quarter billings was the **extra-heavy promotion of Post cereals.**

The two topgun and virtual survivors of the liquid diet field, Metrecal (K&E) and Pet Milk's Sego (Gardner) are now having a go at the soup field.

Sego's product is a **tomato flavor** that can be **taken cold** or **heated up** as a soup. while **Metrecal** is introducing three actual soups—cream of tomato, clam chowder and split pea with ham.

What's significant about the pair is that **they alone in a field glutted with competitors just two years ago used tv on a regular and burgeoning basis.**

Metrecal's lately been inclined to put its largess into **network spot carriers** and daytime, whereas **Sego is still bulky in spot,** particularly in markets where the parent company has substantial distribution.

The latest chapter being written by the cat food market—which up to now has been a rather timid story as far as advertising goes—is the splurge uncorked by Ralston (Gardner) for its Purina Cat Chow, covering 185 tv markets.

Ralston's move could be the fuse for a **competitive outburst among the canners of cat food,** which includes **Puss 'n' Boots** and **General Mills' Three Little Kittens** brand (Tatham-Laird).

Incidentally, it was disclosed at the annual Pet Foods Institute convention in Chicago last week that **American pet owners bought more than $527 million worth of dog and cat victuals in 1960.** This represents a **sales increase of 79% for dry pet foods** and **59% for canned dog foods and 68% for canned cat foods in the past six years.**

Also that this product accounts for 1% of the annual sales volume in retail grocery outlets—which in itself is quite a leap from the tablescraps days.

Campbell Soup has renewed its daytime spread on NBC TV for the first quarter of 1963 even though the victualer's debut into this area of media doesn't take place until this week.

The renewal, which comes through **Needham, Louis & Brorby,** is worth about **$500,000.**

A portion of the daytime allotment came from **network radio,** which is now entirely out of the Campbell media picture. **Spot radio's cutback was piddling in comparison.**

The new season's believe-it-or-not: even though the show hit the No. 1 spot in ratings last season, Ford (JWT) has had to buy clearance for Hazel on a cardrate basis.

The spot buys are, naturally, on **other than NBC TV affiliates.**

What happened: when the show was announced **some NBC TV affiliates were dubious about the likelihood of a show centered around a housemaid clicking and elected to comit themselves for something else in the Thursday 9:30 EST period.**

Ford wanted no d.b.'s on such stations the second season.

ABC TV continues to make capital of a commercial facet that it wasn't immersed in the year before, namely Saturday kid programing.

TIME	PROGRAM	SPONSORSHIP
11 a.m.	Make a Face	Milton Bradley, half; Welch, a minute.
11:30 a.m.	Top Cat	Transigram, two-thirds; Chunky, a minute.
12 Noon	Bugs Bunny	General Foods, all.
12:30 p.m.	Alakazam	Marx Toys, two-thirds; Lakeside Toys,a third
1 p.m.	Flicka	General Mills, half; rest available.

Two some knowledgable agency people this season's surge toward Saturday kid programing is overcast by a sense of uncertainty.

The Saturday schedules are heavily loaded with **toy advertisers,** and the question these agency skeptics raise is this: **since toy advertisers have,** on the record, **been of the hit and run type will this expanded structure of youngster programing be able to recruit enough replacements after the fourth quarter to put it on a stable 52-week basis.**

Of the toy gentry at least two are expected to prevail as year-round network investors, namely **Marx** and **Mattel.**

All three tv networks are running 16% ahead in total daytime hours sold for the first nine months as compared to the parallel stretch for 1961.

The **snmer months** (July, August, September) are **up 29%.**

The source of the figures is NBC Corporate Planning and here's its breakdown of the sponsored time by network over the nine months:

MONTH	NBC TV	CBS TV	ABC TV	TOTAL
January	19 hrs., 40 min.	23 hrs., 40 min.	18 hrs., 35 min.	61 hrs., 55 min.
February	22 hrs., 30 min.	28 hrs., 53 min.	21 hrs., 45 min.	73 hrs., 8 min.
March	23 hrs., 3 min.	27 hrs., 28 min.	22 hrs., 40 min.	73 hrs., 11 min.
April	20 hrs., 55 min.	25 hrs., 25 min.	18 hrs., 55 min.	65 hrs., 15 min.
May	22 hrs., 3 min.	23 hrs., 38 min.	22 hrs., 10 min.	67 hrs., 51 min.
June	19 hrs., 40 min.	22 hrs., 5 min.	22 hrs., 55 min.	64 hrs., 40 min.
July	22 hrs., 45 min.	25 hrs., 13 min.	11 hrs., 55 min.	59 hrs., 53 min.
August	25 hrs., 15 min.	25 hrs., 10 min.	17 hours	67 hrs., 25 min.
September	24 hrs., 15 min.	24 hrs., 20 min.	20 hrs., 25 min.	69hrs.

There's a newcomer to the daytime retinue whose rating oddessy you can expect ABC TV to follow with special attention and that's the Real McCoys reruns that CBS TV is locating opposite the Ernie Ford show (11-11:30 a.m.).

ABC TV will be particularly interested in the McCoys' composition **as far as women are concerned.**

The **network won't worry overly if the situation comedy has a strong pull with the kids,** but if it scores strongly with **housewives** ABC TV may not be too **reluctant to carve out another niche for the Ford show.**

Here are a couple notes of things happening on the tv rating service front.

1) **Nielsen** will release at the end of this month its **study of the adult audience profile and early and late fringe evening time.** The periods spanned will be **5 to 7 p.m.** and **11 p.m. to 1 a.m.**

2) **Trendex will do a special evening report on network tv programs in October,** showing **sets in use, ratings, shares, audience composition, program selection** and **flow of audience.** ABC TV and NBC TV have subscribed. It'll also be available to agencies. **Technique: 1,000 coincidental phone calls each quarter hour from 7:30 to 11 p.m. in 24 markets.**

Call it any Freudian term you will but there are radio station managements in the midwest that are giving thought to reviving some of the old successful shows of the medium as a device for injecting some new excitement into their programing.

At the top of the list of resurrections would be **soap opera.** There could also be folksy teams like **Lum 'n' Abner,** an across-the-board stream of backfence chatter a la **Clara, Lu 'n' Em,** a woodwhittling philosopher, like the **Lamplighter** and a down-to-earth daily narrative in the vein of **One Man's Family.**

And where would they get this sort of fare? From **syndicators,** of course.

Imbedded in the stationmen's cogitation is a feeling that much of this would be **new to the younger generation of housewife** and hence a **welcome novelty** and **change** from the **slick sophistication of daytime tv.**

As for the older generation of housewife, **she would again have a progression of regularly scheduled soaps or whatnot by which to accompany her chores as she moved around the house or apartment.**

Time was when a hausfrau timed her **breakfast dishwashing** by **Ma Perkins,** her bedmaking by **Life Can Be Beautiful,** her lunch preparation by the **O'Neills, etc.**

Heinz baby foods, as some reps see it, is one product that's ready to pay a premium cost-per-thousand to get what it wants.

To begin with, **markets are picked for beefing up according to birthrate levels,** so that the **buying pattern is pretty much of a crazyquilt.**

And when it comes to picking the spots available **demographic data becomes of the utmost importance,** since the main target of appeal are **mothers with their first child.**

Because of this fine pinpointing, ratings are of lesser important.

A most gratifying turn for sellers of spot radio: National Biscuit's Cream of Wheat (Bates) issuing 14-week schedules which run until the end of December.

Significance: the product's new owner is pursuing **virtually the radio plan** which includes beefing up in cold weather, that **BBDO espoused for years.**

Radio reps had feared that Bates would steer the cereal into tv.

The business of looking over their shoulders for tv station defections keeps getting more and more acute for reps whose lists are largely oriented to secondary markets.

They've become the open hunting area for such **topline reps whose lists and revenue have been pared by virtue of station groups setting up their own national sales offices.**

These upperrungers are pitching in markets that they would be loath to even contemplate a year or two back.

The upshot: the **medium-market rep now has to fend off raids not only from his peers but from the toperust.**



Round one: WRAL-TV announces change to ABC Television, effective August 1. **Round two**: Switch is made and ARB study of Raleigh Durham metro audience is authorized. **Round three**: WRAL-TV the winner! ARB telephone coincidental reports WRAL-TV the dominant station with king-sized 49% share of audience. Two area stations split what's left. **Ringside comment**: Your commercial has Sunday punch impact seven days a week on Champion Channel Five. See your H-R man for the complete ARB report and for suggestions how to K.O. your competition in the nation's 50th tv market... Channel 5 Raleigh-Durham North Carolina

WRAL-TV

WTRF-TV STORY BOARD



SCIENCE DEPARTMENT! They met in a new element and the cute little electron said to the brash electron, "Watch it I don't know you from atom!"
"Wheeling!"

wtrf-tv Wheeling

MATHEMATICS DEPARTMENT! For every gal that's got curves, there's a guy who's got angles

Wheeling wtrf-tv

DIDJA HEAR about the rich Texan who bought his dog a boy?

wtrf-tv Wheeling

FASHION! Toreador pants make feet look big, too!

Wheeling wtrf-tv

BEST SELLER in the cannibal country: "How to Serve Your Fellow Man."

wtrf-tv Wheeling

THAT'S THE SPIRIT! The man was caught in a snowdrift. He looked up and saw a St. Bernard coming toward him with a keg of whisky under his chin. "Wonderful!" he shouted, "Here comes man's best friend—and what a strong dog, too."

Wheeling wtrf-tv

SHE'S THAT KIND of a girl who doesn't care for a mans company—unless he owns it!

wtrf-tv Wheeling

FOREIGN DEPORT! U.S. refused import rights to a new car called the "Mafia," each car has a hood under the hood.

Wheeling wtrf-tv

A MAN who marries another man—is a preacher?

wtrf-tv Wheeling

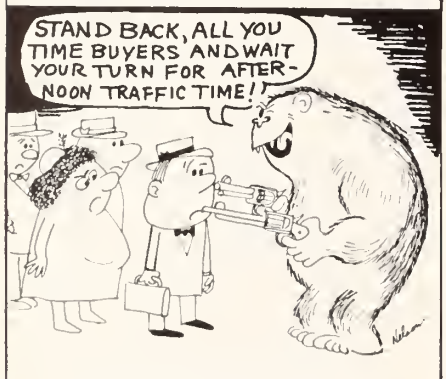
FORGETTFUL MISTER to wife: "How do you expect me to remember your birthday when you never look any older?"

Wheeling wtrf-tv

IT'S ROLLING! The Wheeling Brandwagon is just the extra merchandising pushcart you need to deliver plus profits in the Wheeling-Steubenville Industrial Ohio Valley. Get in on the big WTRF-TV selling picture, see REPutable Hollingbery!

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

WAPE



WAPE has more audience than the next leading independent station plus all the network affiliates combined.*

* Hooper, JUNE - JULY, 1962

WAPE DOMINATES ITS AREA AS DOES EACH BLUE CHIP STATION

WBAM, MONTGOMERY, ALABAMA
WVOK, BIRMINGHAM, ALABAMA
WFLI, CHATTANOOGA, TENNESSEE

WAPE 25,000W 690K

REPRESENTED NATIONALLY BY RADIO TV REPRESENTATIVES, INC.

First in Audience Power Coverage

COMMERCIAL COMMENTARY

Continued

tions to ads and commercials.

Well, those are dandy ambitions and I wish them well.

But unfortunately, many of them base their work and findings on the incredible assumption that the human female (bless her sweet erratic little heart) is entirely computable and predictable.

And that, gentlemen, is a piece of intellectual garbage which only the most myopic male would ever put a shovel to.

How well can a research man or social scientist compute and predict the whims, fancies and female changeability of even his own wife?

Before he starts making loud Remington-Rand-type noises about U. S. housewives in general, let him prove himself with a single, mysterious woman. Let him try it for just one year.

It would, I am afraid, be a pretty humbling experience and severely damaging to many a masculine ego.

But it would also be healthy. For it would show him the weakness of his own assumptions, the inadequacies of his own observations, and the emotional bias of his own "science."

Creativity and computivity

Over and beyond vocational emotionalism, however, many of the computer boys have another serious deficiency.

This is their inability to understand the creative mind or recognize the essential conflict between creativity and computivity.

I am always amused when research men blithely assume that their work is, or must be, the handmaiden of creativeness.

What they fail to realize is that they and creative people look at the world through entirely different telescopes.

Your average researcher (particularly in the social sciences) tends to view human nature as something finite and measurable, provided only you can get enough accurate data on past performances.

The creative man, on the other hand, looks on human nature as an infinity of possibilities, with new answers, new solutions always inevitable because of the infinite variations and combinations of human personality.

By temperament and training the research man is pre-occupied with the group past, the creative man with the individual future.

Now in all fairness I do think that we who pride ourselves on being creative frequently overstate our case and weaken our cause.

We make claims for the overwhelming importance of creativity which are as faulty and foolish as they are flamboyant.

It's a good thing for us and for the business that we have solemn researchers who can, on occasion, yank us back to reality.

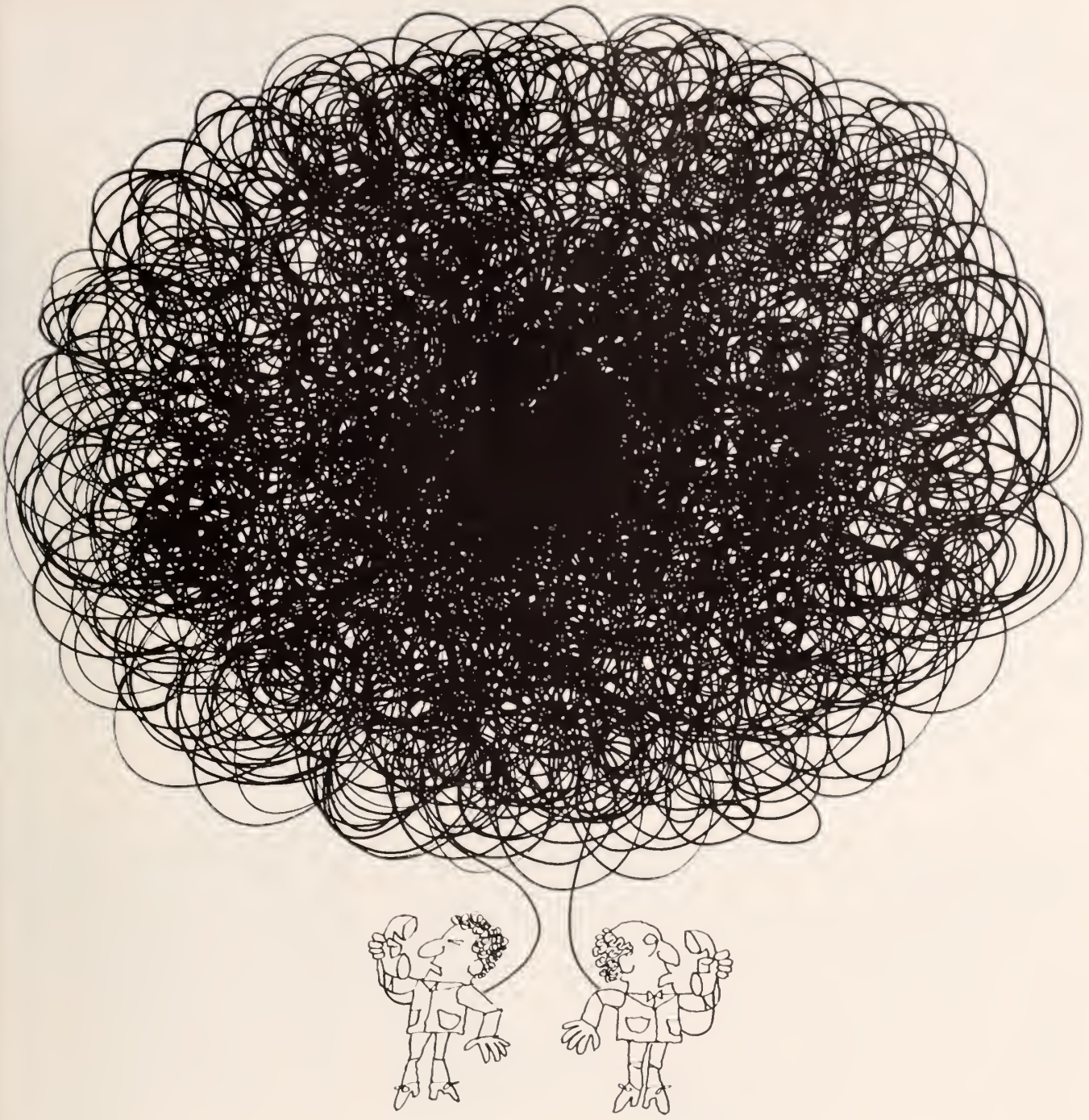
But theirs is by no means the final answer.

For, just as the Hindus have long recognized a trinity of truth in Vishnu the Preserver, Siva the Destroyer, and Brahma the Creator, so also is there a trinity of truth about modern American business.

It comprises not merely the collection and preservation of factual data about past and present. Nor is it simply the inevitable, remorseless destruction of old methods by new practices.

Equal, and fully as important, is the immeasurable creative dynamism of the individual, the unknown and limitless potential.

"They reckon ill who leave this out." Worse, they feed only garbage into their computers.



Until now, buying tobaccoland radio was a balled-up mess.

The problem with buying regional spot has always been the same—too many stations to deal with—and no direct line to the few people who could help.

Until now. Until TN Spot Sales.

This new rep organization makes SNAFU stand for "Situation Normal—All Fixed Up" when it comes to buying spot in Tobaccoland, USA. TN Spot Sales rep the 23 stations of the Tobacco Radio Network. Buy one or all—or any number in-between.

If you're selling to the 2,000,000 people of Eastern North Carolina, let TN Spot Sales simplify your time-buying tasks. Call toll-free from New York and Chicago (ENterprise 6982), Atlanta (WX-1000), or collect from anywhere (Area Code 919/TEmple 2-8885). **TN SPOT SALES**

Representing the Tobacco Network including WGBR / Goldsboro, WGTM / Wilson, WGTC / Greenville, WCEC / Rocky Mount, WGNI / Wilmington, WLAS / Jacksonville, WFMO / Fairmont-Lumberton. Additional Carolinas-Virginia stations on request.

why paint just the town?



*the Charlotte TV MARKET is First in the Southeast with 595,600 Homes**

The way some people talk about covering city populations, you'd think the folks in the counties don't count.

The Charlotte City population is a fair two-hundred thousand *but* the Charlotte TV Market population is a walloping first-place 595,600 homes!

We'll add modestly that the WBTV bucket covers 43.4% more TV Homes than Charlotte Station "B." **

WBTV

CHANNEL 3 ◉ CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising TvAR Representatives, Inc.

*Television Magazine-1962
**NCS '61-Nightly

Tv specials—some big changes

- **Fewer offered than in '59-'60**
- **Entertainment types drop off sharply**
- **Gains in low-cost actualities**
- **Single sponsorship is now an exception**

The highly polished special or spectacular was seized upon with passion by the networks exactly ten years ago this season. It has since undergone severe transformations and insofar as entertainment specials are concerned, the embrace today is nowhere near as tight as it was, say, in '59-'60. During that period Madison Avenue and Broadcast Row feverishly fashioned something like a record number of 143 entertainment specials. What's happened since shouldn't happen to a Max Liebman!

SPONSOR, on the eve of the tenth anniversary of the special, talked to knowledgeable individuals on the subject. The consensus was that:

- Entertainment specials are on the wane.
- Advertisers are cottoning, more and more, to network public affairs specials or actualities.
- Single sponsorships are the exception, rather than the rule.
- Entertainment specials of the







From the very beginning entertainment specials did not come cheap

Among the most expensive specials of all-time were *The Power and the Glory* (above) with Sir Laurence Olivier, costing about $796,000 and seen over CBS TV; Mary Martin (upper left) in *Peter Pan*, costing $500,000 and presented over NBC TV, and Danny Kaye (lower left), one of the last hold out stars costing in region of $500,000 and aired over CBS TV

future will be fewer, but better.

- There is an assured future for locally-sponsored public affairs documentaries.
- Costs of entertainment specials are spiralling with rocket-like velocity.

Costliest single effort. A number of fascinating trends have developed in the field of specials, Mike Dann, CBS TV v.p., network programs, New York, told SPONSOR. Dann, who has been hip-deep in specials since his early days at NBC TV, and who brings to the industry a remarkable insight and comprehension of the problem, observed that since Leland Heyward produced the first special (Ford anniversary show) in the season of '52-'53, specials have represented the costliest single efforts in the history of advertising.

Never less than $500,000. From the start, a single special cost an advertiser for time and talent, conservatively, never less than $500,000 and often $1 million, according to industry experts. As the chart on page 26 reveals, drastic changes have been taking place in the past ten years, notably in the reduction of entertainment specials and an increase in public affairs specials.

In the '54-'55 season, for example, the networks put on 55 specials (46 entertainment; nine, public affairs). For the '62-'63 season, a reasonably projected picture shows 185 specials on the three networks (55, entertainment; 130 public affairs documentaries). This is a lallapaloosa 1300 percent increase in the last decade.

Dann was asked why entertainment specials were going down and documentary specials were zooming. This was Dann's explanation: "As tv started to use up the major properties, titles, producers, authors and

'62 billing jump for entertainment and pub affairs specials

FIRST HALF 1962	
TOTAL	$14,947,147*
ABC	1,898,424
CBS	4,762,034
NBC	8,286,689
FIRST HALF 1961	
TOTAL	$12,042,823
ABC	1,457,470
CBS	3,350,582
NBC	7,234,771

*First half of 1962 showed a 24.1% increase in gross time billings over similar period last year. Billings do not include sports. Sources of figures are TvB/LNA-BAR.

Gross time billings for nation's top advertisers in specials

	FIRST HALF 1962		FIRST HALF 1961	
1.	Gulf Oil Corp.	$2,124,325	Gulf Oil	$1,415,521
2.	Westinghouse	1,092,728	Purex	1,238,894
3.	Purex Co.	1,076,064	Procter & Gamble	851,410
4.	Savings & Loan Foundation	960,580	John H. Breck	752,270
5.	Chrysler Corp.	806,345	Bell & Howell	739,590
6.	John H. Breck	675,460	U. S. Time	673,035
7.	Bell & Howell	657,469	General Motors	647,605
8.	Procter & Gamble Co.	604,279	DuPont	597,459
9.	U. S. Time	467,711	Hallmark	563,828
10.	Hallmark	398,506	Equitable Life Assurance	419,212
11.	American Tel. & Tel.	390,725	Savings & Loan Foundation	366,898
12.	Shell Oil Co.	387,810	Revlon	324,578
13.	American Gas Association	377,965	Lever Brothers	319,075
14.	Standard Brands	375,395	Bulova	244,595
15.	Colgate-Palmolive Co.	363,122	Shell Oil	211,857

Source: TvB/LNA BAR Note: Does not include network program charges

stars making their debut in this medium, the news and public affairs departments began to develop techniques and personnel for a more exciting coverage of the real world."

As networks started to use up the supply of what Dann aptly described as "the make-believe world talents, the supply in the coverage of the real world began to increase."

Kaye was last holdout. "For example, with the advent of Danny Kaye to tv, he became one of the last major performers who was holding out," Dann said. "But just before Kaye, the use of mobile equipment and tape became standard practice for the news and public affairs specials, so whole new worlds were open for them while the spectrum for the entertainment specials contracted."

Dann observed that 90% of what was available from Broadway musicals and films in '55 is no longer available today. "And of the remaining 10%, there are many which can't be done for one reason or another," Dann pointed out. "The greatest single challenge that network programing executives have today is the creation of exciting specials."

For one thing, the news and public affairs departments can use Telstar as a great working tool while the entertainment people still have to come up with a property or a star "to bounce off the moon," Dann mused. "A World Series, a political convention, a football game, a Miss America contest, even a Glenn in space will be repeated from time to time on a yearly basis whether it has been good, bad or indifferent," Dann noted. "It rarely happens to an entertainment special. Out of the 300 to 400 entertainment specials done, maybe 20 have been repeated at the most. The advent of tape, which gave live quality, compared to the early days of kinescoping, is of very little value as far as reruns are concerned as long as residual costs stay as high, particularly in the payment of performers. For example, all the stars who appeared in *The Power and the Glory,* including Laurence Olivier, Julie Harris and Keenan Wynn will have to be paid their original fee."

Fewer but better specials. What, in Dann's opinion, will happen to the entertainment special? "I predict that on all the three networks over the years to come each network will plan anywhere from no more than 15 to 20 entertainment specials—and very often less. News, public affairs documentaries will continue to grow, but I am certain that the quality and importance of the entertainment special will be greater than it ever was. We will do fewer entertainment specials, but they will have a chance of being far better. Such specials as a *Salute to September* or a *Famous Manhattan Melodies,* or the presentation of an unsuccessful musical from the 20's, will no longer be presented by the networks. However, occasional shows, like Michael Redgrave, Ralph Richardson and Ingrid Bergman in *Hedda Gabler,* will be presented."

In the early days of specials, it was practically unheard of to have more than one advertiser on the program, according to Dann, but today it is common to have two or three advertisers on a single hour special. "So this permits an advertiser with as little a budget as $150,000 to participate in a special," Dann explained. "Years ago, unless you had $500,000 you couldn't play." Nor did Dann think that sponsor identification was lost in multiple sponsorship because each advertiser could still capitalize individually in his merchandising campaigns.

Specials "are getting more important" in the view of John B. Simpson, v.p. and national director of broadcast, Foote, Cone & Belding. "For example, the Arthur Godfrey, Bob Hope, opening of Lin-

Producer, net, agency execs probe specials



David Susskind
Exec v.p., Talent Assocs-Paramount, Ltd.



Michael Dann
V.p. network programs, N. Y. CBS TV



Alfred L. Hollender
Exec. v.p., head of broadcast, Grey Advertising



Herminio Traviesas
V.p. & mgr., tv/radio dept., BBDO



John B. Simpson
V.p., nat'l dir. broadcast, Foote, Cone & Belding



Charles C. Barry
Sr. v.p. in charge of tv/radio dept., Y&R

'54-'62 scorecard of network specials

	Total	Entertainment	Public affairs documentaries
1954-55	55	46	9
1955-56	70	55	15
1956-57	65	45	20
1957-58	110	80	30
1958-59	90	60	30
1959-60	189	143	46
1960-61	275	135	140
1961-62	180	95	85
1962-63 (projected)	185	55	130

There has been a sharp drop in production of entertainment specials since '59-'60 and a phenomenal increase in public affairs documentaries

coln Center, Dinah Shore and Sid Caesar specials and others, are evidence of the emphasis on quality entertainment. Forerunners of the entertainment special, like *Hallmark Hall of Fame, Telephone Hour* and *NBC Opera,* will, of course, be back."

Look for the feature special. Simpson also looked forward to tv's taking "another step toward developing its own programing art form —an art form it can do better than anybody else—via *feature* (formerly called documentary) specials." Moreover, "this creative trend in specials will not only be significant in reaching non-frequent viewers, but will importantly help to build the stature of the medium," in Simpson's opinion.

Most enthusiastic about its alliance with specials is Menley & James Laboratories, makers of Contac. Peter Godfrey, v.p. and marketing director, Menley & James, told SPONSOR that "we are constantly looking for tv specials which will offer Menley & James a particularly good opportunity to maintain this valuable association." Menley & James will be one of the sponsors of three one-hour specials starring Arthur Godfrey over CBS TV during the '62-'63 season. Tv, Peter Godfrey added, has played an important part "in the introduction and success of Contac."

Local sponsorship. To even a casual observer, it is evident that the recent Chock Full O'Nuts purchase of a multiple schedule of public affairs specials on a local station (WCBS-TV, New York, in this instance) would serve as an incentive for other advertisers to do likewise. The client, via Peerless Advertising, bought a package covering 52 weeks of public affairs activity. SPONSOR was informed that the client would not, in any way, attempt to use its stores to promote these programs, nor would it go in for hard sell commercials on the air. In virtually all instances, the company's messages would be confined to opening and closing billboards, it was reported. The approach of interrelated programing and sales packaging was fashioned by Norman E. Walt, Jr., vice president, CBS TV Stations and general manager, WCBS TV, nearly a year ago and was under development at the station for that period of time. The station, in all cases, will control the editorial content of the specials and other programs. William Black, chairman and founder of Chock Full O' Nuts, last week said that his company planned to use only one-half to two-thirds of the advertising time "to which it is entitled so that viewers could enjoy more of the community service shows." It is estimated that the time bought on WCBS-TV by Chock Full O' Nuts is worth approximately $600,000.

Undeniably, there is a marked falling off in entertainment specials and the trend will continue, David Susskind, the veteran producer of both specials and regular programs, told SPONSOR. Mincing no words, as is his custom, he said that entertainment specials "are indeed diminishing in number and will continue to diminish for various reasons."

Expense is biggest factor. Chief reason for the decrease in entertainment specials, as Susskind saw it, was the high cost of the special. "Costs are spiralling and the cost of a special today is about 100% over what it was five years ago and probably 20% over what it was two years ago," he asserted. "The trend, I feel, will continue because of labor costs, costumes, talent, all of which are inevitably soaring."

Susskind also advanced the argument that the infrequent scheduling of specials precludes any momentum; intermittently scheduled, there is no sustained build-up potential as is the case in a regular series—the habit viewing factor is missing, he charges.

"What really captures your viewer in a special is the name of the performer," Susskind said. "For instance, say you are putting on 'Getting Gertie's Garter,' you book a Marlon Brando or Elizabeth Taylor and you have a 60 Nielsen, but what fetches you that scintillating nose count is not the property but the marquee value of the star."

Networks build huge reservoirs of ill-will by pre-empting regular shows in order to insert specials that play havoc with regular viewing habits, Susskind also insisted. "Networks do not make any more money when they pre-empt the time of a regularly scheduled program

for a special because the sponsor of the pre-empting presentation pays the same charge as the one being-pre-empted," he explained.

Why is the viewer no longer infatuated with entertainment specials? "So many entertainment specials were not," Susskind continued. "They were 'ordinaries.' They were actually ill-disguised conventional entertainment. The public was fooled too many times, caught on finally and the resulting national indifference to such meretricious offerings was inevitable."

Token number of big ones. These reasons, in Susskind's opinion, explain the diminishing trend in the past and probably in the future. "They set up a compelling imperative under which this trend must persist," he said. "However, there should be and doubtless will be, a token number of exciting entertainments, be they a Lincoln Center opening (Corning Glass Works, represented by BBDO, will sponsor this one over CBS TV 23 September) or an Ingrid Bergman's *Hedda Gabler* (co-production of Talent Associates-Paramount Ltd., and Lars Schmidt in association with CBS TV and produced by Susskind. No date or sponsor set for this one). Such infrequent but significant 'blue chips' cannot be denied the American public."

When the history of specials, notably those dealing with entertainment stars, is written, the name of BBDO will undoubtedly head the list. The agency has been intimately involved in a record number of specials and its programing executives are deeply concerned with all production aspects of this brand of entertainment. In tracing the history of specials, Herminio Traviesas, v.p. and manager of the tv radio department, BBDO, last week observed that in the early days of specials, it was the ad agency and not the network that developed the special program. Networks, in the beginning, were in the eager habit of bidding for these and offering prime time because of the enormous mass appeal attached to these features. As name talent got tougher and as more stars were

(*Please turn to page* 44)

Tv film men break with NAB

- **18 syndicators to exhibit separately**
- **TFE to use Pick-Congress during 1963 NAB**

In 1963 some 18 film syndications will hold a separate exhibit in Chicago during the NAB convention, breaking away from the Conrad Hilton and centering their activities at another hotel, the Pick-Congress.

Since 1959 the NAB prohibited exhibits by film producers and distributors at the annual conventions, limiting their activity to hospitality suites. The NAB had charged the syndicators with conducting a circus, and the syndicators' countercharge was that they were being treated as second-class citizens.

For the past four years many syndicators were discontented with the NAB ban on exhibits and 18 have formed "Television Film Exhibit—1963" to be able to circumvent the NAB rulings.

Two weeks ago the NAB made a compromise offer to the syndicators, allowing them to exhibit in 1963 along with the equipment exhibitors. This offer was turned down by the TFE committee.

Eight or nine of the 18 tv film distributors are associate members of the NAB, and several of them will drop their membership, participating in TFE instead. The eight include: Desilu, Hollywood Tv, King Features, MGM-TV, Screen Gems, Seven Arts, Trans-Lux (of which TAC is a division), UA-TV, and Video House. Executives of Screen Gems and Seven Arts have expressed their intention to drop their NAB membership.

The committee of 18 includes these non-NAB members: Allied Artists, Flamingo, Four Star, Jayark, Official, Twentieth Century-Fox, Walter Reade-Sterling, and Warner Brothers.

Not included in the TFE separate exhibit movement are the three network departments, ABC Films, CBS Films, and NBC Films, and also MCA-TV and ITC.





Tv film men to hold first industry-sponsored exhibit

Co-chairman of Television Film Exhibit—1963 are Robert Rich (l) of Seven Arts and Robert Seidelman of Screen Gems. TFE represents 18 syndicators who decided to break with NAB convention after four years of controversy

Reps now wait in a rocking chair

- **Agency buys a rocker for waiting reps**
- **Reception room innovation is welcomed**
- **Some reps would rather not rock, or wait**

To the representative who has wiled many an hour away sitting in agency reception rooms, the promise of home-like comforts during the wait is apparently too good to turn down. At least that's the finding of Weightman, Inc., Philadelphia advertising agency, which recently polled visiting media reps on whether they would welcome the addition of a "comfortable, restful, soothing" rocking chair to the agency furniture.

By a tally of two-to-one, some 120 reps declared their approval and now a "modern" rocking chair rests in the Weightman reception room, amid Danish modern furniture and contemporary paintings. The rocking chair idea arose from agency empathy for the reps discomfort after three of its executives waited on a hard bench to see a new business prospect. The three —Sidney Tannenbaum, president; Nathan "Babe" Alexander, secretary; and Glen Jocelyn, executive v.p.—decided to hold an "election" and sent this letter to representatives:

Rep opinions asked. "It has been suggested (not by anyone in Washington, believe us) that we place in our reception room a comfortable, restful, soothing, relaxing ROCKING CHAIR.

"This would enable representatives who must be kept waiting not only to achieve what has been described as 'instant euphoria,' but to enjoy, as perhaps never before, the fine modern paintings with which we grace our walls.

"We guarantee this rocking chair would be for representatives only, because—and we know you'll understand—we never, *never* keep clients or new business prospects waiting. For that matter, we try never to keep representatives waiting, either, whether they have appointments or not; but you know how these things sometimes are.

"Naturally, we are fully aware that rocking chairs today are the source of some political controversy. Considering, indeed, the demonstrations and counter-demonstrations a rocking chair in our reception room may cause, and what some of our clients may say about it, we don't want to install one without being reasonably certain it will be appreciated by a majority of callers. So we have decided to put the whole thing to a vote.

"Enclosed is your ballot. Just fill it in, and drop it in the mail.



First man to sit in new Weightman rocking chair

He's Robert L. Maynard, assistant general manager and sales manager, WMTW-TV, Poland Spring, Me. Standing is N.A. (Babe) Alexander, Weightman partner



Waiting is now a pleasure

That's the opinion of Ed Ryan, Harrington, Righter & Parsons, tv reps

No stamp is necessary.

"We only beg you not to ponder too long. For until all votes are in you and your fellow representatives-in-waiting must do your sitting here on Danish modern furniture that, however comfortable it may be, is definitely unrockable."

Rocking chairs or not? Enclosed with the letter to the representatives was a postcard ballot requiring voters to take a firm stand on the issue:

( ) YES—I am in favor of your insalling a comfortable, restful, soothing, relaxing rocking chair in your reception room.

( ) NO—for purely personal or political reasons which are strictly my own business I am definitely against the office invasion of the rocking chair. Let's keep America awake!

At the bottom of the ballot was room for a signature, advising timid voters: "If you wish to invoke your sacred right to secrecy when voting, you may disregard this line."

One unusual result was that more voters who checked "yes" invoked their right to secrecy by refusing to sign their name than "no" voters.

However, the vast majority of representatives signed their names boldly. Of the 40-some representatives who voted against the chair, only four chose to remain anonymous (one signing, in a burst of Republicanism, "Dwight D. Eisenhowever," another, "Richard Nixon.")

Of the 80-some representatives who signified they wanted the chair installed, 11 kept their names secret (one disguising himself as "Mother Whistler").

Comments from reps. Perhaps a bit more revealing of the representatives' feelings toward the idea of a rocking chair—and of representatives themselves—were some of the comments written in on the postcard ballots. Explaining his "no" vote, one representative noted on his ballot: "Let's keep America awake and moving forward instead of back and forth."

Another rep protested, "I'm not ready for it yet."

"I fight better on my feet," explained another.

"The Rock of Ages is all right for Sunday," cried another, "but let us keep 'The Rock' out of advertising."

Another rep based his negative answer on economical grounds: "A business call costs $30.35. A rep should be in an out before he gets too comfortable."

Never miss a pitch. Several men who voted for the rocking chair took the opportunity to plug the medium they represent.

(*Please turn to page* 16)



What happens when two men from the same firm arrive

The boss gets priority. Art Watson, WRCV-TV, Philadelphia, station mgr. takes the chair; sales mgr. Chet Messervey (l) stands with Len Stevens, agency v.p.

Tv and kids—for goodness sake

- **Tv kid show watchers raise $125,000**
- **Backyard carnivals aid dystrophy drive**
- **Bigger tv kid campaign planned for '63**

The busy little hands of thousands of Lilliputians in the Greater Washington, D. C., area gave pause this summer to some of the wayward giants who loudly and often decry the lack of giants' fare in the land of children's tv.

Conclusively demonstrating that tv can be a wonderful influence on the young was the 11 June-31 August campaign for Muscular Dystrophy on three WTTG-TV kid shows, which told youngsters how to arrange and conduct backyard carnivals to raise money for the cause.

The campaign netted $52,000, which is nearly half of the nationwide total of $125,000. Well over 50 other stations in as many markets participated in the drive.

The whole effort was so successful, one MDAA executive said, that plans already are being made to do a bigger tv job next year, which will incorporate a "truly national drive," and a more effective "carnival kit." Presently, regional offices around the country are viewing a kinescope of one of WTTG's final "Carnival" spectaculars.

Since the Washington station made such an all-out effort, let's take a look at what was done and how it began there.

Last May, John Travers, regional director for the Muscular Dystrophy Associations, asked Donn Colee, WTTG-TV vice president and general manager, if the station would run a promotion for MD similar to a pilot project on WCPO, Cincinnati, last year which netted $4,837 for the organization.



Carnival promoters tell how they raised dollars to fight MD

A technician cues the young carnival hosts for their appearance with Bill Johnson (back to camera), host of *The Three Stooges* on WTTG-TV, as parents and friends look on from studio bleachers. Kids were eager to tell 'how they did it'

Worthy public service. Colee (since named chairman for the Greater Washington area MD campaign) soon saw the instant appeal and vast potential of such an idea. It took shape in his mind, he said, as "the most important public service project ever undertaken by the station"; a city-wide campaign that would give "entire families, and even communities, the opportunity to work together to provide wholesome, creative, summertime fun for children of all ages, and, at the same time, raise funds to combat one of the most serious and baffling diseases known to medical science."

Sky's the limit. A staff meeting was called; assignments were made; the logistics of the campaign were mapped out, and "Carnivals for MD" were off and running. All stops were to be pulled, using WTTG-TV's three top-rated children's programs as a springboard (they attract about 500,000 viewers weekly). It would be an all-station effort, so far as production, promotion, publicity, and planning were concerned. MD was to handle mailings, lists, and dollar returns.

As the campaign got underway, the office of WTTG promotion director Mrs. Cheerful Thornhill, who coordinated the many details and logistics of the project, soon looked like headquarters for a major military or political campaign —even to a map pin-pointed with carnival locations.

Here's the drill. Here's how the public service project worked:

1. A special two-and-a-half minute tape, narrated by Bill Johnson, host of *The Three Stooges, Captain Tugg* (Lee Reynolds), or Miss Connie of *Romper Room*, was used four times a day. In addition, eight-second spots were aimed at parents throughout the day.

In August, special 90-minute "Carnival Spectacular" programs were staged three times a week for the first two weeks; for the last two weeks, two-and-a-half hour specials were aired three times a week, making a total of 24 hours of live and taped programs.

2. "Carnival Kits," a do-it-yourself packet of suggestions and material for staging these backyard, fund-raising parties, were offered on the air by the three participating programs.

3. Frequent telecasts of a cartoon film produced by Muscular Dystrophy Associations of America, showed young victims of the disease.

4. Personal appearances of the three WTTG-TV children's personalities—Miss Connie, Captain Tugg, and Johnson—were to be scheduled for some of the carnivals.

5. The "grand prize" for each carnival was to be a personal appearance of all carnival entrepreneurs on the station to receive an



Will he really make her disappear?

Moppets study every move by Gene, the Magic Clown, at backyard carnival given by son of Washington advertising exec, Harry Merrick (Kal, Ehrlich & Merrick)

MD citation signed by comedian Jerry Lewis, national chairman of the associations.

These appearances began 20 June for the carnival promoters and their helpers. Because of the large number of children involved — often as many as 20 "helpers" per carnival—the three programs allocated four to six minutes daily for these tributes, and carnival representatives were limited to four, while parents and friends watched from the studio bleachers.

The personal appearances came to a climax on one of the final August spectaculars, when 1,000 children, of all sizes and ages, went before the cameras for about 30 seconds each, and told Johnson, Miss Connie and Capt. Tugg all about how they came to give a "Carnival for MD"; how much money they made; what games they played, and how their friends and neighbors helped.

At last count, Florence Lowe, Washington coordinator for Metromedia which owns the station, said the summer campaign in WTTG's 200-mile radius involved an estimated 200,000 individuals, as carnival promoters, helpers, guests, and adult participants; 10,000 kits were sent out; over 2,500 backyard carnivals were held, and returns ranged from $2 to $240.

In addition to the five states in WTTG's coverage area—Maryland, Virginia, West Virginia, Delaware, and Pennsylvania — requests for kits, Mrs. Lowe said, trickled in from points as far away as California, Texas, Ohio, and Canada.

Puzzled station and MD officials discovered that many of the young tourists who swarm into the capital each summer, heard about the cam-

Collect your $1 million check here

- **Denver bank stages 'millionaire' blitz**
- **Spot radio promotes '$1 million of good luck'**
- **$1,520 checks, 5,000 plants given away**

Five days before the Mountain States Bank opened its modern and expanded building last month in the rarefied heights of Denver, the bank began a radio "blitz" of 213 one-minute messages on four stations announcing the three-day opening ceremonies—and a very unusual promotion gimmick: a chance, through a drawing, to win the interest for one week on $1 million. This amounts to $767.13, computed at 4% per year. Second, third, and fourth cash prizes for three, two, and one-day's interest amounted to $328.77, $219.18, and $109.59.

As a result of the unexpected success of the opening—new accounts had been opened at triple the normal rate, even though no special appeal had been made for new business, no premiums offered, etc.—the small, neighborhood bank has made a total re-evaluation of its advertising techniques, with "a big increase in our future use of radio assured," according to Robert E. Jordan, MSB assistant vice president in charge of advertising.

The promotion, Jordan explained, centered around radio, tv, and film star Marvin Miller and his identity as "Michael Anthony," the man who gives away million-dollar checks on CBS-TV's *The Millionaire* series (currently re-running in Denver).

The spot announcements, which began 17 August on KLZ, KOA, KDEN, and KOSI, were recorded in Hollywood by Miller, some utilizing his technique of doing both voices in two-voice routines.

All spots invited listeners in to see the beautifully designed new bank, and to receive a personally autographed "check."

Lots of zeros. On 20 August, 20-second tv adjacencies to *The Millionaire* were begun, with a slide of Miller's profile and sound recorded by the versatile actor. The broadcasting buy was supplemented with print ads and bus cards and 5,000 mailing pieces were sent to East Denver residents.

The messages informed the mile-high Denverites that Miller would appear in the bank lobby during banking hours from 22-24 August. As visitors entered the bank, listeners were told, they would receive cashier's checks for "One Million Dollars' Worth of Good Luck" with their names individually typed in by a bank teller. The line would then form to obtain Miller's personal signature on the checks as a souvenir of the visit. In addition, the first 5,000 visitors were to get a small, hardy English Ivy Plant.

Customers came early. On opening day the bank was forced to open its doors early to let in the crowds gathered there. By 3 p.m., bank closing time, more than 2,000 persons had jammed the lobby, obtained ivy plants, received autographed checks, and registered for a drawing for the four cash prizes.

The next day was a repetition of the first, with interest even further heightened by a rash of radio, tv and newspaper appearances and interviews by Miller, who is good copy.

On the third day of the opening, the last ivy was given away, and by

paign on television, and jumped on the bandwagon as soon as they got home.

News of WTTG's immediate success, combined with efforts of regional and national MD offices, sparked 37 carnivals this summer in states from Oregon to Florida. However, no other station, Mrs. Lowe said, even in larger markets, approached WTTG's mammoth take. Three or four stations reported proceeds of $6-7,000, she said.

The cost to MD? About 10%, or $5,000, according to Travers' estimate. "But we'll cut the cost next year," he added, pointing out that by underestimating the response, certain costs, such as reorders on printed material, ran high.

The "Carnival Kits," which are to be enhanced next year, included posters and handbills for the youngsters, with spaces provided to show the time and place of their own local carnivals.

The kits also told how to arrange for admission tickets (elect a treasurer"); decoration (tables, crates, gaily colored crepe paper); music (circus music records from library and record player), and food (hot dogs, lemonade, hot, buttered popcorn, ice cream).

Sixteen simple games of skill were described in the kits (penny pitch, ring-a-duck, etc.). Some carnivals had pony rides. One boy sold peeks at his rabbit. He charged two cents, he said, "but some kids got a free look because he kept jumping out of the box."

By now the summer shouts have been lost to the drone of the multiplication tables. "But you just wait," said Mrs. Lowe, "wait till next year."

closing time. Miller had individually signed a total of over 5,300 checks. Registrations for the drawing totaled more than 7,000 (some people signed more than one slip).

Following the prize drawing, Miller personally delivered the prize checks "Michael Anthony style" to the startled winners' homes.

Beaming, Jordan said, "Nearly everyone coming into the bank mentioned hearing the familiar voice of Marvin Miller on the air 'over and over again.' We were overwhelmed by the response, and must give much of the credit to radio and tv."



Denver bank's customers pick up $1 million checks

Actor Marv Miller, 'The Millionaire' of CBS TV who gives away $1 million checks, is here signing one of over 5,300 checks for "One Million Dollars Worth of Good Luck." He also presented four checks as prizes worth $1,520 during opening

How do I get an agency job?

- **Study shows few new grads hired by agencies**
- **Admen indifferent to advertising degrees**
- **Many students are "afraid" of ad agencies**

Like a father who misunderstands his son, many an agency man has been shunning his own protege —the advertising graduate who is looking for a chance to prove himself. In quiet retaliation the new graduates turn to company advertising departments for "the opportunity and the pay scales. They're afraid of agencies—afraid they can't make the grade, afraid of the instability they've heard about, afraid they can't get married on the kind of money paid by agencies," says a noted advertising educator.

There is a well-worn axiom in the advertising business that an agency is no better than the people in it, and a second axiom goes to the effect that the agency business is simply a business of people. It is certainly true from a standpoint of arithmetic: in 1961, nearly 70% of all the dollars taken in by agencies in the American Association of Advertising Agencies was paid out in salaries, augmented by fringe benefits—group insurance, major medical, profit-sharing and pension plans.

Fairfax Cone has described the agency business as "the only business in the world where your inventory goes down in the elevator at the end of the day."

With *people* as the core of the advertising business, advertising graduates, knowledgeable and interested in the field, should make the best trainees and potential executive material. But how many people are agencies hiring directly from college, and how many of them studied advertising?

4A study. On the basis of a response from a little less than half the offices of 4A agencies, and with an 85% response from those offices with more than 500 employees, the following conclusions were drawn.

In the first place, less than a third of agency offices hired anyone directly from college last year (31% did, 69% didn't).



Agency potentials study tv camera operations

Graduate students see demonstration of tv camera techniques at Syracuse University's tv studios, given by Professor Philip Burton, chairman of the advertising department (2nd from r). Students (l-r) are John Casey, John Malcolm, and Dick Sawyer

In the second place, the hiring of recent college graduates tended to cluster in the larger offices. Agencies with less than 100 employees hired a total of 77 graduates, 100 to 500 agencies hired 106, and over 500 employee agencies hired 321. The total is 504.

Most of the people hired were men (63% men, 37% women). Since this figure would normally include secretarial, this is a relevant statistic.

If the non-respondents follow the same pattern as the respondents—probably a liberal assumption—the total number hired from college by 4A agencies is no more than 757 annually.

Agencies hired about 1,000. Since the 4A agencies account for about three-fourths of the volume of the entire agency business, then the total number of people hired directly from college by the agency business in 1961 probably runs less than 1,000 per year.

"A fair conclusion from these statistics would seem to be that the agency business hires comparatively few people directly from college. But who's to say if the agency business could absorb, at this point, all grads if it wanted them," says John Crichton, president of the 4As. "I understand that General Electric and International Business Machines each hire about 1,000 people a year from the campus. There are no such giants in the advertising agency business. The agency business is, on the whole, a small business. The 4A's accounts for 75% of national billing, but more than half the members of the 4A's bill less than $1,500,000, and employ fewer than 25 people.

Few training programs. "At the moment, there are few formal training programs in the agency business. That is not to say that a great deal of training does not go on—it does, and at all levels. In a recent study, most of our answers came from the largest fifth of our agency members — and of those, only about a third had formal training programs.

"I think there will be more training programs, and more and better college education, largely to offset the costs inherent in the system of hiring away talent from other organizations and educating people in the agency," Crichton predicted.

"In the Midwest—the 4A's Central Region—there is already established an outstanding program of summer fellowships for teachers of advertising who want to re-acquaint themselves with current ad agency practices. We handled about four teachers there this summer. In other areas—in our other regions and councils—similar programs are under way.

"Three of our Councils sponsor scholarships. Sixteen agencies also offer scholarships, usually to colleges near them.

"A large number of agencies—including many in the Southwest—offer internships, summer jobs, for students interested in advertising as a career. One 4A agency has had up to 15 of these students in a single summer. Another agency now has six," Crichton continues.

"These are tangible evidences of the interests of the advertising agency in its employees of the future.

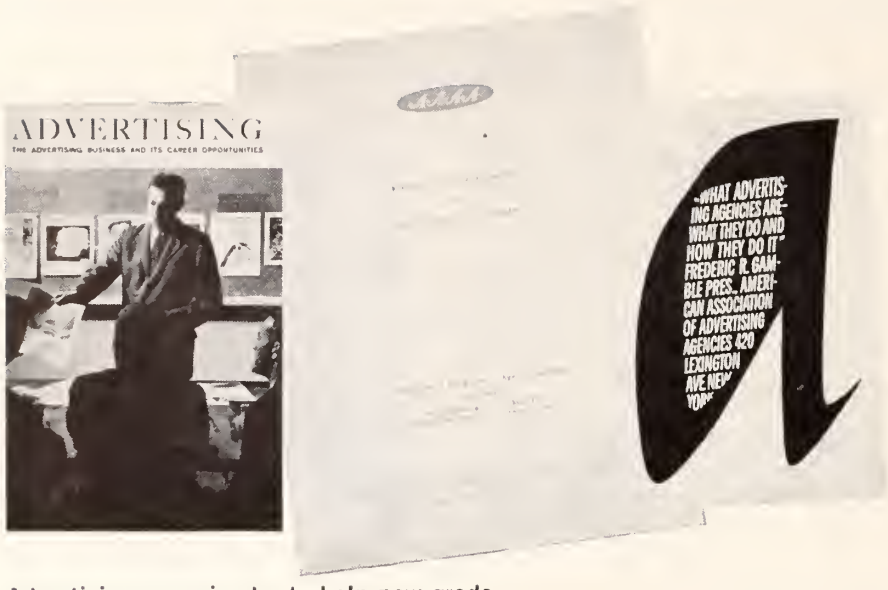
Agency men to college. "We have operated in a number of areas a very successful program of sending agency teams to colleges to explain various facets of agency operation. Sometimes these are men drawn from one agency; sometimes from several agencies; and in the West—at UCLA—a remarkably effective case history program series was presented using people from agencies and from advertiser organ-

Predictions on advertising education

John Crichton, president of the 4A's, recently addressed the Association for Education in Journalism at Chapel Hill, North Carolina. Here are some of the predictions he made concerning the agency's changing attitudes on advertising education.



1. The number of people in agencies with academic advertising backgrounds will increase—and perhaps be dominant.
2. New graduate personnel intake in agencies will probably grow from 33% to 50% by 1970.
3. Most of the people hired directly from college will be hired by very large offices.
4. Many more agencies will have formal training programs to offset cost of hiring away talent from other organizations.
5. More fellowships for teachers and internships for students, to acquaint them with current advertising practices.



Advertising agencies try to help new grads

The 4As sends out free booklets on the advertising business, in addition to financial help. Despite industry efforts the agency intake of new graduates is low

izations in the area.

"Finally, we know from career analysis that the one thing advertising agency people seem to have in common is this: they worked on undergraduate radio/tv stations and publications. We are now discussing a program aimed at encouraging editors and business managers of college publications, and we may soon be making scholarship and cash awards to some outstanding students in these areas.

"Dr. Vergil D. Reed, formerly of J. Walter Thompson, recently with Michigan State, and now joining the faculty of Columbia University, is making a study, financed by the 4A's, of the teaching of advertising at graduate school levels. The report is not ready for release yet, but we do know this: we do know that the teaching of *advertising* courses in graduate schools of business is apparently decreasing, probably due to the advertising courses being combined with *marketing* courses.

"In addition to fellowships, internships, scholarships, teams to visit colleges, and a new study of education at graduate levels, we have a variety of aids aimed at helping students, directly and through their guidance counselors, find their way into the advertising business," Crichton said (see box above).

English wanted. English is the number one field of study, closely followed by advertising, marketing, and journalism. (Students were grouped under the major subject they seem to have studied. The actual list of majors was quite varied.)

Of the 53 people who were hired directly from college who came to agencies and had been trained in advertising in college, 42 were men. Of the total group, seven had master's degrees, the remainder had bachelor's degrees.

Looking at the total number hired, one can see a general grouping: advertising, marketing, and journalism account for 114 of the 504 people, or somewhere around 23%.

"From the report only English and advertising show more than 10%, with marketing somewhat lower—around 8%. The other disciplines are fairly even, may change from year to year, and may simply be a matter of chance.

"There is no agreement among agency men as to the ideal academic background; there are as many who favor a liberal arts background as there are those who would like a firm background in advertising, marketing, or business administration. Of the ten presidents of the largest agencies in the U. S., only three came direct to the agency business from college. These ten men have very little in common in academic background. Nor is their job experience comparable: some were teachers, newspapermen, advertising managers, salesmen.

Educator on the spot. Hopping back and forth on both sides of the agency-education fence is Professor Philip Burton, currently chairman of the advertising department, School of Journalism, Syracuse University, and professional adman at Barlow-Johnson Agency in Syracuse. In addition he has been in executive positions at Procter & Gamble, Bell & Howell, Ruthrauff & Ryan, and Bruce B. Brewer Advertising Agency. He is author of six books on advertising, a former member of the board of directors of the AFA and several committees of the 4As.

In response to a request from SPONSOR Burton explains what advertisers should know about advertising education and recent graduates.

"Training young people in advertising puts the educator on the spot. If he loads the program with advertising courses he may be lambasted by other educators for running a 'trade' school. People in the business will likewise deplore over-emphasis on the vocational approach, declaring that they prefer job candidates with a broad liberal arts background.

"Students, on the other hand, are eager for advertising courses and, if advertising-bent, seek out schools that offer a wide selection of advertising courses.

"Most of the top ranked college advertising programs in the United States have struck a sort of middle ground. The student *is* given a broad liberal arts background. At the same time, he can obtain enough advertising hours to prepare himself for work in the field. Every advertising educator recognizes, however, the great importance of a well-rounded education. Accord-

(*Please turn to page* 46)

NFL tv football for NFL slacks

- **Stevens pushes new fabric in unique tie-in**
- **Tv gets 80% of budget; radio shares rest**
- **Giants' Huff is spokesman for new line**

Football fans around the country will see a lot of the N.Y. Giants' star linebacker, Sam Huff, this season in a campaign of tv and radio commercials for a new fabric made by the 149-year-old J. P. Stevens & Co., Inc.

On behalf of NFL Consort slacks (yep, that's what they're called), the grid bruiser is seen and heard before and after all National Football League games in the 14 cities in which the teams play. The messages also are aired on WHDH-TV, Boston.

The commercials, which began 16 September and continue until 16 December, are minutes on tv and minutes and 30-second spots on radio. The last 10 seconds of each are tags which permit tie-ins for local manufacturers and retailers.

Story behind the name. Before getting into details of the promotion and tie-ins and other aspects of the campaign, it might well be explained at the beginning how the unusual name, NFL Slacks, came about.

E. V. Treacy, Jr., manager of Stevens' Consort fabrics department, started it. His department is listed as #49 for purposes of the company's business office IBM machines.

Treacy, a former college gridder, is sports-minded, and he thought that perhaps some connection could be made for promotion purposes, two years ago, with the San Francisco 49ers football team.

To be brief, this fell through, but the National Football League commissioner, Pete Rozelle, suggested, "Why use one team? Why not use the whole league?"

This is how, in 1960, a new fabric 70% orlon acrylic and 30% wool worsted, came to be known as NFL Consort.

Huff 'gets the ball.' Sam Huff entered the picture in 1961, when a good player, who was well-known throughout the country, was needed for the promotion. Huff was approached by Bob Nugent, FRC&H associate director tv/radio, who interested him in making the commercials. He later received a job as off-season salesman.

There was no tv or radio campaign that year, but Treacy and Charles F. Kelly, Stevens' Consort fabrics department sales manager, began a 50,000-mile cross-country tour—which extended well into 1962—showing the NFL promotion to manufacturers and leading retail outlets.

One interesting thing about the presentation, is that the commercial content, made in 1961, was not shown on tv that year. This season marks the first showing.

Following this tour, sales increased 100% in 1961 over 1960. Encouraged by this success, Treacy



FRC&H holds skull session

Discussing storyboard at agency are (l-r): Liz Griffiths, media buyer; Robert F. Nugent, assoc. director tv/radio, and Richard Stevens, v.p. and acc't. supervisor

and Kelly will leave Thursday for another extensive tour, to show the new colors and stylings in the 1963 line (they always work a year ahead) and to explain the tie-ins with the big tv and radio campaign.

Their presentation is colorful and delivered with enthusiasm. Some manufacturers don't know too much about the game of pro-football, so the presentation begins with a film of Huff playing football, and then making a commercial pitch which leads into a showing of NFL Slacks. This is then followed by a 10-second tag for use by local advertisers.

The projection unit used for this showing looks like a portable tv set, and an executive in an office can watch the entire film as if he were watching tv at home. However, the machine also is capable of throwing an image on a large screen for viewing by 400 people at the same time.

'Live' rally for buyers. Following the filmed portion of the presentation, Treacy and Kelly go into the "live" pitch. Standing on either side of a large promotion folder, they alternately flip a small white football back and forth to each other as they, each in turn, read the promo and add little facts not listed. At the end, they turn suddenly to the audience—of one or 400—and flip the ball at it saying, ". . . and now it's your turn to carry the ball."



Portrait of a linebacker

Sam Huff, Giants' star defensive linebacker, will work as J. P. Stevens & Co., Inc. salesman during the off-season

Here are the tie-ins made available to buyers of the NFL package, as listed in the presentation:

1. Tie in with national advertising. Run your local ads to coincide with tv and radio coverage of the games.

2. Identify your NFL merchandise at point-of-sale with free card toppers, tags and labels.

3. Use free NFL schedules, imprinted with store name for giveaways. Use them as envelope stuffers and counter pickups.

4. Display official NFL Slacks and promotion material in store windows and in sportswear department to coincide with peak interest in the NFL games. (The more you promote the game . . . the more you're promoting your NFL merchandise.)

5. Have a local NFL player for in-store appearance, or a local football hero, to sign autographs and talk up official NFL Slacks. (Get in touch with your nearest NFL publicity director. He'll cooperate, give promo suggestions, etc.)

Made for dress wear. "The new, NFL Consort fabric is a dress pants fabric," explained Richard S. Parker, Stevens' men's wear advertising coordinator. "It is strong, wrinkle resistant and holds a crease." At our presentations we also hand out small slide viewers with eight frames of film showing Huff playing with kids and with a friend on a golf course. (This is part of the tv commercial.)

"We have a lion's share of this market" (orlon and worsted for men and boys), Parker pointed out, "and that is why we are not completely dependent on promotion to sell it.

"But we are very happy with our promotion and advertising," he added. "We believe they are also responsible for a certain 'halo' effect, that is, sales going up in other departments, such as dacron and rayon, dacron and worsted tropicals, among others."

As for the telecasting and broad-

(*Please turn to page* 56)



On the 50-yard line at Yankee Stadium

At famed ball-park helping with production of tv commercial are (l in photo at left): Charles F. Kelly, Stevens' Consort fabric dept. sales mgr., and E. V. Treacy, Jr., dept. mgr. At right, Huff (#70) brings down back with usual predatory finesse



Agency invades Chicagoland shopping centers

Since March Tatham-Laird's unique Mobile Research trailers have been the base for more than 5000 interviews in the Chicago area. Agency researchers pre-test ad claims, tv commercial believability among grocery and drug shoppers

Research 'em where they are

- **Tatham-Laird takes trailers to supers**
- **Mobile Research units save time, money**
- **Red-jacketed staff checks ad claims**

Last week a SPONSOR editor, weaving through the scrambled noon-time traffic of Madison at 49th, felt a clap on his shoulder and turned to confront two grinning Chicago agency magnates, Art Tatham and Ken Laird, board chairman and president respectively of the firm of Tatham-Laird.

Without even pausing to ask what two such solid Michigan Avenue types were up to along New York's ad alley, the SPONSOR man demanded, "How's your research-mobile going?"

"Too damn good," said Tatham with a laugh, "we're swamped with work." T-L Mobile Research units (two trailers and a truck to haul them) have been in use since March and have kicked up quite a storm of interest since Art Tatham mentioned them in a speech to the ANA spring meeting last May.

The Chicago agency seems to have developed a unique and ingenious method of making consumer surveys which, in effect "researches them where they are" and, according to T-L, saves time and money and produces better results.

Physical equipment for Mobile Research consists of a 36-foot trailer divided into five compartments for personal interviews, plus an 18-foot headquarters trailer used for screening respondents and tabulating results.

5,000 Interviews. The air conditioned units are hauled to shopping center parking lots in the Chicagoland area, and since March have conducted more than 5,000 personal interviews.

Responsibility for the Mobile Research operations rests with T-L Creative Research Director Dr. Donald L. Kanter and a staff of seven research technicians, who wore bright red jackets when working "on location."

According to T-L executives, there are at least four time and money-saving advantages in the research-mobile idea:

1. Researchers waste no time

(*Please turn to page* 56)

Why it pays to advertise your station in a broadcast book

BECAUSE YOU PINPOINT THE BUYER

In a personal interview survey of "top-billing timebuyers" made by the salesmen of a national representative firm 97% of the respondents specified broadcast books as their *first* reading choice; 95% as their second.

How did the non-broadcast magazines fare? Only two votes for first; three for second.

Which underscores a cardinal point when buying a business magazine schedule. Put your dollars where they impress readers who can do you the most good.

Whether you are shooting for $2,000,000 in national spot billing or $200,000 the principle is the same. Sell the men and women who *really* do the buying.

In the world of national spot placement actual "buyers" number fewer than you might think. Perhaps 1500-2000 "buyers" (some with job title, others without) exert a direct buying influence. Another 3000-5000 are involved to a lesser and sometimes imperceptible degree.

Unless your national advertising budget is loaded (is yours?) we recommend that you concentrate exclusively on books that *really* register with national spot buyers. In this way you avoid the campaign that falls on deaf ears.

a service of

SPONSOR

TIMEBUYER'S CORNER

Media people: what they are doing and saying

If the reps keep snatching up timebuyers at the rate they're fast becoming accustomed to, the business is apt to find itself heavy on sellers and short on buyers. The latest one to swell the tide of timebuying defectors is Bates' **Bob Kerrigan.** He's giving up buying on Fleischman Margarine there to do some selling for Peters, Griffin, Woodward. The reason cited in the majority of these instances is, of course, money.

Sibling dept.: From Chicago comes this contribution to our 3 September, **Can't help wondering:** how many sibling timebuyers, etc. item: **John Harper,** timebuyer, JWT, Chicago; brother, **Paul C. Harper, Jr.,** president, Needham, Louis and Brorby; **Clifford J. Barborka, Jr.,** v.p. Adam Young, N. Y.; brother, **William Barborka,** account exec., BBDO, Chicago; **Keith Lewis,** Petry TV, Chicago; wife, **Ruth Babick Lewis,** timebuyer, Clinton E. Frank, Chicago. Our writer reports: "While some of these partners are not timebuyers, they are siblings—and one pair a married couple—they are related in business, as well as by blood." **Contributions, anyone?**



Hauling in the big ones are small play for admen

The fishermen (top l-r) Hank Hudson, Grey; Nick Imbornone, SSC&B; Bernie Rasmussen, F&S&R; Chet Slaybaugh, Bates; P. Patterson, WITN-TV, Washington, N. C.; (center) Dominick Venturalla, JWT; Cathy Coholan, NBC; Lorraine Ruggiero, Y&R; Beth Black, D&C; Frank Sweeney, L&F; (bottom) Ted Rhinehart, NBC; Earl Broome, WITN; Ron Kaatz, Burnett

Among those who managed to squeeze in a lot of fishing, swimming, dancing, dining, boating, golfing, and touring, during the four-day eastern North Carolina market tour hosted by WITN-TV, Washington, N. C., included (aside from those shown in photo above) these New Yorkers: **Gen Schubert,** Compton; **John Timko,** K&E; **Jackie DaCosta,** Bates; **Bette Leckner** and **Tom Peschel,** Benton & Bowles; **Hope Martinez,** BBDO; and **Pete Berla,** OBM. Also **George McCoy,**

(*Please turn to page* 42)

THE
LATEST WORD
from
K.C. Radio

FULL TIME

5000 WATTS

Target NOV. 1

We'll be ready.

Will YOU?

KUDL

Irv Schwartz
V.P. & Gen. Mgr.

CHATTANOOGA TV VIEWERS HAVE ESTABLISHED "LUNCH 'N FUN" AS TOPS IN EVERY CATEGORY THAT ANY RATING SERVICE HAS SEEN FIT TO MEASURE

WDEF TV CBS CH. 12

CHATTANOOGA

Call ATS ADVERTISING TIME SALES INC.

NOW!

Cuisine Exquise . . . Dans
Une Atmosphère Élégante

RESTAURANT
VOISIN

575 Park Avenue at 63rd St
NEW YORK

Lunch and Dinner Reservations
Michel : TEmpleton 8-6490

TIMEBUYER'S CORNER

Continued

Ayer, Philadelphia; **Manny Klein**, Doner, Baltimore; and **Eula Reggin**, The Ralph H. Jones Company, Cincinnati.

Counting the days until Saturday is Foote, Cone & Belding's **Martha Sykes**. With good reason, of course. That's the day she puts her Clarol and Equitable buying chores away for safe keeping in her desk drawer (temporarily), marries Henry Murray—a Continental Can sales rep—and takes off on a two-week honeymoon.

Back at Compton after a week-long honeymoon is **Chris Sturge** who as we reported 27 August, was moved from media research into timebuying. No word yet as to his account assignment.

The Corner pays its respects this week to Kenyon & Eckhardt's veteran buyer, Lucy Kerwin. A graduate of St. John's and Columbia, Lucy's advertising career began back in 1941 when she joined K&E's New York office as a secretary. It wasn't long, however, before her executive ability began to show and she was moved into timebuying. Until recently, Lucy handled broadcast exclusively on Metrecal, Nutrament, Buitoni and Quaker State. Along with recent changes in K&E's media organization, she has just switched to all-media buyer, handling Mead-Johnson's Metrecal. A native New Yorker, Lucy recently ventured out into the suburbs and joined the legion of Long Island to Manhattan commuters. So far, she's happy about the whole thing, but, says Lucy, if this winter's snow is too much, next years she may again be a New Yorker.



Lucy Kerwin

She's bought time nearly 20 years at K&E, now buys all media

Bravo dept.: To Compton's **Joe Burbeck** for placing 5th out of over 100 entrants in the International Championship Star Class Yacht Race in Portugal. No novice at yacht racing—he's a consistent trophy winner—Joe nonetheless faced up to some pretty stiff competition. As a member of the Larchmont Yacht Club, Joe (who buys on Ivory Liquid, Crisco Oil and Cunard Steamship when he isn't yachting) found himself battling different techniques in ocean waters. But despite his limited ocean racing experience, he came up a winner.

Taking a bit of good-natured ribbing these days (good-naturedly, of course) is K&E's **Walter Staab** for the naming of the Staab's pride and joy, infant daughter Pamela Ann. Shortening the name to Pam Ann, point out his ribbers, could easily do much to promote—free of charge—an airline with a similar sounding tag.



Just Unleashed

3 GREAT NEW SPOT CARRIERS

ON WJBK-TV DETROIT 2

★

BEST OF HOLLYWOOD
FRIDAYS
11:25 p.m. to conclusion

★

BEST OF HOLLYWOOD
SATURDAYS
11:25 p.m. to conclusion

Brand-new areas for nighttime and prime time 60's on the station that's No. 1 with Southeastern Michigan viewers. All-star movies! First time strip in the market of a top TV favorite! Call STS for choice avails.

Pedigreed Pictures with Potent Pull

BATTLE CIRCUS
Humphrey Bogart, June Allyson

THE ACTRESS
Spencer Tracy, Jean Simmons

CARBINE WILLIAMS
James Stewart, James Arness

THE LONE STAR
Clark Gable, Ava Gardner

ABOVE AND BEYOND
Robert Taylor, Eleanor Parker

THE BAD AND THE BEAUTIFUL
Lana Turner, Kirk Douglas

THE PEOPLE AGAINST O'HARA
Spencer Tracy, Pat O'Brien

TO PLEASE A LADY
Clark Gable, Barbara Stanwyck

DIAL M FOR MURDER
Ray Milland, Grace Kelly

MOGAMBO
Clark Gable, Ava Gardner

DON'T GO NEAR THE WATER
Glenn Ford, Gia Scala

★

Stripped for the first time in the Detroit market
HIGHWAY PATROL
starring Broderick Crawford
6:30-7:00 p.m., Mon.-Sat.

MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WHN	*IMPORTANT STATIONS IN IMPORTANT MARKETS*
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	*STORER BROADCASTING COMPANY*

STORER TELEVISION SALES, INC., representatives for all Storer television stations

(*Continued from page 27*)

exposed to the air and as the cost factors went higher and higher in order to attract glittering names, there was a perceptible falling off of specials, according to Traviesas. High costs also led to co-sponsorships, he said.

New clients came in. When the networks were flooded with entertainment specials (circa '59-'60) it had reached the stage where industry figures were asking this question: "How can you make your special more special than the other fellow's special?" Meanwhile, lots of new clients were getting their feet wet in this special business. Today, with multiple sponsors, many new client names are also appearing on the scene.

Another important development, Traviesas noted, was the excellent client reaction to public affairs specials, both on a national and local level. "You can now approach clients with documentaries without apologizing," he observed. "There is more time and more imagination going into the production of news specials. Moreover, the networks are giving more and better time exposure to these documentaries. And, importantly, cost factors are a lot less, and in many cases, the networks are absorbing much of the production costs."

Traviesas observed that there was a trend in the business to stay away from the word "documentary" and toward "actuality." "A good 'actuality,'" he said, "properly promoted, gives you a good advertising vehicle."

From the advertiser's and the advertising agency's point of view, the tv special makes dollars and cents sense only if it is part of the overall marketing activity, Henry Buccello, v.p. and manager of the New York office, Guild, Bascom & Bonfigli, told SPONSOR.

Clients are more selective. Advertisers and networks are now more selective as to what is and what is not a special, Edwin S. Friendly, NBC vice president, special programs, told SPONSOR. The fall and decline of specials a few years ago, in a large measure, was caused by a saturation of specials the public did not regard as specials, Friendly observed. The entertainment special of today is an important segment of NBC TV's schedule, he said, and without the diversity, quality and scope of specials, tv "would be as satisfying as the month of July without the excitement of the Fourth."

Friendly's interpretation of a special is a program which presents to the tv audience a format or personality not usually seen. "For example, Danny Kaye will make his only tv appearance of the season in *The Danny Kaye Show*, an 11 November special," Friendly said. "On 18 December, NBC will present tv's first animated cartoon version of Charles Dickens' *Christmas Carol* and the NBC Opera will present five operas in English."

Single sponsors still around. Though the trend is toward multiple sponsorships of specials, Friendly says many major advertisers are still total sponsors of NBC specials this coming season. But NBC TV's real push will evidently be seen in the vast array of some 50 major news and public affairs specials this coming season. This makes a 25% increase over the '61-'62 output of NBC specials.

Nor is the bloom off good entertainment and news specials at Young & Rubicam. Commenting on the 10th anniversary year of specials, Charles C. (Bud) Barry, senior v.p. in charge of tv/radio of Young & Rubicam told SPONSOR that his agency remains convinced "that good special programs for the right clients at the right time are extremely effective."

Marketing boost. "It is always necessary to have the marketing objectives of the client uppermost in any kind of tv buying, and there certainly are times when a special tv program can give a marketing program just the boost it needs," Barry declared. "The news and public affairs specials are equally good on either a one-time or continuing basis. Again, the client's needs must dictate the purchase of such properties. We have had considerable experience with them, for example in the *Gulf Instant News* programing on NBC, and are convinced that they are a fine vehicle for developing a strong and effective 'reputation' building campaign.

"In general, we believe that entertainment and news specials add 'pepper' to the schedules, and that the public benefits not only in getting information quickly and in depth on the news specials but in getting an 'extra' something in the entertainment specials."

Now they mean something. Specials are at last beginning to live up to their name and concept, Alfred L. Hollender, executive v.p. and head of broadcast, Grey Advertising, told SPONSOR. "They are becoming fewer and better," he asserted. "Their quality is adding lustre to the tv schedule. For too many years we saw specials that were far too frequent, that often harmed the name 'special' by their lack of specialness, that hurt the shows they pre-empted by losing audience, that were created primarily to accommodate advertisers who could only afford a one-shot. In the end, they hurt the medium. It looks like the years of abusing the concept are ending. And that can only mean a much brighter future for specials, and thus for the medium."

According to Leslie L. Dunier, v.p. in charge of radio/tv, Mogul Williams & Saylor, tv specials will continue to have a significant spot in the schedule. Dunier told SPONSOR there were many good reasons why an advertiser should use this type of exposure. For one, there's the chance of scheduling advertising on a nation-wide basis at peak promotional periods. "In so doing, the advertiser can also reach a considerable number of homes that may not have been reached at all before, or at least without consistency," Dunier declared.

K&E's pub service sponsors. At least three specials, largely of the actuality type, will be presented on network tv in '62-'63 season by Kenyon & Eckhardt for some of its clients, James S. Bealle, v.p. and radio/tv director, told SPONSOR. "The advertisers we represent sponsored a series of public service programs last year and produced excellent results," he said. "While we are aware that these programs generally do not pull the audience of the shows they pre-empt, they have many other values. We pioneered



Any way you look at it...



Seeing is believing where the housewife's concerned. She responds warmly to the glow of stainless steel in this video taped "U.S. Steel" commercial.

Make-believe gains conviction and added enchantment from the video taped picture that brings the "Shari Lewis Show" to life for millions on NBC.

Picture stories come to life on SCOTCH® BRAND Live-Action Video Tape!

The same vivid sense of "it's happening now" that makes a video taped drama grip the viewer's attention, works for added believability in commercials carried on "SCOTCH" BRAND Video Tape! The reason for this exceptional sense of "presence": *compatibility* of picture source and the picture itself. Both are electronic and give the viewer an image that involves no compromise.

For black and white tv, "SCOTCH" Video Tape provides a wide, expanded gray scale for gradual transitions from absolute black to absolute white. For color, the superior picture quality of video tape is even greater. Highest fidelity sound adds to the true-to-life impression. And the sharp video tape original can be duplicated with excellent copies or with kines made from the master tape.

Tape has many favorable facets for the producer of network shows, for the advertiser and agency making commercials, for local programming and closed circuit applications. Immediate playback means mistakes can be spotted and corrected at once. An almost limitless number of special effects can be achieved instantly by push-button; others are done relatively easily, and never involve lab work and the long wait.

"Techniques of Editing Video Tape" is the name of a booklet that offers a sampling of ideas used by video tape editors to build shows from tapes, create special effects . . . tells of techniques that make editing easier. It's free . . . just write, Magnetic Products Division, 3M Company, Dept. MCK-92, St. Paul 1, Minn.

"SCOTCH" AND THE PLAID DESIGN ARE REGISTERED TRADEMARKS OF MINNESOTA MINING & MANUFACTURING CO ST PAUL 1 MINNESOTA EXPORT 99 PARK AVENUE NEW YORK N Y IN CANADA LONDON ONTARIO ©1962, 3M CO

Magnetic Products Division 3M COMPANY

specials here at K&E and do not hesitate to recommend them if they fall within the marketing requirements of our clients. The big special frequently falls short of marketing requirements, and big specials are becoming increasingly hard to build, likewise, difficult to sell."

Like others in the field, Dan Melnick, ABC v.p. in charge of tv nighttime programing, told SPONSOR that "most entertainment specials have, in effect, become 'ordinaries,' and for that reason ABC TV has always been very particular in the scheduling of such programing. "We are continuing our policy of limiting entertainment specials and of seeking out only outstanding shows that really are 'special' in nature, quality and appeal, such shows as *The Bing Crosby, Sid Caesar* and *Edie Adams* specials."

Hope was held out for better but fewer specials in days to come by Max Tendrich, executive v.p., Weiss and Geller. In Tendrich's opinion, networks and advertisers have now learned that regularly scheduled specials, as in the flood days of 1959 and 1960, were not specials at all. "Yes," said Tendrich, "specials in small doses can be a 'best buy' for an advertiser."

Many merchandising values. Art Duram, senior v.p. and head of the radio/tv department of Fuller & Smith & Ross, believes there are still fine opportunities available to anyone who hasn't made use of specials. Like other experienced advertising experts, he sees endless promotional pluses that go with the use of specials, more so these days with public service type.

ROCKING REPS

(*Continued from page* 29)

"I'd rather see standing room only in your waiting room, due to tv buying activity," replied one.

"Yes," said another, "so that I may relax and meditate the best sales approach to add your agency to our list of happy customers."

Commenting on the "Let's keep America awake" line, "I feel you can still rock and stay awake."

Another rep said, "Yes, only if wired to receive our station's all day Better Music, as it never rocks."

An enterprising reply came in from one rep who pushed a campaign for one of Weightman's clients, Pennsylvania Dutch Noodles. "Why not? Rockers are standard equipment in every Pennsylvania Dutch house. Momma uses it to dream up noodle dishes the family will enjoy. Poppa uses it during the winter to plan the egg laying and wheat planting schedule. So, put it not in the reception room but in the boss's office to inspire him to create a new frontier program for Pennsylvania Dutch brand."

One rep quickly spotted the chair as a new advertising medium and remarked "I would like to buy advertising space on the seat."

Another who voted "yes" added ruefully, "as I seem to mostly sit and not see anyone."

A poetic approval was voted by one rep who wrote:

"A little rest now and then
is relished by the best of men."

The rocker the agency installed recently is the first of several to be tried out for size. Says agency man Jocelyn: "Doubt if we'll be content with the modern rocker when we see the old-fashioned one. Maybe we'll keep both!"

ADVERTISING GRADUATES

(*Continued from page* 36)

ingly, few advertising programs will include enough advertising courses to constitute more than one-fifth or one-sixth of the total hours required for graduation.

"For what kind of jobs do these advertising courses prepare a student who applies for an agency job after graduation? It depends upon the student's inclinations and the agency's need. Most students who go into agency work directly from college start in copy, research production, media, or account executive training programs. Like most schools offering a full advertising program, Syracuse University stresses creative training, marketing, statis-



one radio
station in
the nation's
top ten markets
surpasses all
others in
weekly penetration*

KMOX
RADIO

"THE VOICE OF ST. LOUIS"

* Cumulative Pulse, 1962

KMOX Radio is a CBS Owned station represented nationally by CBS Radio Spot Sales

tics and mechanical production (typography, engraving, etc.). In addition, we are lucky enough to have a full-fledged radio and television department with complete equipment. Consequently, we train many people who go directly into radio and television work on the agency, network, or station level. A number of other schools around the country also offer down-to-earth radio and television training in stations operated by student personnel. In addition to Syracuse, such schools as Missouri, Illinois, and Iowa offer this opportunity—and there are others.

Student caliber high. "While advertising agencies don't break down the doors to recruit advertising majors, we seem to place every *worthwhile* major who really wants to work in the agency area. During this last year, for example, we've placed people with J. Walter Thompson, Leo Burnett, Foote, Cone & Belding, Doyle Dane Bernbach, N. W. Ayer, and many others. A good number of the top agencies come to the campus to interview graduating seniors and graduate students and I can honestly say that agency after agency has expressed amazement at the caliber of the students. Best evidence of this is that every single agency is planning to make a return trip next spring; I have letters in the file to prove this.

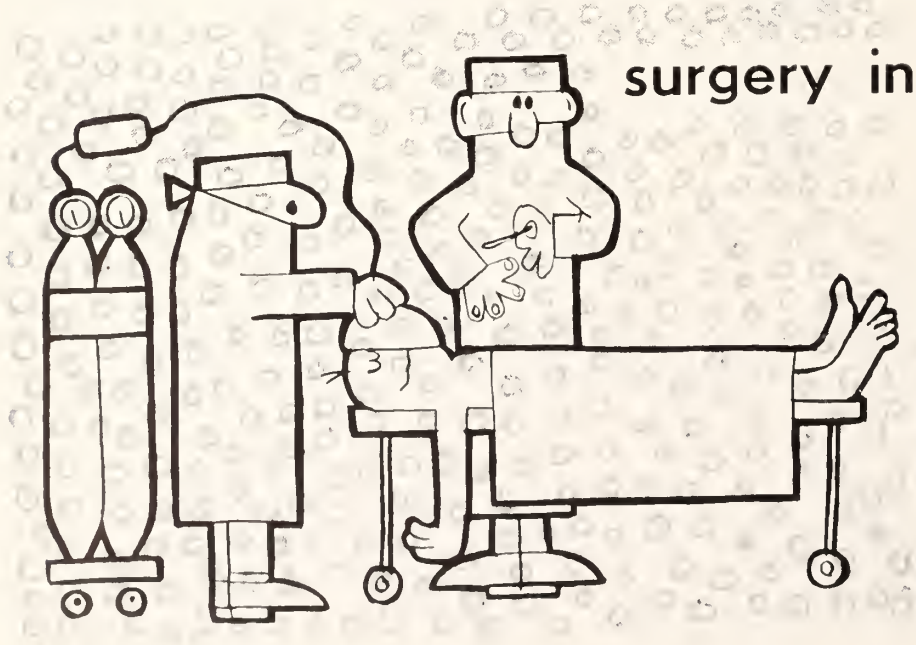
"Although most agency men think that each advertising major is eager to get into agency work, this is not true. Most graduates look first at company advertising departments. They like the opportunity and the pay scales offered by Procter & Gamble, Lever Brothers, General Electric, and other big companies. They're afraid of agencies—afraid they can't make the grade, afraid of the instability they've heard about, afraid they can't be married on the kind of money paid by agencies. I would say that generally the very best advertising graduates head for company advertising departments; the agencies get what's left. I'm talking about male graduates. Women graduates, who don't indulge in June weddings, most often end up in retail advertising departments or in agencies. A woman graduate, no matter how gifted, normally has a much rougher time getting that first agency job than does a man.

"Can we really equip the student for agency work? No school, offering an advertising major, claims that its graduates can learn everything in school that can be learned on the job. But ranking schools offering advertising majors can deliver to the agency, men and women who know enough about media, about copy, about layout, about marketing, about general advertising procedure to enable them much more quickly to fit into an agency job niche. Schools can sort out for agencies the students who are naturals for the business, and those who are misfits. While almost no advertising educator will say his majors are ready to take over the first day on the job, everyone of them has had students who did just that.

Educators are experienced. "Anyone not acquainted with what's been going on in advertising education in recent years might wonder whether the advertising educators are capable of judging the merits of their students for advertising work. So far as I know, every first-rate university department in the country is staffed by people of long-time experience in the field. To name a few, there's Warner at Washington, Britt at Northwestern, Gross at Missouri, Crawford at Michigan State. These men have held top executive posts in agencies, in companies, in media. By any standard, they are qualified to practice advertising, to teach advertising, and to judge whether a student has enough knowledge, drive, and potential to make it with an agency or with a company.

"Advertising majors are not so numerous at the moment that advertising educators have become alarmed about a lack of job possibilities upon graduation. In most schools, there is a pretty sensible balance between the number of advertising majors and the number of jobs available. This situation is helped considerably by the fact that most advertising programs in school are tough enough to elimi-

(*Please turn to page* 54)



surgery in a snowstorm?

If picture quality isn't too important, viewers *could* watch another station in this market, but most people prefer to stick with us. Metro share in prime time is 90%, and homes delivered top any other station sharing the other 10%. (*ARB, March, 1962*) Your big buy for North Florida, South Georgia, and Southeast Alabama is

6

WCTV TALLAHASSEE THOMASVILLE

BLAIR TELEVISION ASSOCIATES

RCA CARTRIDGE TAPE SYSTEM

Automatically Triggers Playback Units, Tape Recorders, Turntables, and Other Devices



Here's a unique built-in feature! The Recording Amplifier of the RT-7B Cartridge Tape System generates two kinds of cue signals. One is used to automatically cue up each tape, at the beginning of a program, the same as in ordinary units. The other signal, a special Trip-Cue, can be placed anywhere on the tape. This will cause the playback unit to trip and start other station equipments.

You can preset two, or a dozen or more RCA tape units, to play sequentially. You can play back a series of spots or musical selections, activate tape recorders, turntables, or other devices capable of being remotely started. (In TV use Trip-Cue is ideal for slide commercials. Tape announcements can be cued to advance the slide projector.)

You'll like the RT-7B's automatic, silent operation, its compactness, high styling, perfect reproduction. Cartridge is selected, placed in playback unit, forgotten until "air" time, then instantly played. Cueing and threading are eliminated. Cue fluffs are a thing of the past!

Transistor circuitry, good regulation for precise timing, low power consumption, are among other valuable features.

See your RCA Broadcast Representative for the complete story. Or write RCA Broadcast and Television Equipment, Dept. MC-264, Building 15-5, Camden, N.J.

RCA®

THE MOST TRUSTED NAME IN ELECTRONICS

WMAL-TV
TV NEWS LEADER IN THE NATION'S CAPITAL INAUGURATES A NEW CONCEPT IN TELEVISION NEWS PROGRAMMING FOR WASHINGTON

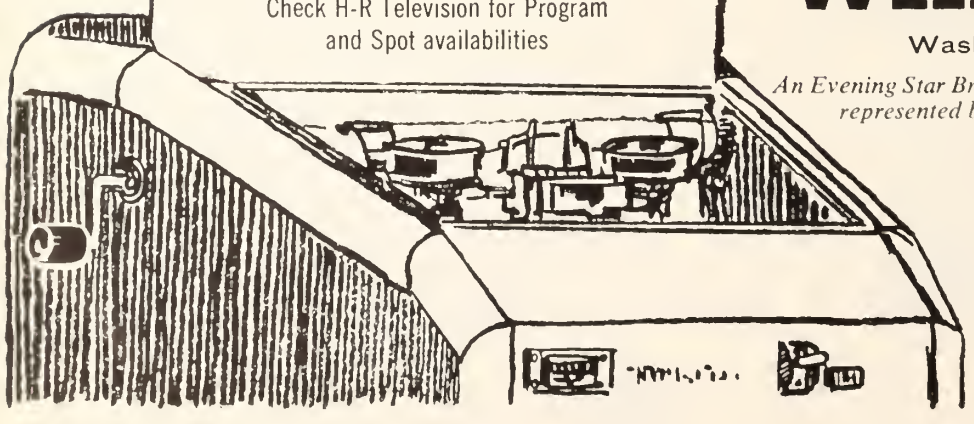
"THE EVENING REPORT"

6:30 TO 7:30 PM
MONDAY THRU FRIDAY

A complete hour-long report of all the day's news, compiled by Washington's largest, most experienced and best equipped local radio-television News staff. Its facilities include 6 radio-camera equipped Newswagons, the city's only News Helicopter, 2 World-wide News services, a high-speed film laboratory and Washington's **first** mobile VTR unit (in operation next month), plus the ABC World-wide News staff.

6:30-6:45 PM—ABC Evening Report
6:45-6:50 PM—Backstage
6:50-6:55 PM—Business News
6:55-7:00 PM—Sports
7:00-7:15 PM—Area Round-up News D. C., Md., & Va.
7:15-7:25 PM—Capitol Report
7:25-7:30 PM—Weather

Check H-R Television for Program and Spot availabilities



wmal-tv abc
Washington, D. C.

An Evening Star Broadcasting Company Station, represented by H-R Television, Inc.

WASHINGTON WEEK

24 SEPTEMBER 1962 / Copyright 1962

What's happening in U.S. Government that affects sponsors, agencies, stations

Prehearing conference on the proposed NBC swap of its WRCV-TV, Philadelphia, for RKO's WNAC, Boston, brought out a prediction that NBC's existence as a network is in jeopardy in the proceedings.

However, it must be noted that the statement seemed extravagant to all concerned in the complicated proceedings, **especially to NBC.**

Also involved is the Philco application for a new tv station on Philadelphia channel 3 which, if granted, would leave NBC nothing to trade. RKO General counsel W. Theodore Pierson was the one who foresaw the great danger to the network. He said the only way Philco could win the channel would be to **prove NBC unfit to operate it,** and, if NBC were so found in Philadelphia, the same thing would be true elsewhere. Finally, since a tv network can't operate without o&o stations, Pierson reasoned, the network would go out of business.

Pierson's whole point was that if Philco won the channel from NBC, that company would have a third station, there would be only two tv networks still in business, and hence **Philco couldn't give Philadelphia network programing.** Irving R. Segal, representing NBC, appeared more amused at the hypothetical chain of events than alarmed.

License renewals for the Boston and Philadelphia stations, Philco's competitive bid for Philadelphia channel 3, and the applications for the projected RKO-NBC trade are all that remain of the most sweeping series of station sales and trades in the history of broadcasting. Actual hearings are slated to start on 22 October; another prehearing conference is set for 3 October. Prospects are still for a **long and bitter battle.**

Philco appeared to lose a point on the seriousness with which RCA-NBC antitrust nolo contendre pleas would be considered. But antitrust matters will be the Philco main line of attack. Justice Department, which dictated NBC divestiture in Philadelphia, **wants to take no part in this case.**

Stability of TV channel allocations seems assured for at least 10 years. Conclusions about the success of the all-channel-set law in encouraging construction of uhf stations will be withheld for at least five and more likely eight years after the early-1964 cutoff date for making of vhf-only sets.

Chances are, if it is found that uhf stations still can't compete, a totally new set of Commissioners will have to face up to a renewed problem of what—if anything—to do about it. However, such a new Commission wouldn't have one of the most pressing problems confronting deintermixture or a larger scale shift of tv to uhf. That would be set incompatibility.

Meanwhile, there has been some stepup of interest in uhf channels, and there is a possibility of even more when additional uhf receivers are in the hands of the public. However, there is still doubt about the **economic ability of the nation to support too many high-cost tv operations in a community.**

Another interruption in the FCC trend toward "tough" decisions could be in the making with a hearing examiner's recommendation against cancellation of the license of KWK, St. Louis.

KWK was hit with another of those charges revolving around contests. FCC hearing examiner Forest L. McClenning **absolved the ownership for misdeeds of a station manager,** who was fired after the irregularities came to light. The decision is, however, subject to Broadcast Bureau appeal to full Commission.

SPONSOR HEARS

24 SEPTEMBER 1962 / Copyright 1962

A round-up of trade talk, trends and tips for admen

General Foods, which seems bent on becoming a substantial customer of network tv specials, proved late by a day in picking up a replay of the Mary Martin version of Peter Pan on NBC TV (tagged around $500,000 for time, talent).

An order had **very shortly before GF's bid** come in from **Lipton** and **Timex.**

The food giant was ready to sponsor the entire two hours.

ABC TV has apparently changed course in its previously posted restrictions on advertiser participation in the Wide World of Sports.

An earlier memo had thumbed out among other things such categories as **drugs** and **patent medicines** and alcoholic or **malt beverages.**

Pabst has since been gathered into the fold. Explained ABC TV sales: **somebody went off base;** certain types of **proprietaries would be welcome.**

It'll cost ABC Radio $100,000 a year for the coincidental phone recall service that the network is buying from Sindlinger, the first of which monthly reports will be issued next week.

The alliance was incidentally spawned by the network's **strong dissatisfaction with Nielsen's system for counting actual listenership.**

As ABC Radio research manager **Elizabeth Harris** puts it: **Sindlinger will orient his measure to people and not to machines (audimeters).**

N. W. Ayer has about seven years to go before it can celebrate its 100th anniversary but there's a quirk about its founding that may not be generally known to admen.

The actual founder was **Francis Wayland Ayer,** who felt that he was **too young to put his own name on the door** and so he adopted **his father's front initial** and submerged his own identity in the "& Son."

The elder **Ayer's own interests were foreign to advertising.**

The theme about sons who have followed in the footsteps of their sires is one that catches the fancy of people in any trade or profession.

Here's a random updating of that theme as far as agencymen are concerned:

FATHER	SON	CURRENT CONNECTION
James T. Aubrey	Steva Aubrey	J. Walter Thompson
	James T. Aubrey, Jr.	CBS TV
Robert T. Colwell	Howard Colwell	Kudner
	Richard Colwell	Bristol-Myers
Clifford Dillon	Bryan Dillon	Benton & Bowles
Marion Harper	Marion Harper, Jr.	McCann-Erickson
A. W. Hobler	Edward Hobler	Needham, Louis & Brorby
	Wells Hobler	Gardner
	Herbert Hobler	Videotape Productions
Chester J. LaRoche	Chester R. LaRoche	C. J. LaRoche
Henry Legler	Ross Legler	Ted Bates
Earl Ludgin	Roger Ludgin	Leo Burnett
Charles McKee	Rudyard McKee	J. Walter Thompson
Henry O. Patterson	William Patterson	Ogilvy, Benson & Mather

"Film does the unusual!"



SPARKLE! SPARKLE! SPARKLING BEAUTY: A Procter & Gamble proposition for its product ZEST, beautifully demonstrated through the stopping power of *high-speed* photography (128 frames per second). Possible only through *precision camera work.* Best with Eastman high-speed film for the negative. Plus Eastman print stock to bring all the quality inherent in the negative to the TV screen! *Two steps*—negative, positive—each of vital importance to sponsor, network, local station, viewer! *For further information, write*

Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division, 342 Modison Avenue, New York 17, N. Y.
Midwest Division, 130 East Rondolph Dr., Chicogo 14, Ill.
West Coast Division, 6706 Sonto Monica Blvd., Hollywood 38, Calif.

For the purchose of film, **W. J. German, Inc.** Agents for the sole and distribution of Eastman Professionol Films for motion pictures and television, Fort Lee, N. J., Chicago, Ill., Hollywood, Colif.

ADVERTISER: Procter & Gamble, Inc. (ZEST)
AGENCY: Benton & Bowles, Inc. **PRODUCER: Filmways, Inc.**

ADVERTISING GRADUATES

(*Continued from page 48*)

nate the faint-hearted, and those who lack potential for the field. And what a time-saver this is for the agencies and the companies!

"One development that has helped enormously in preparing students for agency work is the growth of summer internship programs in which the student works during the summer before he enters his senior year. Usually this is done with an understanding that if he likes the agency, and the agency likes him, that there may be a job waiting for him the following June. If more agencies would offer such internships there would be fewer agency worries about where to obtain competent personnel in the future," Burton contends.

"Altogether, I would say that advertising education has much to offer the advertising agency, and vice versa. Sometimes, however, I'm a bit amazed by the skeptical attitude of so many advertising practitioners toward advertising education. An industry so beleaguered by articulate and powerful critics should welcome an attempt to raise industry standards and should certainly count as true friends the advertising educators eager to help in the training of competent personnel."

So the situation stands today, but Crichton has high hopes for the years ahead.

The future. "It is probable that the number of people whose academic backgrounds are basically advertising oriented will increase in agencies—and perhaps be predominant," the 4A president said.

"Frequently young job hunters need motivation—and a good deal of tough-minded determination—to get a job in the agency business. They get pushed around a good deal. They don't get a very warm reception. Whether the agency business is actually more callous than other businesses, is a matter of opinion. But it certainly has a reputation for caring very little what young job applicants think of its personnel methods.

"This is a quote from a letter to us from a professor at a major eastern university. His point is that his promising young students were rudely treated.

'We are attempting to prepare young men and women for careers in advertising by offering them an overview of advertising's place in the socio-economic scheme of things as well as a knowledge of the basics that make it work in fulfilling its function. Early in March, two members of my senior advertising class headed for New York (admittedly unannounced) to try their luck at several of the larger agencies. I would have been delighted to have either of them working for me in the field and would stack them against the output of any graduating class for success in (and improvement of) the advertising business. They were well received at one agency, politely handled at another, and crudely dispatched at three, without any indication of what future action on their part might even-



George Kupper of Peters, Griffin, Woodward initiates Jerry Sprague into the Club

Jerry Sprague, of Cunningham & Walsh, joins the Tricorn Club

Actually, he's belonged for years. Just never got around to being "hatted." He's belonged because Jerry knows North Carolina's No. 1 metropolitan market is that combined three-city "tricorn" . . . Winston-Salem, Greensboro, High Point. Jerry and other media experts know it's first by those basic marketing yardsticks of population, households and retail sales. Now, how can a sales-minded spot TV schedule afford to omit the No. 1 metropolitan market in the state that is 12th in population? Big bonus, too — of 14 other thriving cities and lush farm country. All covered to their eyes and ears by WSJS Television, night and day. P. S.: Stumped for a test market — isolated, balanced, inexpensive? We take orders of all sizes.

Source: U. S. Census

WSJS TELEVISION NBC
WINSTON-SALEM / GREENSBORO / HIGH POINT

NEW to the OLD SOUTH...

introducing

CHANNEL 4



WCIV

TELEVISION

CHARLESTON
South Carolina

Bringing Carolina NBC *to the Lowcountry*

ATS ADVERTISING TIME SALES, INC.

tually consummate in an interview. An isolated example?'

"We need to learn from Voltaire: 'We cannot always oblige, but we can always speak obligingly.'

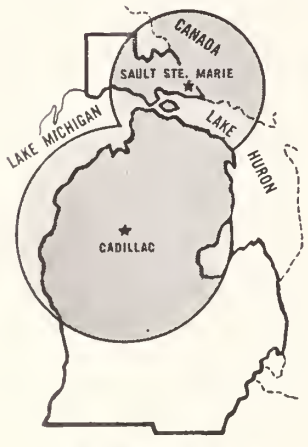
"In the future we will need a large number of people," says Crichton. "In 1956, Norman Strouse of J. Walter Thompson forecast the need for about 3,125 people a year, of whom about 2,100 would be professionals—that is, specialists in the advertising agency business. That forecast holds up well. Of our total needs, about one-third is now being filled from college. That proportion will almost certainly grow. It could be half the 3,125 in 1970.

"Perhaps, 10 years from now, 100,000 people will be needed to handle an advertising volume nearly double the $12 billion total today. More of them will be the products of specialized training in college."

Suddenly we offer

35.9%

ADDITIONAL VIEWERS in NORTHERN MICHIGAN!



WWTV's new satellite (WWUP-TV at Sault Ste. Marie) is now on the air — delivering 35.9% more of the television homes in 39 counties of Northern Michigan!

WWTV/WWUP-TV combined now cover 874,100 people in Michigan and contiguous Canada. The effective buying income of people in this area is $1,304,145,000 annually.

This unique combination really saturates our fast-growing industrial area. To get equivalent coverage with other media, you'd have to use 20 radio stations, or 13 newspapers!

Ask your jobbers or distributors in this area. They know the story!

FLASH! As we go to press, A.R.B. reports of telephone coincidental surveys arrive (started 10 days after WWUP-TV began operation as full-time satellite). Results indicate that 35.9% expected listenership increase has been greatly exceeded.



The Felzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJEF-FM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV/ CADILLAC-TRAVERSE CITY /WWUP-TV SAULT STE. MARIE
KOLN-TV/ LINCOLN, NEBRASKA /KGIN-TV GRAND ISLAND, NEB.

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY: CHANNEL 9, ANTENNA 1640' A. A. T., CBS • ABC

SAULT STE. MARIE: CHANNEL 10, ANTENNA 1214' A. A. T., CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives

NFL ON TV

(*Continued from page* 38)

casting of the football games themselves, it was explained by Richard Stevens, Fletcher Richards, Calkins & Holden vice president and account supervisor—and no relation to the client—that only CBS stations in the 14 league cities (plus Boston) would telecast the games, and residents would view only "away" games.

Stevens pointed out that the network paid $9,300,000 to the league for telecast rights to the games for '62 and '63. The radio stations, he added, made the buys individually, whether they were part of a network or independent.

MOBILE RESEARCH

(*Continued from page* 39)

travelling from house to house.

2. No time is lost by household distractions—phones, children, pets, etc.

3. No time is wasted calling on non-shoppers.

4. No needless expense in training new interviewers for each new survey. Permanent staff handles all work.

Other than time and money savings, however, T-L believes that Mobile Surveys have other even more important advantages, including close control of new products or advertising where security is important, the ability to get "fresh" respondents in one interview under ideal conditions, and the ability to test "all six of the basic factors which determine advertising effectiveness."

T-L's six factors. The Chicago-based agency (it has branches in N. Y. and Hollywood) feels that most copy testing concentrates on only one measurement such as recall, association of ideas or sight reaction.

Tatham-Laird, which does extensive pre-testing of themes and techniques for tv commercials, believes that six factors are important.

1) basic appeal of the sales proposition

2) understanding of the sales proposition

3) sense of personal involvement with the product
4) believability of ad promises or claims
5) attitudes created by the ad toward the product
6) attitudes created by the ad to the ad itself.

T-L has been researching on this six-point basis for approximately two years.

Mobile unit operation. In conducting Mobile Research surveys, T-L selects a shopping center and hauls in its units for a period of several days (usually Thursday through Monday).

Signs are placed on the pavement around the trailers and interviewees are also buttonholed by Mobile Survey personnel, who wear bright red jackets.

Bait is the offer of a $1 merchandise certificate, redeemable at any store in the center within ten days.

Respondents are shepherded first to the control trailer where they fill out cards of basic information (name, address, phone, sex, occupation, etc.), as well as specific information about product use or need.

This last enables the researchers to channel interviewees in the survey for which they are best suited (as many as six different surveys are conducted at once). They are then directed to the interview trailer where T-L interviewers spend 5 to 25 minutes with each. Each interview compartment is equipped to show all types of ads, including of course, tv commercials.

And they love it. During a four-day period T-L's research center conducts 500-1,000 interviews, which are tabulated in the control trailer and analyzed by electronic equipment and trained specialists at the agency's home office.

T-L reports "Because shoppers come to our trailers voluntarily they are in a receptive mood and do not resent being questioned. Instead, many seem flattered and consider the whole operation as a lark—a pleasant change of pace in their daily routine. Also, they appreciate the $1 gift certificate—far more, incidentally, than some inexpensive merchandise gift."

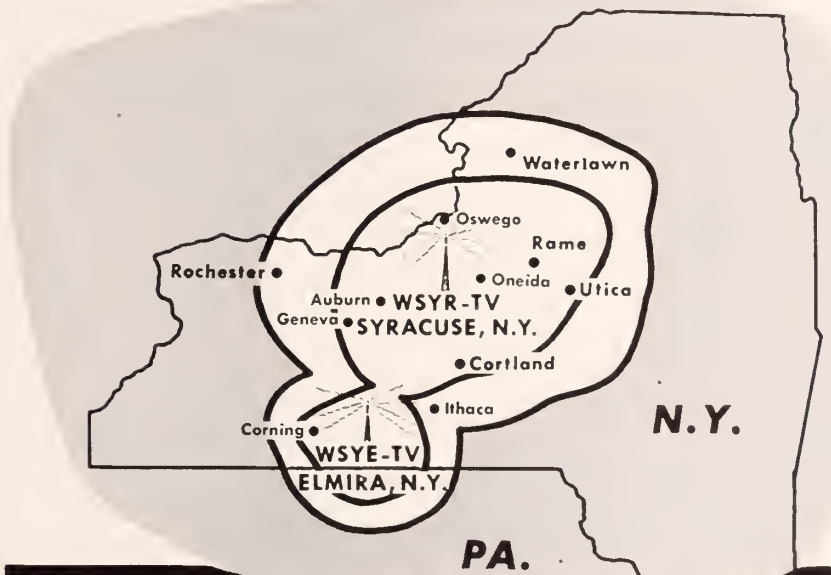
OVERWHELMINGLY

THE LEADER* IN THE SYRACUSE MARKET!

WSYR-TV

DELIVERS 50%* MORE HOMES THAN STATION "B"

*ARB MARKET REPORT MARCH, 1962



WSYR • TV

NBC Affiliate



Channel 3 • SYRACUSE, N. Y. • *100 KW*

Plus WSYE-TV channel 18 ELMIRA, N.Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

SPONSOR-WEEK

Continued



Mouseketeers mingle with tv fans

Jimmie Dodd (far r) and By Williams (l) have a good laugh with two young fans at West View Park, Pittsburgh. Dodd, Head Mouseketeer of the "Mickey Mouse Club," appeared with local host Williams at annual NBC-WHC Family Day



Cards on the table

WIP, Philadelphia, had to use a huge table to store more than 113,000 entries for $12,000 home, first prize. Surveying scene: Harvey Glascock (r), gen. mgr., Varner Paulsen, prog. dir.



Out of this world

That's what Priscilla Young, emcee of WSLS-TV, Roanoke, show "Profile" thinks of this outfit. She gives audience view of what space gals will wear



Grove goes network tv

R. W. Testement, Grove assist. adv. v.p., signs NBC TV contract for Bromo Quinine. Seated: marktg. v.p. Gene Foss, NBC daytime sales dir. Jim Hergen. Standing: Gardner v.p. Charles Butler, NBC sales v.p. Angus Robinson

Advertisers

Scott Paper will put about $150,000 of left-over fourth quarter ad money into network tv.

NBC TV is the beneficiary. Shows involved are "Play Your Hunch" and "Make Room for Daddy."

General Mills will introduce three new items in selected markets this fall.

All three, handled by Doyle Dane Bernbach, are casserole dishes: Noodles Almondine, Macaroni and Cheddar, Noodles Italiano.

Spot tv will figure importantly in the introduction.

Financial report: Sales of **Campbell Soup** for the 1962 fiscal year were $591,550,000, an increase of 3% over last year's $572,403,000. Earnings per share of $4.01 were up 2% over the fiscal 1961 earnings of $3.95. Net income after taxes was $44,765,000 compared to $43,909,000 last year.

PEOPLE ON THE MOVE: Alexander P. More to manager, advertising, of the Huntington Alloy Products division, The International Company . . . **Charles A. O'Malley** to executive vice president of the Borden Pioneer Ice Cream division, effective 1 November, replacing **Robert H. Comfort** who was recently appointed vice president of Borden's Milk & Ice Cream Co. . . . **John F. Whitcomb** to corporate vice president of Minnesota Mining & Manufacturing.

Agencies

The recent merger of Roche, Rickerd & Cleary and Henri, Hurst & McDonald, Chicago is one of the biggest agency combines to come along in quite a while.

Operating under the new name of Roche, Rickerd, Henri, Hurst, the merged agency estimates its billings at $9 million.

Offices are at 520 N. Michigan Avenue.

Jadon, Chicago's only Junior Achievement advertising agency,

held its first reunion this month in the offices of its sponsor, North Advertising.

The idea of establishing an experimental agency to be staffed by young people was conceived by North president Donald P. Nathanson in the spring of 1961.

Meeting at North on a weekly basis, Jadon staffers learned basic advertising principles through informal discussions with agency personnel.

Agency appointements: Almo Industrial Electronics to **Doremus & Co.**, Philadelphia . . . Nutrodynamics to **W. B. Doner** . . . Vesely Manufacturing to **MacManus, John & Adams** . . . Maradel Products to **Kenneth Rader** for a new deodorant, Dri-day, licensed from Strand Cosmetics Company . . . J. R. Clark and Nash's Coffee to **MacManus, John & Adams** . . . Uddo & Taormina to **Weightman**, Philadelphia, for its Progresso Brand Quality Foods throughout Philadelphia, Central Pennsylvania, Baltimore Washington, and Pittsburgh . . . Jacob Ruppert Brewery to **Henry R. Turnbull**, recently-formed agency, effective 1 January . . . Horton & Converse, 27-store drug chain, to **The Goodman Corporation** . . . Eldon Industries to **Wade Advertising**, Los Angeles . . . Empire State Hearing Aid Bureau to **Wexton.**

International appointment: Mobil International Oil, international division of Socony Mobil Oil, to **Ted Bates.** Account will be serviced from New York. At the same time, **A.F.P.-Ted Bates, S. A., Paris,** has been appointed by the Mobil group of companies in the Common Market plus Austria and Switzerland.

Top brass: Carl J. Rudesill has been named a senior vice president at D. P. Brother, Detroit.

New v.p.'s: James Stewart at William Esty . . . Philip Becker, William T. Noble, and William A. Sharon at Benton & Bowles . . . Richard S. Creedon at Ted Bates . . . Robert G. McKown at D. P. Brother.



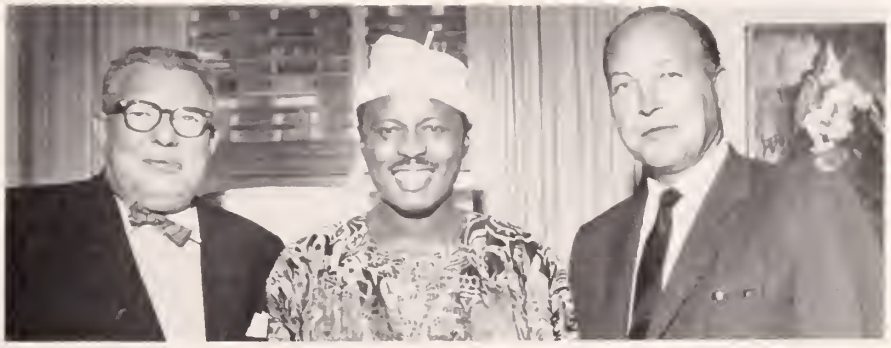
Wheel barrow race winner

Frank Messer, long-legged sports dir. of WRVA, Richmond, won the race blind folded. Event was part of celebration marking end of 1962 season of "Vees" Triple A League baseball



Moore gets his stars

Thomas W. Moore, v.p. in charge of ABC TV (l), is made an honorary admiral in "McHale's Navy," by Ernest Borgnine, star of the new network series, at recent employees meeting



Tv summit conference in New York

The Honorable T. O. S. Benson, federal minister of information in Nigeria, meets with NBC officials Robert Kintner (l), pres. and Robert Sarnoff (r), board chmn.



Miss Latin America crowned at Palisades

Trudy Valldejuli is crowned by last year's winner Anita Silva, in a contest sponsored by WADO, New York, Schlitz Beer and Palisades Amusement Park, New Jersey. Contest results were broadcast over WADO by Louis Romanacce (l)

PEOPLE ON THE MOVE: **Arnold Winograd** to account supervisor on the Schenley account at Norman, Craig & Kummel . . . **Arthur J. Sasso** to director of marketing of Newman-Martin . . . **Ernest J. Ham, Jr.,** to Wesley Associates as account executive on American Bakeries (Taystee Bread) . . . **Edwin F. Prizer** to account-service coordinator at Albert Frank-Guenther Law . . . **Bert Rovics** to account executive at Zam & Kirshner . . . **Peter Finney** to the executive staff of the Miami office of J. M. Mathes . . . **Robert A. Milford** to tv commercial producer in the New York office of Leo Burnett . . . **John L. Owen** to director of broadcast for the New York office of Foote, Cone & Belding . . . **Janice Williams** to office manager of Lennen & Newell, Beverly Hills.

Associations

The Georgia Assn. of Broadcasters is spearheading a traffic safety campaign which would include six or seven southeastern state broadcasting associations and take effect next year.

The GAB, for the past several years, has held a state-wide Safety-Thon Weekend to promote safe driving on given holidays and now proposes that other groups join in.

A central theme would be arranged with each state handling its own promotion but all would work on the project over the same holiday weekend.

Another note from the GAB: Kenneth A. Cox, chief of the FCC broadcast bureau, heads the list of speakers invited to the Southeast Radio-TV Seminar meeting on CATV scheduled for 16 October in Atlanta.

Social note: "Showboat's A' Comin'" on 27 September when the **Advertising Women of New York Foundation** launches its Golden Jubilee Cocktail Party. Place is the Hotel Commodore and proceeds go to the Foundation's charitable and educational activities.

PEOPLE ON THE MOVE: **Roy E. Morgan,** executive vice president and general manager of WILK, Wilkes-Barre, to the board of directors of the Assn. for Professional Broadcasting Education, replacing **William Holm,** former general manager of WLPO, LaSalle.

Tv Stations

Initial plans to provide national exposure for local creative talent to be presented on the "Repertoire Workshop" series are underway.

Run by the five CBS tv o&o's, the series of 35 half hour programs is designed to encourage the development of local talent. Each station will produce seven programs in the series which will be seen on all five stations beginning next January.

Ideas at work:

• Concern that journalism schools tend to be heavily oriented toward the print media, and that it may be up to the nation's broadcasters to do something about it, prompted **WDBJ-TV,** Roanoke, to initiate an undergraduate internship program during June, July and August. A student from Washington & Lee University was put on a regular schedule at the station with the rest of the six-man news staff.

• A nearly 200-mile trip to Terre Haute was the destination of **WFBM-TV,** Indianapolis, Fourth Annual Antique Auto Tour. Some 135 antique and classic vehicles made the trip.

Sports sales: Twelve of the San Francisco Seals Ice Hockey games will be carried again this year on **KTVU,** San Francisco, sponsored by Union Oil. Station has also sold its half-hour weekly "Forty-Niner Highlights" to United Motor Service (Delco Batteries).

Sports notes: Vince Lombardi and his champion Green Bay Packers are featured in a new tv sports show carried throughout Wisconsin this fall by **Old Milwaukee beer** (Post, Morr & Gardner, Chicago). The 13-week series of half-hour shows is run on a five-station network . . . **Diamond Head Productions,** Honolulu, has obtained radio and tv rights to the annual Hula Bowl post-season football game, 6 January, which will be carried live in Hawaii and then offered to mainland stations on a delayed syndicated basis.

Social note: Northern New England's newest communications center, the new studios for **WABI-TV and radio,** Bangor, hosted a week-long Open House . . . "Luau on the Lurline" under the auspices of **KABC-TV,** Los Angeles, was a great success. More than 200 of San Francisco's agency and time-buying brass turned out at Pier 35, San Francisco, for the occasion.

PEOPLE ON THE MOVE: **Charlie Rogers** to account executive at WTOP-TV, Washington, D. C. . . . **Raymond A. Gilvard** to chief producer-director of WGAN-TV, Portland, and unit manager of TeleCan, a newly created production division of the Guy Gannett Broadcasting Services . . . **Ramon Espinosa, Tom Popich** and **Alex M. Victor** to the sales staff of KMEX-TV, Los Angeles . . . **Ward Huey, Jr.,** to the sales staff and **Bill Hagman** to sales service director for WFAA-TV, Dallas . . . **Elisabeth M. Beckjorden** to station-network personal representative for KCND-TV, Winnipeg . . . **Ben Wickham** to manager of station services at the TIO . . . **Charles E. Haddix** to station manager of KAIL-TV, Fresno . . . **E. Robert Nashick** to manager of advertising and sales promotion for KPIX, San Francisco . . . **Georgia Cochran** to the promotion department of WTAE, Pittsburgh . . . **Bruce Fleming** to account executive at KOGO-TV, San Diego.

Radio Stations

Opera houses, prison cells, armor trucks, roller coasters, jury boxes, airliners, bridge tournaments are just a few of the places where portable radios accompany today's vast out-of-home audience.

This was the finding by WCCO, Minneapolis-St. Paul, from entries received in a contest on offbeat locations where listeners follow the Minnesota Twins baseball games.

The 10 winners got new transistor clock radios.

WLIB, New York, with an expan-

sion begun last week, becomes the only Negro community station delivering news on the half hour seven days a week.

Under the new coverage, the station will give news reports throughout its broadcast day on Saturday and Sundays whereas previously the final newscast of the week was at 11 a.m. Saturday.

Ideas at work:

• **WNEW,** New York, special science editors Earl Ubell and Stuart Loory were perhaps the first reporters ever to make a simulated expedition to the moon. The "lift off" was from the Martin Company space systems division in Baltimore and Ubell and Loory reported their progress to WNEW listeners directly from the capsule simulator by a special hookup.

• **WGN,** Inc., Chicago, and the Illinois Opera Guild are again, for the fifth consecutive year, conducting their annual search to uncover new operatic talent. The goal of the cooperative search will be the presenting of outstanding talent on WGN for 15 weeks, beginning 25 November, with the winner receiving $1,000 and the singer placing second $500.

• **WNAC,** Boston, is sending out, along with a weekly program schedule, a measuring tape with this suggestion: "measure WNAC and find it fits . . . news community service, entertainment."

Happy Anniversary: WSYR, Syracuse, hit its 40th birthday 15 September with all the vim and vigor of a teenager. A parade through downtown Syracuse culminated with open house festivities for the public . . . **WGRP,** Greenville, Pa., celebrated, on 19 September, its third anniversary of regular broadcasting with 1 kw of power.

PEOPLE ON THE MOVE: Dick Kelsey to local sales manager at WINZ, Miami . . . **Buddy Womick** to program director of WSPA, Spartanburg . . . **Allen Powers** to news director at WAIR, Winston-Salem . . . **Brud Martindale** and **Harry D. Parks** to the sales staff at WCAR, Detroit . . . **Terrence J. Lalley** returns to WNAX, Yankton-Sioux City, as national sales representative . . . **Robin Seymour** to account executive, in addition to his morning show, at WKMH, Detroit . . . **Jack Smee** to news editor of WINS, New York . . . **Randy Archer** to assistant general manager and sales manager of KVI, Seattle . . . **William Clark** to manager of KING, Seattle, replacing **Earl F. Reilly, Jr.** who moves to local sales manager of KING-TV, effective 1 October . . . **Jerry Birge** to sports director of WTVW, Evansville . . . **C. Carroll Larkin** to vice president in charge of midwest operations for Franklin Broadcasting Co.

Kudos: Golden Microphone Award honoring their 30 years of affiliation with CBS Radio went to **KSL,** Salt Lake City, **WSBT,** South Bend, **WBIG** Greensboro, and **WNOX,** Knoxville.

Fm

WFMT, Chicago's fine arts fm station, has scored such outstanding



Pete Holland, of S.S.C.&B., joins the Tricorn Club

How come? He's wise, that's how. Wise to the fact that North Carolina's No. 1 metropolitan market (in population, households and retail sales) is that combined three-city "tricorn" . . . Winston-Salem, Greensboro, and High Point. Want to join the Tricorn Club? You're probably eligible already, if you're also wise that North Carolina is the No. 12 state in population. And in the market upper crust today, my deah, one simply doesn't ignore the No. 1 market in the No. 12 state! And while you have your lorgnette out, remember WSJS Television is your best sales entree to all this Confederate money.

Source U. S. Census

WSJS TELEVISION NBC

WINSTON-SALEM / GREENSBORO / HIGH POINT

Ted VanErk, of Peters-Griffin-Woodward, "hats" Pete with Club symbol

1963 edition on the press!



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All in the convenient pocket-size, for only $.50 from

SPONSOR SERVICES

555 Fifth Avenue, N. Y. 17

sales growth that other fm'ers around the country still struggling for commercial breakthrough should take heart.

The station reports a 100% increase in sales for the fourth quarter over the same three months in 1961. A record number of major new advertisers have signed long-term contracts, including several accounts new-to-radio. Newly acquired accounts include Carson Pirie Scott Co.; Bowman Dairy; Jewel Tea; Swift; Stouffers Foods; Kitchens of Sara Lee.

Stereo seems to have provided a shot in the arm, with these advertisers signing for complete stereo programs: Motorola; General Electric; RCA Victor; Concord Electronics. Cadillac and Pontiac have fall schedules.

This spiraling commercial interest in WFMT, the station philosophizes, reflects advertiser recognition of the value of fine arts radio for reaching high-education, high-income households.

The Triangle fm stations are gearing up for the first coordinated fm circulation drive ever attempted in their markets.

The promotion, which will run from 5 November-15 December, is built around the theme: "This Christmas, Give FM—the Gift of Matchless Music."

An integral part of the campaign is a massive spot schedule involving more than 300 announcements on each of the four Triangle fm properties. These spots will be donated by the stations, with provisions for interested dealers to participate.

Sale: The radio and tv division of **General Electric** (Y&R) will sponsor the series of one-hour Victor Borge shows on a 40-station **QXR (FM) network** starting 3 October. It's the first national network radio show to be broadcast in fm stereo.

Expansion: KMLA, Los Angeles, is stepping up its stereo schedule since the completion this month of a modern stereo studio.

PEOPLE ON THE MOVE: Joseph F. Parsons to general manager of KFMU, Los Angeles. **Mal Ewing** and **Richard J. Baroda** have joined the station's sales staff.

Networks

Part of the ABC TV promotion for its fall lineup is in the coloring book tradition.

Several of the network's top shows, old and new, are featured in the book.

Sales: NBC TV coverage of the 1962 elections, 6 November, to **Lincoln-Mercury** division of Ford (K&E) for one-sixth sponsorship . . . **Clairol** division of Bristol-Myers (FC&B) bought alternate-week sponsorship of NBC TV's "Eleventh Hour" . . . NBC TV's 30 November special "Shakespeare: Soul of an Age" to **Lincoln-Mercury** and **L&M . . . Timex** (Warwick & Legler) and **Lipton** (Y&R) will sponsor NBC TV's re-run of "Peter Pan" on 9 February.

Kudos: William K. McDaniel, executive vice president, NBC Radio, has been appointed to the executive board of the Broadcast Pioneers, New York chapter.

PEOPLE ON THE MOVE: George A. Graham, Jr., to vice president of NBC Enterprises division, from vice president and general manager of the NBC Radio Network . . . **Jack Ansell,** former contributing editor of SPONSOR, to ABC TV sales development as a sales presentation writer . . . **Ben Brady,** executive in charge of programing, Western division, for ABC TV, to vice president . . . **Arthur F. Kane** to manager of live and videotape production. **Gerald Slater** to production supervisor, **Frank FitzPatrick** to manager of administration, Washington, for CBS News . . . **David A. Engles** to central sales manager and **Paul C. Holter** to western sales manager, NBC Radio.

Reps

Stephen A. Machcinski, Jr., vice president and general sales manager of Young Television warned tv stations not to take for granted the current bullish character of the spot tv market.

He told the board of directors

of the TV Corp., of Michigan, which owns WILX-TV, Lansing, that "this is not the time to sit back and count our chips, but rather to continue to devise fresh ways of making our service demanded even more by the public and our commercial time coveted that much more by advertisers."

Appointments: WRDW-TV, Augusta, and WBOY-TV, Clarksburg to **Young Tv** and WSTV, Steubenville, and WBOY, Clarksburg to **Adam Young** . . . WSLS-TV, Roanoke, to Katz.

PEOPLE ON THE MOVE: Thomas Carroll to H-R Representatives as account executive . . . **Robert Bell** to vice president and general manager of the midwest office of Bernard Howard.

Film

The post-1950 feature film market to tv is richer by 166 films just released by Seven Arts and Screen Gems.

The Screen Gems group, 73 Columbia Pictures releases, has already been sold to four CBS TV o&o's (New York, Philadelphia, Chicago and St. Louis).

The Seven Arts package, 93 Warner Bros. and 20th Century-Fox features, will be sold as volumes four and five of the firm's post-'50 film groupings.

Sales: MGM-TV's "Sam Benedict" to Granada-TV for telecast in the United Kingdom . . . **Robeck & Co.** has sold "Trails West," retitled episodes of "Death Valley Days," in 30 markets to date . . . **Allied Artists Tv's** 48 "Bowery Boys" features to MetroMedia stations . . . **ABC Films'** "Casper the Friendly Ghost & Company" to 70 markets and "The Rebel" to 54 markets to date . . . **Screen Gems'** post-48 Columbia feature library to Crosley Broadcasting for its mid-western outlets and others, raising total sales to an even 100.

Public Service

NBC Films has launched "Operation: Education," a campaign to distribute special programing to educational tv stations throughout the country.

The new plan has been initiated with sales of "Cameo Theatre" to six non-commercial stations.

Other series to be distributed include "Medic," "Victory at Sea," and "Project 20." In addition, NBC Films is considering the development of shows specifically for the educational market.

Public service in action:

- **WAVY**, Norfolk-Newport News, has started a unique project for the officers and men who man the nuclear-powered U.S.S. Enterprise. A tape recording unit has been set up and all dependents of the men aboard have been invited to stop by and record a message for playback on the carrier's sound system.
- As in years past, **WERE**, Cleveland, is providing educational station WBOE with daily newscasts to be broadcast to Cleveland public schools.
- "PS 1," the morning educational series on **KMOX-TV**, St.

Newsmakers in tv/radio advertising



Alan Silverbach, presently director of international sales at 20th Century-Fox Tv, will be director of both international and domestic sales as of 1 October. His promotion is part of a general expansion and realignment. Silverbach joined the international department in 1946 acting in various executive capacities and joined the tv arm last year.



Fred Harm, a veteran of 25 years in Chicago radio, has taken over WAIT, Chicago, as general manager. Formerly a vice president of Plough Broadcasting and general manager of its Chicago station WJJD, Harm has resigned his position with Semrow Broadcasting as executive vice president and general manager to WNMP, Evanston.

Joseph B. Somerset has been elected vice president of Capital Cities Broadcasting, in charge of all radio programing. He joined CC in 1959 and in the fall of '60 became director of program operations for WPAT, Paterson, N. J. Before joining CC, Somerset was program director for McLendon stations and, before that, was in summer theater direction.



Robert H. Prater is the new branch manager of Broadcast Time Sales office in Philadelphia. He's been with the Muzak subsidiary of the Jack Wrather Organization since 1959 as national sales coordinator of sales for franchisers and, prior, was eastern sales manager of the broadcast division. He's also been at Benton & Bowles.



Louis, is now putting emphasis on teaching the functionally illiterate in the area to read, spell, and write.

• **KFDM-TV, KBMT-TV,** and **KPAC-TV,** Beaumont-Port Arthur, cooperated in a half-hour program promoting the annual United Appeals drive in both communities.

• **WTVN,** Columbus, and the **Richard H. Ullman** division of Peter Frank Organization, producers, are offering a 12-second jingle calling attention to community Sabin polio vaccine campaigns. Request your tape ($5 flat cost) by writing the Public Service division of Peter Frank, 5420 Melrose Ave., Hollywood.

Kudos: WIL, St. Louis, got a "Certificate of Merit" from Radio Free Europe for its support of the 1962 fund raising campaign.

Equipment

July was the second best month of 1962 for distributor sales of radios and an average one for sales of tv receivers.

The EIA disclosed that production totals during the vacation month were the lowest of the year for both radio and tv.

Distributors sold 921,089 radios during July, compared with 1,040,598 in June, the year's peak month. July tv sales totaled 449,528 sets, against 480,510 the month before.

McMartin Industries has received FCC Type Approval for its FM Modulation Monitor.

A major design breakthrough of the unit is its capability of separation, either stereo fm or monaural modulation from SCA multiplix by at least 60 db.

One of the most powerful tv broadcasting antenna systems ever built, capable of radiating 5,000,000 watts of effective power, has just been shipped by the RCA Broadcast and Communications Products division.

Construction of the system is indicative of the renewed interest in uhf broadcasting since recent federal legislation on both all-channel set production and financial aid for etv.

The first system has been shipped to WSBT-TV, South Bend, the oldest uhf station in the country.

October will be exhibition month for the electronics industry.

The latest technological advances in professional equipment for film makers and tv broadcasters will be featured at the 92nd SMPTE Convention Equipment Exhibit, Drake Hotel, Chicago, on 22-25 October.

A "Telstar" display from AT&T will be among numerous exhibits at the 7th annual New York High Fidelity Music Show, 3-6 October, at the N. Y. Trade Show Building.

RCA is offering its precision-constructed low-light level image orthicon for color and black-and-white tv cameras as a single tube.

It was previously available only as a part of the color image-orthicon set.

PEOPLE ON THE MOVE: Henry E. Rhea to president of ITA Electronics Corp., Lansdowne, Pa., succeeding **Bernard Wise,** founder of the company.

Station Transactions

WOIA (FM), the only commercial fm outlet in the AnnArbor-Washtenaw County market has started operations.

The 10 kw station broadcasts 24 hours a day and is owned and operated by Lester Broadcasting Corp.

H. W. (Bud) Lester, long associated with WJR, Detroit, as sales representative, is president of Lester Broadcasting and station manager of the new outlet.

WCAX, Burlington, has been sold to the James Broadcasting Co. of Jamestown, N. Y. for $300,000.

The tv outlet, WCAX-TV, is not involved in the transaction, which was handled by Haskell Bloomberg, broker. The tv outlet will retain those call letters and the radio station will operate under new call letters following approval of the transaction by the FCC.

A new radio station has begun commercial broadcasting in Hamilton, Bermuda.

The new outlet is ZFB-1, owned by the Capital Broadcasting Co. Ltd. Owners are Montague Sheppard, president and managing director; Dr. V. O'D. King, vice president; Walter Robinson, secretary; and directors Arnold Francis, Terry Brannon and Gilbert Darrell.

Ronald Evans is station manager and William Davis, sales manager.

On the air: KDEY, Denver, is scheduled to begin programing late this month, after five years of hearings and engineering changes. The station is owned and operated by Kenneth G. and Misha S. Prather, principal owners of KATI, Casper, Wyo.

WEST COAST?



The West Coast covers a lot of territory, as do two of our associates, Colin Selph and Ben Larson. Both Colin and Ben have spent most of their business lives out West and each has years of valuable broadcasting experience. Drop in at our new and larger quarters or call CRestview 4-8151

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Small power tools for wood and metal working needed by distributor in Latin America.

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For exomple, one company writes:

"We connot overestimate the ossistonce we received from . . . your publicotion. . . . Starting from scrotch just 18 months ogo, this compony is now selling in 25 countries in Europe, Asio, Austrolio, Centrol ond South Americo, ond North Africo."

The United Stotes Deportment of Commerce is ready ond oble to help you in mony other woys: It con help you find ogents obrood, survey your best markets, corry your business proposols overseos through Trode Missions, exhibit your products ot Internotionol Trode Foirs ond Trode Centers.

To find out more obout how to get your shore of profits in growing world morkets, contoct the United Stotes Deportment of Commerce—field offices in 35 major cities. Or write: Secretory Luther H. Hodges, United States Deportment of Commerce, Woshington 25, D.C. You'll get o prompt reply.

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SELLER'S VIEWPOINT

Frank talks to buyers of air media facilities

It's network radio's turn to bat again

By Philip D'Antoni

Network radio has successfully met a formidable challenge which began slightly more than 10 years ago. Back in the early 1950's, when television was the fast-rising fair-haired boy of communicatons, it looked as though network radio would join vaudeville as a period piece that would be fondly remembered for Jack Benny, Eddie Cantor, Bergan and McCarthy, Amos 'n Andy, and many other great names.

But while, by and large, the radio business itself and ad alley were relegating network radio to the Marconi graveyard, there were men who realized that there were millions of people who *still* listened, although they might have changed their listenng habits when they bought a tv set, and that many more millions would return once the strange new device became commonplace. Among these men were many with talent, imagination, and audience insight who also realized the importance of developing a totally new type of network radio that would not only hold existing audiences but re-attract those who had defected.

Long before tv, network radio recognized the interest of listeners in comprehensive world-wide news coverage, commentary, special events reporting, and public affairs programing. Radio, as far back as the mid-1930's, heavily balanced entertainment with good news coverage. During the last 20 years, this interest has been intensified as Americans became aware that events in other parts of the world had direct bearing on their own lives, and today are anxiously concerned about world happenings.

By total emphasis on national and world news, and through the use of personalities who would present it interestingly, dramatically, and authoritatively, the Mutual Broadcasting System, particularly under the leadership of Bob Hurleigh, and other networks have helped to create a new form of network radio.

The impact of network news has been proven over the years. With news coverage an integral part of the programing of the three national radio networks, I think I can say that, in coverage, immediacy, and efficiency, television has not been able to compete. This is reflected in our ratings, ranging from 1.9 during the week to 2 on weekends.

But the resurgence of network radio occurred for more reasons than the interest of the public in distinguished news coverage. Network radio had to remodel its methods of selling to provide the advertiser with the lowest cost, most effective means of exposure. Among the advantages it offers the advertiser today:

1. Radio listening is local in nature. Unlike television, listeners usually stay dialed to one station. Through network radio, the advertiser can reach more stations and more people.

2. Network radio enables the advertiser to buy a large number of stations at low cost.

3. Network radio offers the advertiser flexibility. The advertiser can purchase programs, participations, seven-days, checker-point patterns, personalities, special events, sports, etc.

4. Network radio's frequency discounts allow the advertiser more mileage for the dollar: a budget that would buy only scattered schedules elsewhere permits saturation campaigns in network radio.

5. Network radio features personalities who have national recognition and loyal followings and whose handling of the commercial message adds believability.

6. The character of news coverage and special events programing lends prestige to the advertiser.

7. Network radio's personalities and programs offer merchandising and other advertising plusses: Capitalize on them in point-of-sale material, billboards, newspapers, and magazines.

8. Network radio is an important tool for the advertiser in securing the maximum assistance, cooperation and enthusiasm of distributors and dealers, and in overall good relations.

What is the future of network radio? In my opinion, unlimited! Speaking for Mutual alone, indications are that for the entire year of 1962, there will be an approximate 20% increase in billing. And because of expanded programing, we anticipate an additional 10% in 1963.



Phillip D'Antoni is vice president, general sales manager, and member of the board of directors of the Mutual Broadcasting System. Unfurling the banner of network news, he states, "In coverage, immediacy and efficiency, television news has not been able to compete with the radio networks." He has also been associated with CBS Television's development groups.

SPOT-SCOPE

Significant news, trends, buys in national spot tv and radio

It looks now as though spot radio will come through the fourth quarter with a perky accumulation of new business.

The big break of the week was the sweeping buy by the radio perennial, **Cream of Wheat**, about which radio reps had some qualms. They were worried about the product's new agency, Bates, swinging it over to tv.

Other sources of action were **Wheatena, Borden's Ready Diet (Y&R), Bayer's Aspirin (DFS) and Copenhagen Snuff (DCS&S)**, which is making its traditional 10-week buy in rural markets.

Another major coup planned by the spot radio reps now appears to be lost, at least for this fall.

High hopes were pinned on Needham, Louis & Brorby, an agency to emerge as the hottest radio shop in Chicago, to pull some new accounts into the medium this fall, principally **Mars, Inc.** The company had shown much interest in radio and was open to pitches.

As things now stand: both agency and client believe that radio is the most direct route to Mars' major market, teenagers, and, according to NL&B, by next fall Mars will be ready to tread that avenue.

For details of last week's spot activities see items below.

SPOT TV BUYS

Swingline, Inc. starts today with a $200,000 spot tv campaign to promote its staple gun. Schedules will run for 10 weeks in such markets as Tampa-St. Petersburg, Washington, D. C.-Baltimore, Cincinnati, Dallas-Ft. Worth, Seattle-Tacoma. Agency is Al Paul Lefton.

Roman Products Corp., makers of frozen Italian foods, kicks off a 13-week promotion in Eastern markets. Included are New York, Boston, Philadelphia, Washington, D. C., Baltimore, Pittsburgh and Scranton-Wilkes Barre. Time segments: 10-second spots. Each market will get an average of 300 tv spots during the 13 weeks. Agency: Smith/Greenland.

Dodge is introducing its 1963 passenger cars with pre announcement spots which run until the end of this month. Announcement schedules begin 1 October and run into mid-November. Included are more than 250 stations in the 100 top Dodge tv markets nationally. Agency: BBDO.

The Hoover Company, an account that's been out of spot tv for about three years, is buying again in about 50 markets for a four-week schedule to begin 15 October. The request is for 75 rating points per week, using daytime minutes primarily. Agency: Leo Burnett. Buyer: Jerry Riley.

Santa Fe Railroad, unique among railways for its consistent use of tv, is buying a spot campaign in its major on-track cities, for mid-October starts. The schedules are for 26 weeks. The buyer at Leo Burnett is Sam Wilson.

Red L Foods Corp., processor of frozen seafood, has begun an introductory campaign in the New York market for the first of its frozen dinner preparations to include desserts in the tray. The campaign, which kicked-off 17 September, will run for seven weeks, using about 60 spots per week. Time segments: 10-second announcements. Agency: Smith/Greenland.



TIME BUYER HAILED!

BUYS

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Cleveland	Milwaukee
Washington, D.C.	Seattle
Boston	Minneapolis
Houston	Pittsburgh
San Francisco	Kansas City
Baltimore	Atlanta

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SPOT-SCOPE Continued

American Sugar Refining will launch an expensive spot tv campaign from October to November on behalf of Domino sugars. Schedules will run in 67 Domino marketing areas. Time segments: minutes and 20's. Agency: Ted Bates.

Lever Bros. is going into a score of major marketing areas to herald new design features of its New Lucky Whip aerated dessert topping. The campaign is scheduled to run for 13 weeks. Agency is Ogilvy, Benson & Mather.

Knouse Foods will promote its Lucky Leaf Baked Apples starting mid-October for six weeks. The request is for daytime minutes and prime breaks in selected markets. Agency: Marketing & Advertising Associates, Philadelphia. Buyer: Perry Shepherd.

National Biscuit is going in for Nabisco 100% Bran Flakes. Schedules, which start today, are to run for 13 weeks. Time segments: adult audience minutes from 6 p.m. on. Agency: Kenyon & Eckhardt. Buyer: Helen Lavendis.

American Home Products wants minutes, both day and night, to start the soonest for 13 weeks. The buy is on behalf of Aerowax. Agency is Ted Bates and the buying contact is Tom Clancey.

Reliance Manufacturing Company will promote its shirt line with a selective market campaign. The request is for a women's audience using chain breaks from 9 a.m. to 4 p.m. Agency: Al Paul Lefton. Buyer: Mike Wilson.

Grove Laboratories Division of Bristol-Myers is lining up markets for a campaign on behalf of 4-Way Cold Tablets. Schedules are to kick-off 5 November and run through 24 February with a hiatus the week of 24 December. Time segments: minutes, chain breaks, ID's. Agency: Donahue & Coe. Buyer: Beth Black.

North American Phillips is buying for its Norelco Electric Shavers. Night and day minutes are to start 26 November for three weeks. The buying's being done out of C. J. LaRoche by Sandy Moshein.

SPOT RADIO BUYS

Golden Grain Macaroni has kicked off a 52-week campaign featuring newly-created "Golden Moments of Opera" commercials. The series of four humorous operatic commercials plugs the theme "29 kinds of paste that refuse to stick together." Agency for the account is McCann-Erickson, San Francisco.

Cameo is active with a 13-week campaign in three top markets to promote its Cushion Grip. Tv is also included in the campaign. Time segments: minutes. Agency: Shaller-Rubin. Buyer: Dave Nathan.

National Biscuit's Cream of Wheat (Bates) for 14 weeks ending 26 December. In around 110 markets. Regular schedule runs five or more spots a week, with additional spots to be determined by the local winter weather.

Wheatena (Hoyt) issuing schedules for five to 10 spots a week for maximum of 6-7 weeks, with different starting dates, in 20 markets. Buyer: Doug Humm.

1

"...the three of us on WTIC Radio?"



2

"Sure Bob...you, I, and Fred Bernard!"



3

"But why Fred Bernard?"



4

"It's his microphone!"



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